School of Art Academic Requirements

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Statement of Purpose

The School of Art offers professional training for artists, photographers, media-makers and graphic designers by providing both the studio environment and the intellectual context that encourages artistic experimentation. Graduates of the School become innovators and leaders in their disciplines by learning to challenge preconceptions -- both personal and institutional -- and to engage fully in the contemporary discourse of their fields.

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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 in residence. The 60 unit Master of Fine Arts and Advanced Certificate of Fine Arts require a minimum of two years full-time study in residence.

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Curriculum Requirements

Each Program in the School has a different set of requirements, outlined below. Within the constraints of these separate frameworks students are expected to forge an individualized course of study in order to create an independent body of work. As a consequence of this, students are encouraged to work with a range of faculty in their Program, in the School, and, where

appropriate, across the Institute.

Students must successfully complete a Mid-Residence Review, for undergraduates this is usually scheduled at the beginning of the Third Year of study and is intended to assess progress; for graduate students this is scheduled during the second semester of the first year and is predicated on a public presentation of a body of work. To graduate all students must complete a final project and present it in a public forum. This project will be subject to a final Graduation Review. Details regarding review procedures and scheduling are available on the School website.

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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 are required to formulate a course of study in discussion with their mentor; this plan must fulfill the requirements laid out in the following pages. There is a mandatory meeting with the mentor at the beginning of each semester designed to check on progress towards the degree, and to plan and design the work of the semester.

Third year students are encouraged to develop a project that is fit for review by a committee of faculty during the Mid-Residence Review. All fourth year students must present finished work in a public forum: an exhibition, screening, site-specific installation, publication design, or equivalent approved format. This work must be presented at a Graduation Review for discussion and approval.

In order to graduate all students must demonstrate an understanding of the history of their art form, and of the theoretical discussions that animate it. This means they must successfully complete eight units of history or criticism (classes identified by the prefix AIC). It is recommended that students take one course in Art History or Criticism per semester until the requirement is met. The following are particularly recommended, and in some programs required:

- AAIC103 What Makes it Art?
- AAIC265 and AAIC266 Modern Art History in Review
- AAIC275 and AAIC276 Historical Survey of Graphic Design
- AAIC300 Visual Semiotics
- AAIC310 History of Photography
- APHM420 a-z Theory and Contemporary Issues
- FAIC420 Film History
- FAIC400 Film Today
- FAIC475 History of Experimental Film
- FAIC421 Film History II 1950-Present
- FAIC170 or FAIC171 History of Animation BFA1
- MAIC 2 Survey of Sound Art
- DAIC174 or DAIC Modern ance istory

We also expect students to look beyond their chosen métier and experiment with a different view, and to that end all students must take at least two units outside of the School of Art (courses starting with the letter “A”) and School of Critical Studies (courses starting with the letter “C”).

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II. Practicum

The first three weeks of instruction in the Spring semester are devoted to technical workshops and studio production. BFA 1, 2 and 3 students in the Art School are required to take a minimum of two workshops during this period. BFA 4 students in the Art School are required to take a minimum of one workshop and should plan on using the rest of the time to prepare final projects and exhibitions. raduate students are expected to use these weeks as a serious block of studio time and studio meetings. Some technical workshops may be open to graduate students without credit, by permission of instructor. Two practicum workshops are recommended for Graphic Design PMFA students for no credit.

Registration for these classes takes place online during the last couple of weeks of the Fall Semester.

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

Students are required to formulate a course of study in discussion with their mentor; this plan must fulfill the requirements laid out in the following pages. There is a mandatory meeting with the mentor at the beginning of each semester designed to check on progress towards the degree, and to plan and design the work of the semester.

Students must develop and complete a project during their first year, and present it in a public forum. This project will be subject to faculty review during a Mid-Residence Review.

During their final year students must develop and complete another, more ambitious project, again for public presentation. The School does not limit the type or context, but students must develop the project in consultation with their mentor, according to Institute guidelines. This project will be subject to faculty review during a Graduation Review in the final semester of residence.

The course of study for the MFA in the Art, Photography and Media and Art and Technology 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. A final decision will be made by the end of the second semester of the first year by a committee consisting of mentor, appropriate Program Director and Dean, in consultation with the faculty.

Graphic Design offers a two year MFA program and a three year program for candidates who lack the minimum requirements for graduate study in graphic design.

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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.

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Program 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.
- Successfully completed a mid-residency review and a graduation review.

The BFA Program in Art is structured to provide a strong foundation for achieving these goals, leading to individualized studio practice. The MFA Program in Art is designed to achieve these goals while providing a great degree of individualized instruction from the outset.

Bachelor of Fine Arts and Certificate of Fine Arts

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

To complete the BFA, an undergraduate must complete a total of 15 units of 'independent study' – including five units of Directed Study in the first semester of the BFA3 year, and five units of Directed Study in the first semester of the BFA4 year.

It is recommended that BFA students take one Independent Study within the Art Program each semester, beginning in the second year. The maximum number of independent studies with Art Program faculty per semester is two, including the required Directed Studies.

BFA1 students are assigned an Independent Study in the second semester, however they can take Independent Study in the first semester if they wish.

To complete the BFA, an undergraduate must complete a total of units in studio classes. These classes can be selected from the Studio Series, or other classes designated as 'studio classes'. The Studio Series classes are designed for undergraduates, and it is recommended that BFA1 and BFA2 take at least one class each semester from the Studio Series.

FIRST YEAR

Required Courses:

- AART101and AART102 Foundation: Certainty and Doubt
- AAIC103 What Makes it Art?
- One assigned Independent Study (AART199) during the Spring Semester
- Practicum: One workshop and the Art Hazards workshop (AART010) during the Practicum with a third workshop recommended.

One class each semester from the Studio Series see below). ote: not all Studio Series classes are offered each semester.

- AART211 Drawing
- AART212 Painting
- AART213 Sculpture
- AART214 Print & Digital Media
- AART215 Video
- AART216 Social Practice
- AART217 Ceramics
- AART2 Open Studio
- AART219 Performance
- ACOM218 Digital Skills for Artists

SECOND YEAR

Required Courses:

- AART201 Post Foundation Seminar: Skeptical Beliefs (Fall)
- AART202 Post Foundation Critique: Passionate Practice (Fall)
- AART203 Post Foundation: Visiting Artists Forum (Spring)
- Both sections of Modern Art History in Review AAIC2 and AAIC2) must be completed during the second year.
- Practicum: Two workshops during the Practicum

Recommended Courses:

- One Independent Study Each Semester (AART299)

One class each semester from the Studio Series: see below). ote: not all Studio Series classes are offered each semester.

- AART211 Drawing
- AART212 Painting
- AART213 Sculpture
- AART214 Print & Digital Media
- AART215 Video
- AART216 Social Practice
- AART217 Ceramics
- AART218 Open Studio
- AART219 Performance
- ACOM218 Digital Skills for Artists

THIRD YEAR

Required Courses:

A 5 unit Directed Study (AART398) in the fall semester coinciding with the mid-residence review.

- Practicum: Two workshops during the Practicum

Recommended Courses:

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

FOURTH YEAR

Required Courses:

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

- A 5 unit Directed Study (AART498) for the preparation of the final exhibition or project in the Fall semester
- Practicum: One workshop during the Practicum

Recommended Courses:

- Two Art Program classes each semester
- At least one Independent Study (AART499) each semester

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Master of Fine Arts and Advanced Certificate of Fine Arts

Each student will fashion a course of study in consultation with the mentor. Each MFA student will present a project or exhibition during the first and second year. In the final two semesters of residency, the student is required to pass a two-semester Directed study sequence (AART698) in order to prepare for a final exhibition or project.

MFA1

Required Courses:

It is highly recommended for MFA1 students to take at least one Graduate Independent Study (AART 599) per semester. The maximum number of independent studies with Art Program faculty per semester is two.

MFA 2

Required Courses:

- AART698 Directed Study

It is highly recommended for MFA2 students to take at least one Graduate Independent Study (AART 699) per semester. The maximum number of independent studies with Art Program faculty per semester is two, not including the required Directed Study.

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II. Graphic Design Program Requirements

Bachelor of Fine Arts and Certificate of Fine Arts

LEARNING GOALS FOR THE GRAPHIC DESIGN BFA PROGRAM

During their time in the program students should have:

- Created work that demonstrates a mastery of the principles of design.
- Understood and explored design within different contextual situations.

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

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

FIRST YEAR

Required Courses:

- AGRA101 and AGRA103 Graphic Design I (Lecture)
- AGRA102 and AGRA104 Graphic Design I (Studio)
- AGRA105 Design Issues
- AGRA110 Skills for Visualization
- ACOM111 Digital Design Lab I
- ACOM112 Digital Design Lab II
- AGRA121 Intro to Digital Photography
- Practicum: One workshop and the Basic Screenprinting Survival Workshop (AGRA001) during the Practicum with a third workshop recommended.

SECOND YEAR

Required Courses:

- AGRA201 and AGRA203 Graphic Design II (Lecture)
- AGRA202 and AGRA204 Graphic Design II (Studio)
- AGRA215 Typography I
- AGRA216 Typography II
- AGRA421 Image Making I
- AAIC275 and AAIC276 Historical Survey of Graphic Design
- Practicum: Two workshops during the Practicum

THIRD YEAR

Required Courses:

- AGRA301 and AGRA303 Graphic Design III (Lecture)
- AGRA302 and AGRA304 Graphic Design III (Studio)
- AGRA315 Typography III
- AGRA316 Typography IV
- AGRA430 Beginning Web Design or
- AGRA460 Beginning Motion
- At least one program elective each semester.
- Practicum: Two workshops during the Practicum

FOURTH YEAR

Required Courses:

- AGRA401 and AGRA403 Graphic Design IV (Lecture)
- AGRA402 and AGRA404 Graphic Design IV (Studio)
- AGRA451 Professional Practice for Graphic Design
- At least one program elective each semester.
- Practicum: One workshop during the Practicum

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Master of Fine Arts and Advanced Certificate of Fine Arts

LEARNING GO L FO THE HIC 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.

PMFA YEAR

Required Courses:

- AGRA551 and AGRA553 Visual Literacy (Lecture)
- AGRA552 and AGRA554 Visual Literacy (Studio)
- AAIC575 and AAIC576 Historical Survey of Graphic Design
- AGRA674 Typographics IA, IB

FIRST YEAR

Required Courses:

- AGRA501 and AGR503 Graduate Seminar I (Lecture)
- AGRA502 and AGRA504 Graduate Seminar I (Studio)
- AAIC575 and AAIC576 Historical Survey of Graphic Design
- AGRA662 Graphic Design Theory I
- AGRA674 Typographics IA, IB

SECOND YEAR

Required Courses:

- AGRA601 and AGRA603 Graduate Seminar II (Lecture)
- AGRA602 and AGRA604 Graduate Seminar II (Studio)
- At least one program elective each semester.

SPECIALIZATION IN MOTION GRAPHICS

FIRST YEAR

Required Courses:

- AGRA581 Motion Graphics Seminar 1 (Lecture)
- AGRA582 Motion Graphics Seminar 1 (Studio)
- AGRA583 Motion Graphics Seminar 2 (Lecture)
- AGRA584 Motion Graphics Seminar 2 (Studio)
- AAIC575 and AAIC576 Historical Survey of Graphic Design
- AGRA680 Advanced Motion Design
- AGRA642 Mutant Design: History of Motion Graphics

SECOND YEAR

Required Courses:

- AGRA681 Motion Graphics Seminar 3 (Lecture)
- AGRA682 Motion Graphics Seminar 3 (Studio)
- AGRA683 Motion Graphics Seminar 4 (Lecture)
- AGRA684 Motion Graphics Seminar 4 (Studio)

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III. Photography and Media Program Requirements

Bachelor of Fine Arts and Certificate of Fine Arts

LEARNING GO L FO THE HOTOGRAPHY AND MEDIA BF OGRAM

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 with, 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 a public forum: exhibition, screening, or equivalent approved format.
- Successfully completed a mid-residency faculty review and a graduation review, including written artist's statements that demonstrate an ability to articulate intention and context.

FIRST YEAR

Required Courses:

- APHM101 and APHM102 Foundation Seminar and Critique
- APHM103 New Lab
- AAIC 110 Basics of History of Photography
- APHM001-099, one technical workshop each semester
- Practicum: Art Hazards Workshop (AART010) and one additional workshop during the Practicum with a third workshop

recommended.

SECOND YEAR

Required Courses:

- APHM201 Undergraduate Seminar
- APHM305 Undergraduate Critique
- APHM299 Independent Study, one each semester
- APHM001 - 099, one technical workshop each semester
- Practicum: Two Practicum workshops

THIRD YEAR

Required Courses:

- APHM305 Undergraduate Critique
- AAIC300 Visual Semiotics
- AAIC310 History of Photography
- APHM399 Independent Study, one each semester
- APHM001 - 099, one technical workshop each semester
- Practicum: Two Practicum workshops

FOURTH YEAR

Required Courses:

- APHM415 Critique and Exit (second semester)
- APHM499 Independent Study (one each semester)
- A final thesis project or exhibition is required, developed in consultation with the mentor.
- APHM001-009, one technical workshop each semester
- Practicum: One Practicum workshop

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Master of Fine Arts and Advanced Certificate of Fine Arts

LEARNING GO L FO THE HOTOGRAPHY AND MEDIA MFA PROGRAM

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 in historical, conceptual, and personal terms.
- 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 or other presentation of work, as demonstrated through at least two public presentations in the form of gallery exhibitions or other approved sites or venues.
- 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, context and reception.

REQUIRED COURSES

The overall requirements for graduate students in the Photography and Media program include: A total of two Graduate Critique courses and two Graduate Seminars within the Program over their two years; one exhibition or other public presentation of their work per year; and two semesters of Directed Study with their mentor in their second year. A recommended break down of this follows:

FIRST YEAR

Required Courses:

Graduate Critique (APHM515) (first semester)
Independent Study with student's Mentor (APHM599) (first semester)
1 Exhibition or other public presentation of work

Recommended Courses:

It is highly recommended that MFA1s take at least one Independent Study (APHM599) per semester and one Graduate Seminar (APHM525) within the Program (the latter to add up to two Grad Seminars by graduation). Students can also take a second Graduate Critique course their second semester.

SECOND YEAR

Required Courses:

2 semesters of Directed Study (APHM698) with the student's Mentor
1 Exhibition or other public presentation of work

Recommended Courses:

During their second year, it is highly recommended that MFA2s take at least one Independent Study (APHM699) per semester, one Graduate Critique (APHM515) and one Graduate Seminar (APHM525) within the Program (the latter adding up to 2 of each by graduation).

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IV. Art and Technology

Master of Fine Arts and Advanced Certificate of Fine Arts

LEARNING GOALS FOR THE ART AND TECHNOLOGY MFA PROGRAM

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

- Developed a substantial body of work that articulates a distinct personal vision using a broad range of practical, conceptual and technical problem solving skills;
- Actualized the complex dialectic between the creative process and emerging forms of new technologies;
- Forged an informed multidisciplinary art practice through physical and intellectual effort, creative research and critical analysis;
- Demonstrated an ability to think critically and communicate persuasively to a chosen audience about the cultural, historical and political issues inherent in technology and culture; and

- Successfully completed a mid-residency and graduation faculty review of work that exhibits a personal artistic expression and a critical point of view.

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

FIRST YEAR

Required Courses:

- ATEK510 Art and Technology Studio I
- ATEK511 Art and Technology Studio II
- ATEK520 Conversations on Technology Media and Culture
- ATEK530 The Networked Studio
- ATEK531 Research and Practice: Seminar
- ATEK599 Two Independent Studies

SECOND YEAR

Required Courses:

- Technical Elective
- Studio Elective
- ATEK620 Technology, Culture and Critique
- ATEK630 Research evelopment
- ATEK640 Creative Research Group
- ATEK699 Two Independent Studies (Fall Semester)
- ATEK699 Two Independent Studies (Spring Semester)

IN ADDITION:

4 Approved Critical Theory Courses (over the course of the 2 yr. Residency)

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

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

There is also a research and presentation requirement for the Thesis Workshop.

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

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Title	Course Name	Description	Academic Level	Course Types
What Makes It Art? (AAIC-103)	AAIC-103	Open to Art Program BFA1 only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. What should a work of art be or do right now? In what ways has the nature or notion of art changed, and why? Who or what makes those determinations? This course will consider a series of "case studies" from the Renaissance to the present that have challenged, undermined, or expanded the definition and understanding of art and its relationship to the surrounding culture. In doing this we will look at the ways ideas change over time, and we will also investigate the influence of technology on art, from oil paint to reproducible media. The course is historically-minded, asking how artists might think about their practice as a "conversation" with a wide range of art from the past-whether that practice focuses on narrative, realist depiction, expression, media and mediation, reproduction, or appropriation. ach week's meeting will focus on a specific topic with lecture, readings and discussion organized around that topic. Course requirements will include active engagement in discussions, participation in a group conversation or project and one or two class presentations to be determined in dialogue with the instructors. The course will include practical instruction on research methodologies.	Undergraduate	Arts in Context
Intro to Photo History (AAIC-110)	AAIC-110	Course open to BFA1 Photo/Media students only. Basics of a History of Photography. This course will provide a basic introduction to the history of photography. By charting out influential photographers, photographic works, and technological and cultural inventions that have helped to shape the discipline, this lecture class will offer students a working understanding of the medium and its development.	Undergraduate	Arts in Context
Modern Art History in Review 1 (AAIC-265)	AAIC-265	Open to Art Program BFA2. Art Program BFA2 students will be pre-enrolled in this class. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will investigate the development of modernity and modern art in relation to the social, political, technological, and cultural shifts and upheavals of the 19th and early 20th centuries. We will consider multiple points of origin for modernism, as well as the crucial concepts and terminology underlying it, including the notion of the avant-garde. The class will engage influential artists and movements (such as Realism, Impressionism, Cubism, Suprematism, Dada, and Surrealism) alongside contemporaneous advances and ideas in literature, music, architecture and design, as well as the invention and popularization of photographic and cinematic technologies.	Undergraduate	Arts in Context
Modern Art History in Review 2 (AAIC-266)	AAIC-266	Open toArt Program BFA2. Art Program BFA2 students will be pre-enrolled in this class. This course will interrogate the contentious shifts from high modernism to postmodernity to the present understanding of an art world situated within the larger framework of global culture. Along the way, we will consider the emergence (and, in some cases, the continued resonance) of movements such as Abstract Expressionism, Pop, Minimalism, and Conceptual Art within a broader cultural context. The course will examine the significant role played by critics and criticism, including the writing of artists in articulating the dominant aspirations and values of art in the second half of the 20th Century, as well as the ways in which feminism, globalism, and poststructural theories have continued to shape artistic discourse into the present.	Undergraduate	Arts in Context
Historical Survey of GD A (AAIC-275)	AAIC-275	Open to BFA2 Graphic Design students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This slide lecture course covers the development of graphic design in the context of the social and cultural significance of other design movements, from the Industrial Revolution to the present. Class discussion based on the slides and assigned readings will focus on the meaning or significance of theory and practice, individual works, and the larger role of the designer in today's consumer culture.	Undergraduate	Arts in Context
Historical Survey of GD B (AAIC-276)	AAIC-276	Open to BFA2 Graphic Design students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This slide lecture course covers the development of graphic design in the context of the social and cultural significance of other design movements, from the Industrial Revolution to the present. Class discussion based on the slides and assigned readings will focus on the meaning or significance of theory and practice, individual works, and the larger role of the designer in today's consumer culture.	Undergraduate	Arts in Context
Visual Semiotics (AAIC-300)	AAIC-300	Open to Art School BFA 3 and BFA . This course is designed to introduce basic ideas of structuralism (and some of its discontents) as they have been applied to the analysis and criticism of the visual . After a brief but thorough explication of both Peircean and Saussurean semiotic theories, we will follow the arguments about visual signs and sign making through a selection of readings from the work of Irwin Panofsky, Roland Barthes, Julia Kristeva, Umberto Eco, Jacques Derrida, Michel Foucault, Rosalind Krauss, Kaja Silverman, and Jeremy Gilbert-Rolfe, among possible others. Students will be expected to do all assigned readings, attend weekly lectures, and participate in discussions.	Undergraduate	Arts in Context

		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.		
History of Photography (AAIC-310)	AAIC-310	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.	Undergraduate	Arts in Context
Luminous Worlds: Art Pilots (AAIC-323)	AAIC-323	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Luminous Worlds: Art Pilot's Experience. In this collaborative Art School / CAP class, participants will gain experience and develop teaching abilities within an interactive social practice environment. This hands-on workshop, taught at a local elementary school, will be aligned with a seminar module where we will explore approaches to pedagogy, view artwork, and discuss readings. Designing projects that emphasize the importance of play and inventive thinking, we will activate drawing, color, sound, collage, writing, object making, and other experimental practices. The flow of this working process offers momentum for the CalArts students to mine the experience as an impetus to their personal work, regardless of individual disciplines. Works by artists using strategies of play and chance / order and chaos, including Helen Mirra's walking/printmaking practice, Eva Hesse's drawing process, and Allan Kaprow's performance work will provide a background for discussion. This dialogue will be further invigorated with readings from Hannah Higgins's The Fluxus Experience, Robert Nickas's Theft Is Vision, Rosemary Peterson's Why Piaget?, John Dewey's Experience and Education, Mignon Nixon's 'Child' Drawing on Eva Hesse, and Richard Shiff's writing on Richard Tuttle's drawing process and Katy Seigal's essay on Tuttle's use of language. This is a cross-disciplinary class; students from all metiers are welcome. Prior teaching experience or visual art background is not necessary. . Session A: Art Pilots Workshop Mondays 1:00-4:00 . Session B: Seminar Alternate Tuesdays 6-8, and first Mondays 1:00-4:00	Undergraduate	Arts in Context
Routine Pleasures (AAIC-419)	AAIC-419	Open to Art Program BFA3 and BFA . or 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 sonsider the Dziga Vertov Group, Manny Farber's "White Elephant Art vs. Termite Art," Andy Warhol's Factory production, Edouard Leve'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.	Undergraduate	Arts in Context
Modes & Forms of Criticism (AAIC-420)	AAIC-420	Open to Art School BFA and . 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. 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.	Undergraduate	Arts in Context
Design Theory I (AAIC-462)	AAIC-462	Permission of Instructor only. Open to Art School only. In the words of a former student, theory is the thinking that advances the discipline. Theory works hand-in-hand with design history, criticism, and practice to support the realization of relevant and meaningful design work that challenges, plays with, or advances what things get made and what they look like.	Undergraduate	Arts in Context
Design Theory II (AAIC-463)	AAIC-463	Course available by Permission of Instructor only. B A4 Graphic Design only. This course is intended for designers that view writing and curatorial activity as an essential part of their design process, and invites meditation on contemporary and historical design discourse and encourages students to develop a strong curatorial/authorial point of view. Must have taken Design Theory I AGRA662.	Undergraduate	Arts in Context
Visual Semiotics (AAIC-500)	AAIC-500	Open to the Art School only. This course is designed to introduce basic ideas of structuralism (and some of its discontents) as they have been	Graduate	

		applied to the analysis and criticism of the visual . After a brief but thorough explication of both Peircean and Saussurean semiotic theories, we will follow the arguments about visual signs and sign making through a selection of readings from the work of Irwin Panofsky, Roland Barthes, Julia Kristeva, Umberto Eco, Jacques Derrida, Michel Foucault, Rosalind Krauss, Kaja Silverman and Jeremy Gilbert-Rolfe, among possible others. Students will be expected to do all assigned readings, attend weekly lectures, and participate in discussions. Credit will be calculated on attendance and at least one of the following options: a weekly journal of reading and lecture notes; a research paper on a topic of semiotic interest and by permission of the instructor; an art work (made for the class) presented and orally defended in a semiotic context to the class.	
History of Photography (AAIC-510)	AAIC-510	Course available by Permission of Instructor only. The history of photography is studied through slide lectures, readings and class discussion. The class traces photographic modernism 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.	Graduate
Luminous Worlds: Art Pilots (AAIC-523)	AAIC-523	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Luminous Worlds: Art Pilot's Experience. In this collaborative Art School / CAP class, participants will gain experience and develop teaching abilities within an interactive social practice environment. This hands-on workshop, taught at a local elementary school, will be aligned with a seminar module where we will explore approaches to pedagogy, view artwork, and discuss readings. Designing projects that emphasize the importance of play and inventive thinking, we will activate drawing, color, sound, collage, writing, object making, and other experimental practices. The flow of this working process offers momentum for the CalArts students to mine the experience as an impetus to their personal work, regardless of individual disciplines. Works by artists using strategies of play and chance / order and chaos, including Helen Mirra's walking/printmaking practice, Eva Hesse's drawing process, and Allan Kaprow's performance work will provide a background for discussion. This dialogue will be further invigorated with readings from Hannah Higgins's The Fluxus Experience, Robert Nickas's Theft Is Vision, Rosemary Peterson's Why Piaget?, John Dewey's Experience and Education, Mignon Nixon's 'Child' Drawing on Eva Hesse, and Richard Shiff's writing on Richard Tuttle's drawing process and Katy Seigal's essay on Tuttle's use of language. This is a cross-disciplinary class; students from all metiers are welcome. Prior teaching experience or visual art background is not necessary. . Session A: Art Pilots Workshop Mondays 1:00-4:00 . Session B: Seminar Alternate Tuesdays 6-8, and first Mondays 1:00-4:00	Graduate
Historical Survey of GD A (AAIC-575)	AAIC-575	Open to MFA Graphic Design students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This slide lecture course covers the development of graphic design in the context of the social and cultural significance of other design movements, from the Industrial Revolution to the present. Class discussion based on the slides and assigned readings will focus on the meaning or significance of theory and practice, individual works, and the larger role of the designer in today's consumer culture.	Graduate
Historical Survey of GD B (AAIC-576)	AAIC-576	Open to MFA Graphic Design students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This slide lecture course covers the development of graphic design in the context of the social and cultural significance of other design movements, from the Industrial Revolution to the present. Class discussion based on the slides and assigned readings will focus on the meaning or significance of theory and practice, individual works, and the larger role of the designer in today's consumer culture.	Graduate
Routine Pleasures (AAIC-619)	AAIC-619	Open to Art School only. or 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 bu 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 Leve'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.	Graduate
Modes & Forms of Criticism (AAIC-620)	AAIC-620	Open to Art School only. What is a work of criticism, and what is the role of criticism in shaping or framing art discourse in the present moment?	Graduate

		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. 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.		
Design Theory I (AAIC-662)	AAIC-662	Course available by Permission of Instructor only. Required of MFA1 Graphic Design students. In the words of a former student, theory is the thinking that advances the discipline. Theory works hand-in-hand with design history, criticism, and practice to support the realization of relevant and meaningful design work that challenges, plays with, or advances what things get made and what they look like.	Graduate	
Design Theory II (AAIC-663)	AAIC-663	Course available by Permission of Instructor only. raphic esign M A only. This course is intended for designers that view writing and curatorial activity as an essential part of their design process, and invites meditation on contemporary and historical design discourse and encourages students to develop a strong curatorial/authorial point of view. Must have taken Design Theory I AGRA662.	Graduate	
Heavy Metal (AART-001)	AART-001	Open to Art School only. This is a -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.	Undergraduate	Practicum
Practical Plinth (AART-002)	AART-002	Open to Art School only. 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.	Undergraduate	
High Definition Video Prod. (AART-003)	AART-003	Open to Art School only. igh e nition ideo Production. This crash course is designed to provide the skills necessary to quickly go from camera to display. The beginning video maker will learn how to acquire, transcode, archive, edit and properly and safely display video in the gallery. This workshop is designed to help the student meet their video-based project goals.	Undergraduate	Practicum
Art Hazards (AART-010)	AART-010	This workshop is restricted to and mandatory for Art School, Art and Photography & Media Programs BFA students. Workshop meets on January 14 & 15 from 1-3:50 p.m. in F200. Attendance is required both days. 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. ay 1: Artists Materials and Photochemical Hazards and Solutions. ay 2: Hazards to Your Artwork and Framing and Storage, plus directed studies.	Undergraduate	Practicum
Visiting Artist Lectures (AART-011)	AART-011	This practicum workshop is restricted to Art School BFA students. Workshop lectures meet on January 12, 14, 19, 21, 26 and 28 from 7-9:50 p.m. in F200. Attendance required at all lectures. Presentation of work by visiting artists, designers, and visiting faculty. Lecturers will include Scott Benzel, Candice Lin, Karen Miranda Rivadeneira, Ron Athey, and Louise Sandhaus.	Undergraduate	Practicum
Welding (AART-012)	AART-012	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, and 19th from 9-11:50 a.m. in the Super Shop. Attendance at all sessions is required. Learn the magic of working with steel in a hands-on intensive workshop for beginners. This class will provide you with the basic understanding of the processes and techniques of welding and metal fabrication. Whether you are interested in building large steel sculptures or delicate internal structures, learning to work with steel will change your life. Demonstrations will cover MIG welding, plasma cutting, and some basic cold-working equipment located in the Super Shop's Metal Area. Unlock the mysteries of what those machines under the capes in the metal room are capable of, while learning how to build things you never thought were possible. There will be a materials fee and some supplies provided but depending on the project undertaken each student can expect additional material fees of $5 - 75.	Undergraduate	Practicum
Drawing (AART-013)	AART-013	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, and 19th from 9-11:50 a.m. in JBSB. Attendance at all sessions is required. How can the stone-age art of figure drawing be contemporary? Students will discover for themselves via the heightened perceptive and psychological sensitivities gained through practice how representations of the body make visible our constantly shifting cultural values, serve as an autobiographical record, and reflect the collective social conscience. Students will conjure the essentials of a subject by developing a personal language of mark making, experimenting with projectors and other imaging technologies, and completing fully realized large-scale projects. Through exposure to and critical appraisal of art historical and contemporary images, explorations	Undergraduate	Practicum

		of media such as graphite monoliths, jumbo charcoal, and ink wash, and physical performances using their body's kinetic energy via the use of both hands and various extension tools, students will come to embody the humanistic values that emanate from the core of our physical being. Some supplies provided. We will work with basic dry and wet drawing materials. Depending on what is additionally needed, the cost could be anywhere from $25 to maximum $60.		
Sound (AART-014)	AART-014	This practicum workshop is restricted to Art School BFA students. The precise focus of each workshop will change from year to year.Students are required to have an external hard drive to store les. Attendance required at all sessions.	Undergraduate	Practicum
Movement (AART-015)	AART-015	This practicum workshop is restricted to Art School BFA students. The precise focus of each workshop will change from year to year. Attendance required at all sessions.	Undergraduate	Practicum
Sculpture (AART-016)	AART-016	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, and 19 from 9-11:50 a.m. in the Super Shop. Attendance at all sessions is required. This workshop will introduce students to printmaking with hydrocal plaster. We will look at and make a series of prints as well as flat sculptures. Classes will begin with a 15 minute guided meditation to create a space of vulnerability, presence, and hunger. This will be followed by hands-on technical lessons and experiments. Students will bring physical, psychical, and emotional debris from their daily lives to incorporate into their pieces. As the hydrocal heats and cools and waits, students will practice being open to a creative unfolding. rounds will be set up and tested, with an eye towards critique discussions. The goal is that experiences exercised in class will contribute to one's own curiosity and generosity in one's art and life. Students will need to bring one 50 lb. bag of hydrocal and can expect additional material fees of $5 - 75 depending on the project undertaken.	Undergraduate	Practicum
Video Installation (AART-017)	AART-017	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29 from 9-11:50 a.m. in A211h. Attendance at all sessions is required. This workshop will focus on video installation using appropriated footage. We will learn techniques of researching images, ripping, archiving and editing existing content to be transformed in a new context. There will be screenings of work inspired by our subject, such as that of Mark Leckey, Hito Steyerl, Stan Douglas, and Michele O'Marah. We will learn about programs available for ripping disks and downloading existing Internet content. We will learn techniques using programs, Handbrake, Compressor, Final Cut 7, and MPEG Streamclip amongst others. The last two meetings of class will be practice installing multi-channel works in A402. We will experiment, determine the differences and benefits of using media players, projectors, computers and DVD players. Required materials: Portable hard drive.	Undergraduate	Practicum
Performance (AART-018)	AART-018	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, 29 from 9-11:50 a.m. in 2 . Attendance at all sessions is required. This is a practical course on how to feel, something we should have been taught in grade school. Where do feelings come from, how do we feel our feelings, how do we express our feelings, how do our feelings govern our behavior, do we judge our feelings, is there a hierarchy of feelings, are there "good" feelings and "bad" feelings, are we ashamed of having feelings? This class lays out the basics of what emotions are and what we can do with them, and addresses the question of how to feel without fear. The material for this class will include Principle 1 of The Revolution: Definition of Abundance, The Work of Byron Katie, Brene Brown's Listening to Shame and The Power of Vulnerability, along with scientific research on gene expression, the second brain in our gut, and dark matter. A portion of each class will be dedicated to processing feelings and exorcising belief entities.	Undergraduate	Practicum
Mold-Making (AART-019)	AART-019	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, and 19 from 1-3:50 p.m. in the Super Shop. Attendance at all sessions is required. This workshop will be both reading and technique heavy. Students will gain a basic introduction to moldmaking and lifecasting alongside readings that challenge traditional biases in representation of the body. We will read classic feminist texts by Linda Nochlin and Laura Mulvey while looking forward with discussions of prosthetics and post-modernism. Students will learn how to lifecast using alginate and body- safe silicones, create and apply small scale prostheses, and then use their newly won skills to create individual projects that subvert the tired formats of the gaze, the odalisque, and the muse. Some supplies provided, but students can expect additional material fees of $25 - 75 depending on the project undertaken.	Undergraduate	Practicum
Video (AART-020)	AART-020	This practicum workshop is restricted to Art School BFA students. The precise focus of each workshop will change from year to year. Students are required to have an external hard drive to store les. Attendance required at all sessions.	Undergraduate	Practicum
Ceramics (AART-021)	AART-021	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29 from 1-3:50 p.m. in Ceramics. Attendance at all sessions is required. In each class students will investigate divergent surface treatments and optical effects possible	Undergraduate	Practicum

		with clay and employ these techniques through sculpture and/or functional ware. For example, students will experiment with pigmenting clay bodies using mason stains, study the chemistry of some highly textured glazes, learn how to control firing temperatures to create crystalline glazes, and create metallic surfaces through lusters. Each class will emphasize how these techniques have been employed both historically across cultures and in contemporary art. Students will need to provide two 25 lb. bags of Laguna Greystone clay, sketchbook/notebook, and up to $30 additional material costs.		
Painting (AART-022)	AART-022	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29 from 9-11:50 a.m. in JBSB. Attendance at all sessions is required. Taking inspiration from an episode of "Chopped" about culinary upcycling, Waste Not reimagines what we discard as raw material for art making, specifically in the expanded field of painting. "Chefs make use of ingredients that are usually thrown out. Appetizers are made with juicer pulp and tea bags; salad dressing and remnants of poultry for entrees; desserts are made with vegetable peels and discarded portions of fruit." From Cubist collages with yesterday's newspaper through Bay Area Funk to James Castle's works made from cardboard, soot and spit, Waste Not double takes on the paper trail in our lives and the rest of the flotsam and jetsam that crosses our path. Might not a future museum on Mars display the Great Pacific garbage patch suspended in a super-sized vitrine? An emphasis on generating multiples through mono printing, collaborative work, and paintings that push the boundaries of the canvas will also be encouraged. An introduction to contemporary artists exploring environmental issues in relation to art production will serve as a guide to map the relationship between artist, student, artwork, and trash. Some supplies provided, but students can expect additional material fees of $5 - 75 depending on the project undertaken.	Undergraduate	Practicum
Printmaking (AART-023)	AART-023	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29 from 1-3:50 p.m. in the Print and Media Lab. Attendance at all sessions is required. In this workshop we will create a print edition or multiple (a series of the same object) and explore different ways of disseminating it. We will take into account how the meaning of the piece is affected, by both its charter as an object, and the mode that it is distributed. The workshop will also look at past examples of multiples and artist that worked with them. Attention also will be given to the traditional role of the multiple calling into question the value of the art object, its accessibility and mode it is distributed. The course will utilize the print lab but students will not be limited to what is producible in the print facility. Participants are encouraged to draw on their own interests in the creation of a well-considered work that will be presented on the final day of class. Some supplies provided, but students can expect additional material fees of $5 - 75 depending on the project undertaken.	Undergraduate	Practicum
Touring Exhibitions (AART-024)	AART-024	The practicum workshop is restricted to Art Program and Photography and Media BFA students. Students will visit a variety of exhibition spaces in Los Angeles. A van will be provided. Attendance at all sessions is required.	Undergraduate	Practicum
Digital: Sketch-up for 3D (AART-025)	AART-025	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, and 19 from 7-9:50 p.m. in the MacLab. Attendance at all sessions is required. SketchUp is a highly versatile 3D modeling software that can be used by artists to design works in progress (such as sculpture, installations, or components) or for virtual prototyping. This easy to use and free program is an economical means to mock-up ideas for fabricators, associates, or could be used to create final imagery. Through step-by-step instruction students will learn the correct methodology to using SketchUp effectively within their own practice. Recommended reading: Google SketchUp: The Missing Manual ISBN-13: 978-0596521462 ISBN-10: 0596521464.	Undergraduate	Practicum
Weaving: Conceptual Weaving (AART-026)	AART-026	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, 29 from 1-3:50 p.m. in JBSB. Attendance at all sessions is required. This is a multidisciplinary workshop that considers some possible intersections of textiles, choreography, sculpture, therapeutics, physics, and mathematics. The workshops are intended to allow art students to learn and discuss scientific concepts that can then be connected to each student's art practice. There will be an emphasis on experimental approaches and group dynamics. Some supplies provided, but students can expect additional material fees of $5 - 75 depending on the project undertaken.	Undergraduate	Practicum
Installation: Site and Install (AART-028)	AART-028	Workshop meets on January 11, 12, 14, 15 and 19 from 1-3:50 p.m. in JBSB. Attendance at all sessions is required. This practicum workshop is restricted to Art School BFA students and will be a hands-on class that reflects on the history of feminism and installation at CalArts as its starting point. Students will create installation using unconventional spaces and materials and investigate concepts around visibility, labor, domesticity, and the personal. Students will create an installation that considers the influence of meaning through the interaction of various elements (objects, images, projections, collections etc.) with each other and their surrounding place. Students will complete several assignments	Undergraduate	Practicum

		and explore installation and site-specific art through lectures, readings, research, presentations, guest artists, and site visits. Experimentation with multimedia and performance approaches will be encouraged. The structure of this course will reflect the hybridized practices of much feminist art, through combining research, writing, and culminating in installation. A plurality of feminisms and attention to the intersections of race, class, and sexuality with gender and sex will shape thematic investigations of practices including institutional critique, performance, craft, and collaboration. Some supplies provided, but students can expect additional material fees of $5 - 75 depending on the project undertaken.	
Foundation A (AART-101)	AART-101	BFA1 Art Program students will be pre-enrolled in this class, along with What Makes it Art AAIC-). In order to have a better understanding of the work you make and how that work interacts with culture, it is important to begin to grapple with the relationship between your art and art history, the divide between the type of work you now make and the art practice you wish to build, and your awareness of the variety of contemporary art practices. In this course you will wrestle with these and other ideas as you begin your course of study in the Art Program. This course includes lectures, discussions, readings, critiques, in-class projects, and an expectation that you will produce artwork that reflects your interests and ideas. Introduction to the program's labs (production facilities), course advisement, and field trips are also part of the course curriculum. In short, this 2-part course sequence is an introduction to the Art Program - both as a practical primer to help you navigate the Institute and a conceptual introduction as to how artwork is produced, analyzed and critiqued in a myriad of ways. AART-101 is offered in the Fall Semester.	Undergraduate
Foundation B (AART-102)	AART-102	BFA1 Art Program students will be pre-enrolled in this class. In order to have a better understanding of the work you make and how that work interacts with culture, it is important to begin to grapple with the relationship between your art and art history, the divide between the type of work you now make and the art practice you wish to build, and your awareness of the variety of contemporary art practices. In this course you will wrestle with these and other ideas as you begin your course of study in the Art Program. This course includes lectures, discussions, readings, critiques, in-class projects, and an expectation that you will produce artwork that reflects your interests and ideas. Introduction to the program's labs (production facilities), course advisement, and field trips are also part of the course curriculum. In short, this 2-part course sequence is an introduction to the Art Program - both as a practical primer to help you navigate the Institute and a conceptual introduction as to how artwork is produced, analyzed and critiqued in a myriad of ways. AART-102 is offered in the Spring Semester.	Undergraduate
Independent Study (AART-199)	AART-199	Permission of Instructor only. Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.	Undergraduate
Post-Foundation Sem: What's Goin' On? (AART-201)	AART-201	Post Foundation Seminar/Critique: What's oin' On? This required course invites students to articulate and develop relationships between theory and practice. Seminar-style reading discussions will be conducted, alternating with individual presentations in which students constructively critique each other's work. Attendance is mandatory and participation in discussions required.	Undergraduate
Post-Foundation Critique (AART-202)	AART-202	Course open to BFA2 Art Program students only, and must also register for AART-201. 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.	Undergraduate
Post-Foundation Visiting Artist (AART-203)	AART-203	BFA2 Art Program students will be pre-enrolled in this class. This required course is in tandem with the Visiting Artist's Lecture Series. BFA 2 Art Program students are expected to attend the weekly lectures and to participate in this weekly seminar, where each student will present an overview of their practice in class. The seminar portion critically and creatively explores different methodologies by which artists present their practice in public contexts.	Undergraduate
Studio Series (AART-210)	AART-210	The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. ach session is taught by different faculty. Multiple sessions are offered in each semester. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details.	Undergraduate
Drawing (AART-211)	AART-211	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. ach session is taught by	Undergraduate

		different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.	
Painting (AART-212)	AART-212	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. ach session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.	Undergraduate
Sculpture (AART-213)	AART-213	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. ach session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.	Undergraduate
Print & Digital Media (AART-214)	AART-214	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. ach session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.	Undergraduate
Video (AART-215)	AART-215	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. ach session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.	Undergraduate
Social Practice (AART-216)	AART-216	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. ach session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.	Undergraduate
Ceramics (AART-217)	AART-217	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. Each session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.	Undergraduate
Performance: OK ANIMALS (AART-219)	AART-219	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. ach session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.	Undergraduate
Writing (AART-220)	AART-220	Open to BFA1 Art Program students only. Open to BFA2, BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. ach session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Students will be guided through a series of exercises that are designed to support expression, con dence and creativity using language as the primary medium. Students will be introduced to a wide variety of source material which deals in varying ways with the issues in writing and art made from language. A setting will be provided in which students discuss and further their understanding	Undergraduate

		and knowledge of the weekly assignments, so they can make links to it with regard to their own artistic practice. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.		
Independent Study (AART-299)	AART-299	Permission of Instructor only. Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.	Undergraduate	
Open Critique Series (AART-300)	AART-300	Open Critique is a venue for students to examine their work critically in the context of a peer dialogue guided by the instructor. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be offered in the same semester. Please refer to course descriptions by each section instructor which specify how the individual critique sessions will be structured.	Undergraduate	
Open Critique (AART-300A)	AART-300A	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Open Critique is a venue for students to critically examine their work in the context of a peer dialogue guided by the instructor. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course will be offered in the same semester. Please refer to course descriptions by each instructor which specify how the individual critique session will be structured. This course will push the work of the serious artist with thorough, rigorous critique. The intention of each student will be the beginning point from which we, as a group, will investigate and interrogate the results of works both in-progress and newly completed. Contemporary discourse will revolve around the interplay of ideas and the materials from which they are realized. In a world where any material can be considered as a source for artistic production, this course will place special emphasis on why particular materials are chosen, their histories and inherent meanings, how they are manipulated, and their successes or failures in conveying the intention of the maker. Beyond intention, we will also leave room to examine and discuss the importance of how the "unexpected" or "accidental" plays into artistic production and the development of new ideas. Participation and attendance from everyone is mandatory. Two to three students will present their work each week.	Undergraduate	
Open Critique (AART-300B)	AART-300B	Course open to Art School only BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will be a critique and dialog-type class with an emphasis on belief, faith and spirituality. Religion may be the last taboo in the art world. Can sacred works of art be taken seriously in contemporary galleries and museums onetheless, any object such as Duchamp's urinal) displayed in the temple of the white cube becomes holy. Topics of discussion include the function of rites, rituals, relics and dogma. The belief systems of major religions Christianity, Judaism, Islam, Zen Buddhism) will be discussed together with Native American beliefs, Mormonism, Taoism, etc. Alternatively, the significance of cults, fringe groups and conspiracy theories will be explored. Students will write their own personal versions of sacred scriptures or gospels. An aura of openness will be fostered in the classroom where students will be encouraged to speak honestly about the beliefs that inform their art practice.	Undergraduate	
Open Studio Series (AART-310)	AART-310	Open Studio is comprised of descipline-specific studio-based courses that provide MFA and BFA students the opportunity to learn both technically and conceptually through hands-on experience. In order for students to take advantage of the diversity of approaches offered by our regular and visiting instructors and multiple sections may be offered in the same semester. Open Studio courses count towards the 8-unit Studio Requirement for BFAs inthe Art Program. Please refer to course descriptions provided by each section instructor for more details.	Undergraduate	
Persona: Performing Yourself (AART-310A)	AART-310A	Open to all BFA3 and BFA4 students. Persona: Performing Yourself is designed to help students create a persona that serves as an outlet for creative, political, emotional, and formal desire. The exercises involve personal excavation of joy, rage, and humor, in order to get to the dirty and the shiny diamonds of personal experience. The assignments are intended to help access experience and passion to act as a platform for a development of persona. We will also research and discuss a number of performance personas, from abstract artists (Leigh Bowery) to pop icons Madonna), and their sociopolitical impact. A research paper on a persona is required. This course also explores basic tactics used to get the performance out of the brain and onto its feet. We will look at ways of navigating outside elements that you may encounter once you are in the world with your work. We will also review traditional acting and staging techniques that may be helpful with the general execution of any live performance. This class demands active participation and students will be required to create numerous small performance works and to	Undergraduate	Open to the Institute

		engage in critical discussion. There will be a nal class performance of works developed throughout the course that will be open to outside viewers (!)	
Sound in Art, Art in Sound (AART-310N)	AART-310N	Sound in Art, Art in Sound Open to students in the Art Program. Not open to BFA students. This course will involve the creation and implementation of sound in performance, recording, and installation contexts. In addition, we will examine the history of Sound in Art (with an emphasis on sound in art contexts) through lectures and screenings and Art in Sound (with an emphasis on sound in popular and experimental music) through listening sessions and readings. This will be a studio/lecture hybrid with class time split between employing software platforms and analog methods to produce sound work; and lectures, screenings, readings, and listening periods. Participants will generate single or multichannel sound works for installation, performance, or recording with an emphasis on augmenting or expanding existing practices. Open Seminar is a series of seminars of special topics chosen by the instructor.	Undergraduate
Open Seminar Series (AART-320)	AART-320	Open Seminar is a series of seminars of special topics chosen by the instructor. Reading, discussion, assigned projects and/or field trips may be used to invite students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be offered in the same semester. Please refer to course descriptions by each section instructor that specify the topic of the seminar.	Undergraduate
Open Seminar (AART-320A)	AART-320A	This course is open to Art School students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is a studio class in which students will work on independent projects around the theme of childishness. The essentialism and free expression of a childish spirit has been a central tool in art throughout the twentieth century. From the Primitive Child of Early Modernism to the Adolescent Appropriations of Post-Modernism, artists have exploited a range of such affectations in their work. The cultural histories and meanings of t he childish will be explored through readings, discussions and group activities. Following the premise put forth by historian Philip Aries - who argued that the child as we know it did not exist until the late eighteenth century- we will approach childhood as a cultural construction, and in turn consider childishness as its enactment. Students will experiment with what childishness means to their own art practices through the independent projects that they develop in and out of class time.	Undergraduate
Open Seminar (AART-320B)	AART-320B	Open to Art School students BFA3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. In making art we are constantly imbuing things with presence, but how do we approach absence? Why does absence have such psychological potency? Why does it grip our imagination? This class presents the status, the methods, and the history of absence in art and related fields. We will ground abstract ideas of absence and nothingness in the cultural and philosophical milieu in which they were born and study the impact those ideas had on the arts in times of modernism, post-modernism, and the contemporary. Through the contemplation of absence we approach related qualities as loss, omissions, blankness, disappearances, erasures, subtractions, voids, negations, invisibility and nothingness. The techniques and gures of absence in the creative arts will be examined through short lectures, readings, discussions, group presentations, and through close study of artworks. The final assignment is to present an idea for an art work, grounded in a theoretical notion of absence.	Undergraduate
Open Seminar (AART-320C)	AART-320C	Open to Art School students BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. ew inancial Architectures for Creative Communities (NFACC) is a 13-14 week course that will enable students to make purpose driven decisions when building a productive architecture for their practices, careers and financial structure, that is based on their own personal temperaments and values. Students will be getting out in the field, doing research and creating solutions amongst some of the most creative people in the arts, technology and finance communities across the greater LA region. NFACC is an investigation into understanding the relationship between where artists get their support from and the effects that it has on the content of their work. What new tools need to exist that are reflective of a more just and equitable economic architecture for todays creative community? The best way to think about what we need tomorrow is to understand directly what we are all doing today.	Undergraduate
Open Seminar (AART-320D)	AART-320D	Open to the Art School. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The Some Place Chronicles is a practice-based studio and fieldwork course that links CalArts artists and designers to five specific communities in the unincorporated areas in the Second District of Los Angeles County. These are neighborhoods that sit between established cities, sometimes with very blurred boundaries and public identities, and yet they are named	Undergraduate

		and claimed nonetheless by the people who live there. The Some Place Project will engage and work together with community members to converse and question each other, to map, inventory, record and transcribe, facilitating art in community and putting words and images to page in the form of distinctive artists' books that affirm and preserve the particular social and cultural character of each unincorporated project area. Students will work with lead artists (CalArts faculty and alumni) to develop each neighborhood project, while also investigating the histories and theories of community-based work. The project will not be completed in one semester. There is the possibility of summer internships for interested and committed students.	
Writing After Art (AART-320E)	AART-320E	Is art criticism over? No. We've simply moved well past Greenbergian pronouncements into something less familiar, more peevish and poetic- not to say contemporary. This course disputes the idea that art writing comes "after" art-as in secondary to, or chasing after-asserting criticism as a rich form in its own right. Class discussions will center on close readings of recent art criticism, with an ear toward style rather than value judgements. rawing examples from a range of cultural critics from the past fifty years, with an emphasis on art writing of the past two decades, we will propose that a critic's style might serve their argument just as well as theories, opinions, and trends. In addition to weekly readings provided by the instructor, students will be expected to keep up with leading art periodicals. ach student will produce a number of informal written responses to weekly readings and, by the end of the semester, will write their own timely, original example of art criticism. Through this intensive mix of reading and writing, students will leave the course with a sophisticated understanding both of what art criticism is, and how it works.	Undergraduate
The Historical Abyss (AART-320F)	AART-320F	History is always being imaginatively figured as it is seemingly figured out. This course will proceed from the notion that history is not written from the certitude of concrete facts, but rather in the productive unreliability of lived and invested memories, myths, ideologies, stories, and dreams. It will also seek to recognize that these errors, myths and confabulations lead us through and beyond facts to their meanings and that the dubious reliability of such wrong tales enhance their historical value in that they allow us to recognize the objectives of the tellers and the intentions and desires behind them.. Some topics of discussion will include: art forgeries, abandoned film sets, theme parks, and casino designs. Through a triangulation of past, present, and possible future interactions the synthesis of these sites and objects will be examined for potentially constituting more authentic versions of the histories they seemingly approximate. The course will take on a myriad of forms but include lectures and discussions with Clifford Irving (Elmyr de Hory's biographer who wrote the fake biography of Howard Hughes and was the subject of Orson Welles' last film F For Fake), and FBI special agent who operates the FBI's art forgery department for Los Angeles, and Doug Jenzen who is currently director of the Dunes Center in Guadalupe, CA, where the remains of Cecil B. Demille's 1923 version of The Ten Commandments film set pieces are currently being stored.	Undergraduate
Comedy and Performance (AART-320G)	AART-320G	In this class we will explore the myriad possibilities of communications through the use of comedy in performance. We will look at the important role of the comedian as messenger from the Greeks to the geeks. How do performers use comedy to successfully (and often unsuccessfully) communicate political views, emotions, and world views? How and why do issues of race, class, and gender become accessible in media through comedy? How does the trope of humorous self-deprecation help us to break down our ego-driven society? How do non-comedian performers utilize humor to communicate to their audience? What does comedy from specific cultures have to say about the cultures themselves, to outsiders, to insiders? Why is funny "loose" and not funny uptight"? What does the climate of humor in specific decades have to tell us about the climate off the culture at that time? All this and a few trips to see som funny funny stuff and some meant-to-be-funny-but-not-so-funny stuff. This course will require students to complete a research paper and to engage in critical discussion.	Undergraduate
Talking Bact, Disc Bodies, Sex of Stones (AART-320M)	AART-320M	Talking Bacteria, Discrepant Bodies, and the Sex Life of Stones Open to BFA3 and BFA4 students in the Art Program. This course reconsiders the notion of animacy and agency through the intersection of visual art, science fiction, queer theory, crip theory, speculative philosophy, medieval studies, science, popular movies, anthropology and colonialism. Students will be expected to read and discuss a variety of texts ranging in topic and tone, from the medieval to the contemporary, from the populist to the obscure. We will also watch and analyze popular and ethnographic films, listen and meditate to lectures from optimistic bacteriologists to curmudgeonly queers, as we seek to understand how power and agency are authorized or resisted through a variety of bodies-gendered, a/sexualized, non able-bodied, inanimate, or racialized. Students will be expected to create visual, performative and written responses to the ideas discussed from the reading and visual prompts. Open Seminar is a series of seminars of special topics chosen by the instructor.	Undergraduate
Liminal Spaces (AART-320N)	AART-320N	Open to BFA3 and BFA4 students in the Art Program. I grew up in Nigeria playing with plastic representations of a white girl holding a	Undergraduate

		bunny rabbit. These Clonette dolls, mass-produced in Ghana, were ubiquitous in Western Africa; they supposedly came out of the Ghanaian tradition of Akuaba wooden fertility dolls. These African-produced figurines of a white girl, which are rooted in African traditions and intended for the African market, are now collector's items in Europe. This complex and evolving history exemplifies the constant cultural transactions at play in various in-between spaces, be they in a post-colonial, immigrant, or other scenarios. This seminar will focus on hybridity, mimicry, and mimesis by examining loaded objects such as the Clonette dolls as well as through reading seminal texts on the subject, including Homi K. Bhabha's Location of Culture, Michael Taussig's Mimesis and Austerity, Kwame Anthony Appiah's Cosmopolitanism, Abdelkebir Khatibi's Love in Two Languages, and Chinua Achebe's Arrow of God. Our discussion of these objects and texts will raise topics related to hybridity, mimicry, and mimesis-translation, writing back through the space of bilingue, contrapuntal reading, intertextuality, and diaspora. Open Seminar is a series of seminars of special topics chosen by the instructor.	
In the Weeds (AART-330)	AART-330	Course open to BFA2 and BFA3 students in the Art Program only. This is a crit course intended for BFAs. Working in a group dynamic, students will gain the ability to better articulate their work and the work of their peers. Open to BFA2 and BFA3 through online enrollments, other BFA students by permission of instructor.	Undergraduate
Reconsiderations (AART-352)	AART-352	Permission of Instructor only. Open to Art School only. This course follows the format of an open critique. ach 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 individually with the instructor to discuss the issues and ideas raised during the presentations. There will also be assigned readings and discussion of topical issues.	Undergraduate
Independent Study (AART-399)	AART-399	Permission of Instructor only. Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.	Undergraduate
Getting Your Sh*t Together BFA (AART-400)	AART-400	Open to BFA4 Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. verything 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 this class 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.	Undergraduate
Advanced Critical Ceramics (AART-401)	AART-401	Open to Art School Only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.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. andbuilding, wheel throwing, firing techniques, molds, repetitive objects and multiples, glazing and raku will be addressed.	Undergraduate
Freud & Lacan: An Intro Workshop (AART-402)	AART-402	Permission of Instructor only. Art School B A 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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 reud'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.	Undergraduate
Andy: Issues in Contemporary Art (AART-403)	AART-403	Open to Art School BFA 3 and BFA . This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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. There will be a particular emphasis on banality and repetition, especially in the context of thinking about representations of death and in the context of minimalism.	Undergraduate
Feminist Art: Theory & Practice (AART-	AART-404	Open to Art School BFA3 and BFA . This course may be open to students at other year levels, and in other Schools, by Permission of	Undergraduate

404)		Instructor. This seminar will approach the topic of feminism and art from both the theoretical and the historical points of view. It is crucial to look again at the work of the 1960s and 1970s, in order to have a common ground for discussing the relevance of that work today. There will be particular emphasis given to the intersections of conceptual art practice and feminist thinking, in a reconsideration of conceptualism that underlines its political dimension. We will look at the work of a very diverse group of women artists (including but not limited to: udy Chicago, Miriam Schapiro, Mary Kelly, Eva Hesse, Barbara Kruger, Adrian Piper, Hannah Wilke, Francesca Woodman, Ana Mendieta, Martha Rosler, and more) and read some theoretical and critical texts that will illuminate and problematize the work we are examining. The primary emphasis will be to enable students to relate these ideas and concerns to their own art practice, and to help them understand the work of others.	
...Or Something (AART-405)	AART-405	Permission of Instructor only. Art and Photography Media Programs only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Beginning a statement with the phrase 'I think' is an almost excessively explicit acknowledgement of the subjective dimension of discussion and debate. nding 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.	Undergraduate
Getting to Third (AART-406)	AART-406	Open to Art School BFA3 and BFA . This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is a seminar studio class in which we will journey in an (idiosyncratic) history of thought and art which has dealt with living, making and thinking that not only moves beyond dualisms, but also lays the groundwork for the practice of an impassioned and productive indeterminacy. Student projects fueled by readings and discussion will be presented at intervals through the semester.	Undergraduate
Keeping It Real (AART-407)	AART-407	Open to Art School BFA3 and BFA . This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will bring students into an up-to-date conversation about "source materials" that influence and direct one another, while also undertaking an investigation into the nature of relationship itself. Students will become familiar with a variety of flows/forms/forces which may be pertinent to art process via false or veritable analogy. Arrive ready to read, think and participate with your peers. Critique will focus on student work and interest especially as it connects with a renewed attention to structure/relation-making. Consistent attendance is mandatory. ach student presents twice during semester. MFA-oriented but not exclusive.	Undergraduate
Intensive Painting Workshop (AART-408)	AART-408	Open to Art School BFA3 and BFA . An advanced painting class. Experimentation is encouraged. Involves class critiques, readings, image presentations, field trips, and in class studio work.	Undergraduate
Hand in Glove (AART-409)	AART-409	Open to Art School BFA3 and BFA . This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Advanced class in which we examine the relationship between desire and one's art practice. Involves readings, film screenings, studio-based assignments, class critiques, and 30 minute student presentations.	Undergraduate
Scrap Work (AART-410)	AART-410	Open to Art School BFA3 and BFA . An advanced class. Investigating the significance of collecting materials relevant to our practices. uring the course, each student will create either a series of collages, a scrapbook, or a lm. Involves readings, lectures, film screenings, field trips, and class critiques.	Undergraduate
Critique (AART-411)	AART-411	Permission of Instructor only. ach student will present their work to the class at least once during the semester. The student presenting work can determine some of the parameters for her his critique. S he may either opt to introduce the work before the discussion begins or s/he may chose to remain quiet, letting the class explore the work's meaning without the artist's input. The class will deeply investigate the meaning of each artwork within a generative and consensus building discourse. Students are encouraged to fully consider all aspects of the work in question, to take nothing for granted, and to find clear but non-hierarchical modes of expressing their discoveries. Sometimes this takes the form of a comparison between the student's intent and the actual meaning produced by the work, with the goal of helping each student close the gap between intent and result.	Undergraduate
Art & Politics (AART-412)	AART-412	Open to Art School BFA3 and BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. What does a political art practice mean? This seminar will be a search	Undergraduate

		for possibilities and their contestations. ocus 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.	
Content & Form (AART-413)	AART-413	Open to the Art School or Film/Video School BFA2, BFA3, BFA . 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 or inclusive of 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 be assigned and class critiques will be conducted that will allow the students to produce works that address these issues critically.	Undergraduate
Metonymy (AART-414)	AART-414	Open to Art School BFA2, BFA3, BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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. owever, 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.	Undergraduate
Looking for Political Ecstasy (AART-416)	AART-416	Permission of Instructor only. eminism 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 re-define the needs and desires of contemporary art, as it relates to sex, gender, and the often contrary politics thereof. inal research project and presentation required.	Undergraduate
Viewplane-Artist As Eyewitness (AART-417)	AART-417	Open to Art School BFA3 and BFA . This working forum for artists of all disciplines seeks to investigate artwork that belies the denial of innocent-bystander. Assuming the arrogance of artist as "expert witness," we will examine material from real life, including but not limited to: personal and public documents, diaries, testimonials, legal briefs, family portraits, mug shots, confessions, case histories, receipts, and laundry lists. eminist strategies and other historical art precedents will be analyzed and debated as art is made, and then presented in class.	Undergraduate
Montage & Memory (AART-418)	AART-418	Open to Art School BFA3 and BFA . This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will examine historical and contemporary use of montage effects in still photography, film, video, painting, collage, assemblage, performance, and installation art. Slide lectures, videos, and lms will be reviewed, as well assigned readings. ands on demonstrations will generate experimentation and innovation. Student artwork will be critiqued in class and studio, responding to ongoing discussions. This is an intensive theory/practice course that will explore the artistic and social implications of montage technique.	Undergraduate
Performing Life (AART-421)	AART-421	Open to Art School BFA3 and BFA . This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course takes its title from a 1979 essay by Allan Kaprow, and provides a critical survey of contemporary performance in a wide variety of forms, including happenings, actions, body art, dance, video art, and social interventions - from transgressive eruptions to privatized gestures. The class will be loosely divided into four topical sections: "Space/Time," "Event/Document," "Public Body/Private Body," and "Recovery/Residue. Along the way we will consider performance as both a live event and a historical event, and therefore will also investigate the role of mediation and documentation of performance, including photography and video, text, rumor, and the residual exhibition of props and other performance relics.	Undergraduate
The Contemporary	AART-422	Open to Art School BFA3 and BFA . This course may be open to	Undergraduate

Exhibition (AART-422)		students at other year levels, and in other Schools, by Permission of Instructor. This course will consider the exhibition as a/the primary context for defining the objectives and parameters of contemporary art discourse. Among our concerns will be the shifting roles of artists and curators, sites of production (museum, exhibition catalogue or website), and sites of critical and historical reception. We will examine groundbreaking and controversial exhibitions, such as Anti-Illusion: Procedures/Materials, Live in Your Head: When Attitudes Become Form, Information, Bad Painting, Pictures, the 1993 Whitney Biennial of American Art, Utopia Station, and Documenta 11, alongside the work of influential curators, such as Nicolas Bourriaud, Okwui Enwezor, Thelma Golden, Lucy Lippard, Hans Ulrich Obrist, Harald Szeemann, and Marcia Tucker. The course will be driven by individual and group research projects, conversations with local or visiting curators, and lively class discussion.	
Expansive Fields (AART-424)	AART-424	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. uring this course, we will explore the relationships between walking and drawing and painting. There can be a subtle balance between getting lost (in looking), and keeping your bearings in both your practice and on the trail. In this class, experimentation will be encouraged in order to gain familiarity with the physical properties of liquid media, dirt, and rocks. We will look closely at what constitutes these landscapes through readings on geology, natural patterns, and artists who implement critical wandering in their work (eg. Robert Smithson, Agnes Martin, Vija Celmins, and Michelangelo Antonioni). This technical and conceptual exploration will involve studio work, readings, image presentations, and, indeed, long walks in natural areas.	Undergraduate
Undergraduate Open Critique (AART-425)	AART-425	Art School only. Critical discussion of students' artwork. Two presentations per 3-hour class.	Undergraduate
Writing Workshop (AART-426)	AART-426	Art School only. Critical discussion of students' writing. Presentations are e-mailed to the group early in the week. Two presentations are considered and critiqued each session.	Undergraduate
People's Theory (AART-427)	AART-427	Open to Art and Music BFA3 or BFA . This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Co-taught by John Mandel and Michael Fink, Music School faculty. An interdisciplinary seminar for Art School students and composers and performers in the Music School, it includes participants from other disciplines as well. This virtual critique aims to crack the proprietary codes inherent in the exclusive critical languages of each discipline to nd analogies and mutual interests. Readings are offered, and collaboration is encouraged.	Undergraduate
Pedagogy As Art (AART-433)	AART-433	Open to Art School only BFA 3 and BFA . This class will examine various educational models and techniques while linking these strategies to a dialogical art-making process committed to research, visual inquiry, and collaboration. The work of many artists art collectives/educators will serve as a generative element for this class including the writings of Paulo Freire - one of the most influential educators of the 20th century. Freire regards the transmission of knowledge as an exchange of worlds requiring mutual respect and an epistemological curiosity about the nature of dialogue to develop a better comprehension about the object of knowledge. mploying this relational model, the main assignment for this class will be to design a workshop/event/social sculpture for a chosen site in Los Angeles, which responds to the needs and the mindsets of the location and facilitates the creation of collaborative encounters and conversations among diverse communities.	Undergraduate
Mode of Operation (AART-434)	AART-434	Permission of Instructors only. Open to Art Program only. Co-taught by Jessica Bronson and Shirley Tse, this field trip-heavy class emphasizes learning outside the classroom, research and finding resources in Los Angeles area. Guest speakers on site and special tours are designed to expose students to divergent contemporary practices and discourses.	Undergraduate
Articulation (AART-435)	AART-435	Permission of Instructor only. Open to Art School B A3 or BFA . This class is a forum for students to articulate their art practices through generative thinking, and also to examine the "articular" space both within and between language and art.	Undergraduate
Next Exit (AART-436)	AART-436	Open to Art Program BFA 3 and BFA . The course is planned to be an open discussion of what it means to be a professional artist, and how to use the final year to prepare for entering that life. Topics covered will range from record-keeping to studio visit etiquette, from networking to self-presentation. Interspersed with this will be discussions of current art practice as seen in the galleries and various magazines, and practically-oriented crits of works in progress.	Undergraduate
Work in Context (AART-437)	AART-437	Open to Art Program and Photography & Media Program BFA3 and BFA . Artworks are understood within the terms of the histories and traditions of the various media in play, and also as they intersect with the larger context of contemporary culture. In presenting work for critique, students will provide the class with a point of reference from outside their studio - a piece of writing, or some music, art, film, video, advertising, news. The class will have a week to consider this frame, and	Undergraduate

		an excerpt will be re-presented with the work to initiate discussion. There will be two presentations each week.	
Drawing Culture (AART-440)	AART-440	Open to Art School BFA 2, , . This class examines drawing not as production but a research methodology and a way to envision embodied relations with things in our proximity. Dismissing any quality criteria, drawing will be considered in the way the word is used in the English language - to unravel, to deduce, to attract and be attracted. We will be drawing twice. We will draw first by putting pen to paper or by making media sketches and then we will draw out the content and the context of the drawings by examining the socio-political dynamics of our site, discussing our embodied experiences at the site, and by considering relevant critical theory. To this end, every other week we will visit various pre-selected sites in LA and record life at these locations. These sites may include an ethnic grocery store, a screening in a movie theatre, a chicken slaughterhouse, a park, a restaurant kitchen, etc.	Undergraduate
How to Do Things With Words (AART-441)	AART-441	Open to Art School BFA 3 and BFA . This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The in-between space when an artwork comes into being as an object, but before it reaches completion, will be the focus of this class. What happens after an art object gets made? How does artistic research impact the production and presentation of a work? What are the responsibilities and challenges of putting art in the world? How do the dynamics of presentation in specific contexts, to specific audiences, change the work? What does it mean for an artwork to culminate? By relying on dialogue, experiences and knowledge of all the participants, and close readings of texts of common interest, we will seek multiple paths towards the production of meaning in art. Students will be required to present their work twice during the course of the semester. The whole community of the class will be implicated in resolving and actualizing each project presented. Works will be assessed based on form, content, intent, proficiency with materials and processes, and overall effectiveness. Each member of the class will be responsible for sustaining an atmosphere where new ideas can emerge by promoting rigor, experimentation, playfulness and invention in an atmosphere of trust and mutual respect.	Undergraduate
Streetwork (AART-442)	AART-442	Open to Art School BFA 2, , . This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Taking the title and inspiration from anarchist theorist Colin Ward's book, this course will consider Los Angeles as our classroom. During the course of the semester, we will visit various pre-selected sites and neighborhoods in LA. The instructor will develop an agenda and a research methodology for each location, including but not limited to conducting interviews, taking walks, mapmaking, collecting found objects, drawing, media sketches, etc. to uncover new ways of understanding the dynamics of our location. Our time in the CalArts classroom will be spent unpacking our fieldwork, discussing our embodied experiences at the site, considering relevant critical theory, and looking at the work of various artists/art collectives from varied cultural contexts to examine the possibilities of a dialogical, research-based art practice. This research will culminate in a collaborative installation at the end of the semester.	Undergraduate
Resistance to Work (AART-443)	AART-443	Art School only. B A 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.What constitutes work? When is an artist not working? This course will consider both the imperative and resistance to work--as well as related concepts of idleness, sleep, procrastination, waste, and pleasure--with particular emphasis on the labor (and refusal) of artistic production, historically and in the present. If art making has shifted from producing objects to providing services, as many have argued, what are the implications for artists? We will discuss critical texts by authors including Julia Bryan-Wilson, Jonathan Crary, Bruce Hainley, Caroline Jones, Maurizio Lazzarato, and Sarah Lehrer-Graiwer, alongside the work of artists such as Charlie Chaplin, Marcel Duchamp, Lee Lozano, Yvonne Rainer, Frances Stark, Sturtevant, and Andy Warhol. Students will be expected to participate in class discussion and maintain a written account of their time and relation to course materials throughout the semester.	Undergraduate
Tuff Luxe Crit (AART-444)	AART-444	Course open to BFA4 Art Program students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. "Tuff Luxe Crit" is a critique class for the serious artist who is ready for an extreme close-up. That is, this course offers a concrete/exploratory, personal/political, historical/philosophical analysis of each student's chosen body of work done while at CalArts. Positions will be taken, shaken, reassembled and repositioned. ach 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. xcellence in thought and discussion will be admired and encouraged. angerously subjective hyperboles will be taken to task. opefully each artist will nish 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.	Undergraduate

Collisions Explain Everything (AART-446)	AART-446	Open to Art School BFA . This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The body itself...is both biological and psychical. This understanding of the body as a hinge or threshold between nature and culture makes the limitations of a genetic, or purely anatomical or physiological, account of bodies explicit." - Elizabeth Grosz. This will be an idiosyncratic survey class in which we undertake close readings of articles both foundational and contemporary in critical/ artistic discourse on embodiment, bodies, and sensibility. One focus will be on the body as explored in recent affect theory (i.e., the ongoing-ness or "bloom" of a processual materialism); we will also touch upon issues of labor, incarceration, perception, image making and circulation, performance, surveillance, optimism, virtuality, "other-ized" bodies, and intersubjectivity. Readings may include work by Eve Sedgwick, Brian Massumi, Judith Butler, Fred Moten, Merleau-Ponty, Lauren Berlant, Ruth Wilson Gilmore, Michelle Alexander, Sylvan Tomkins, Hito Steyerl, Donna Haraway, and Beatriz Preciado. Throughout the semester we will relate these readings to art historical and contemporary art practices, as well as our own. Students may benefit from having taken my class "Beyond the Binary" but are not required to have done so.	Undergraduate
Advanced Drawing (AART-447)	AART-447	This course is open to Art School students BFA3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. An understanding of content and form relationships, which can be either symmetrical (metaphorical) or asymmetrical (metonymic) will enable us to move beyond illustrative correlations between ideas and their material formations. We will work through the formal techniques of drawings in hopes of understanding how techniques and methods have content meaning) inherent to them. A list of need materials will be in the syllabus. owever the materials cost will be in the range of $50.00 to $100.00.	Undergraduate
Ask Shirley (AART-448)	AART-448	BFA seminar style class with topics chosen by enrolled students that are relevant to their own practices. As young artists learn of the many approaches or models they may choose to base their practices on, it is both liberating and intimidating at the same time. Questions and puzzles are inevitable. There will be no predetermined topics or issues devised by the instructor. Questions will be collected from students and put in a structure that encourages exploration, research, and independent thinking. Students are expected to be self-motivated and willing to generate content for discussion. Informal lectures, visual aids, student presentations, and field trips will be facilitated by the instructor.	Undergraduate
Video Zoom: 1958 to Now (AART-449)	AART-449	A survey of Video Art from the late 50s to current work, this seminar pairs historical single channel and installation videos with moving image works by contemporary artists. Pairings are based upon artists' employment of analogous strategies and/or investigation of similar subjects. The aim is to view contemporary works in a historical context and review seminal (and marginalized) videos from the perspective of current moving image artworks.	Undergraduate
Bruce Conner (AART-450)	AART-450	Over the course of his life, Bruce Conner produced a remarkable body of work, which is the foucs of the forthcoming major retrospective at MoMA and SFMoMA in Summer 2016. Conner's art practice, though not easily categorized, is characterized by a range of disciplines and subject matter. Frequently described as a polymath, Conner may be considered a predecessor to many contemporary artist whose compelling and fluid practices simultaneously flow and lurch among a range of disparate subjects. Like Conner, many of these artists complicate notions of subjectivity and authorship while casting an indeterminate (humorous? earnest?) eye toward complicated topics such as spirituality. As we closely examine Conner's seminal body of work, we will consider the socio-political context in which the works were made as well as the prevalent art and critical discourses at the time. As artists, we will use these discussions as a device for considering contemporary discourse and practice.	Undergraduate
Thinking About Painting (AART-451)	AART-451	Beginning with an in-depth consideration of "The Forever Now" exhibition at MoMA, NY in winter 2015/15, that museum's first survey of painting in 30 years, the class will study and discuss various current trends in painting. There will be general discussion of various historical moments and individual practices, along with several field trips to pertinent exhibitions in Los Angeles. Students will each make one lengthy presentation to the class, and may be called on to present shorter prepared contributions to the discussion as it unfolds. The format of the class is a seminar, and full participation is expected. This course may be open to students at other year levels and in other schools by permission of instructor.	Undergraduate
Rays of Relation (AART-452)	AART-452	Rays of Relation: Intersubjectivity + Interdependence in Recent Thought While Western thought has a long tradition of isolating self from other, individual from collectivity, there have always been strands of thought that complicate, refuse, or upend this model, and focus instead on the intersubjectivity or interdependence of our minds, bodies, and the world. Some of these strands are feminist; some anticolonial; some psychonanalytic, some art-based; some ecological; some neurological; some ethical; and so on. This upper-level class will undertake an idiosyncratic survey of texts which take up this problem as their focus,	Undergraduate

		and may include work by Hito Steyerl, Christina Crosby, Michelle Alexander, Judith Butler, Rosi Braidotti, Jane Bennett, Hegel, Husserl, Brian Massumi, Fred Moten, Merleau-Ponty, Eula Biss, Jose Munoz, Paul Preciado, D.W. Winnicott, and others. Along the way we will touch on issues of labor, disability, incarceration, agency, perception, technophilia, subjective currents, welfare, and sovereignty, difference in solidarity, power, care, and love. We will also relate our readings to art historical and contemporary art practices, including our own.	
Advanced Time Based Studio (AART-453)	AART-453	Course open to Art Program students only. Not open to BFA1 students. This is a comprehensive class on video and post-modern narrative that includes a historical survey and technical instruction. The student will learn to operate the School of Art's production and exhibition equipment including camera, lighting, editing and basic effects, green-creen, and display with a focus on video installation in the gallery using projectors, media players, speakers, etc. The class will survey video art, avant-garde cinema, video installation and performance for video with an emphasis on post-modern narrative, cyberpunk, (post)apocalyptic sci-fi. Students are required to read and discuss one assigned theoretical essay, complete one video project, and participate in critique an discussion. Completion of Video (AART-215/715) recommended and required for online enrollment.	Undergraduate
Independent Study (AART-499)	AART-499	Permission of Instructor only. Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.	Undergraduate
Open Critique Series (AART-500)	AART-500	Open Critique is a venue for students to examine their work critically in the context of a peer dialogue guided by the instructor. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be offered in the same semester. Please refer to course descriptions by each section instructor which specify how the individual critique sessions will be structured.	Graduate
Open Critique (AART-500A)	AART-500A	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Open Critique is a venue for students to examine their work critically in the context of a peer dialogue guided by the instructor. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be offered in the same semester. Please refer to course descriptions by each section instructor which specify how the individual critique sessions will be structured. This course will push the work of the serious artist with thorough, rigorous critique. The intention of each student will be the beginning point from which we, as a group, will investigate and interrogate the results of works both in-progress and newly completed. Contemporary discourse will revolve around the interplay of ideas and the materials from which they are realized. In a world where any material can be considered as a source for artistic production, this course will place special emphasis on why particular materials are chosen, their histories and inherent meanings, how they are manipulated, and their successes or failures in conveying the intention of the maker. Beyond intention, we will also leave room to examine and discuss the importance of how the "unexpected" or "accidental" plays into artistic production and the development of new ideas. Participation and attendance from everyone is mandatory. Two to three students will present their work each week.	Graduate
Open Critique (AART-500B)	AART-500B	Course open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Open Critique is a venue for students to examine their work critically in the context of a peer dialogue guided by the instructor. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be offered in the same semester. Please refer to course descriptions by each section instructor which specify how the individual critique sessions will be structured. This course will be a critique and dialog-type class with an emphasis on belief, faith and spirituality. Religion may be the last taboo in the art world. Can sacred works of art be taken seriously in contemporary galleries and museums onetheless, any object such as Duchamp's urinal) displayed in the temple of the white cube becomes holy. Topics of discussion include the function of rites, rituals, relics and dogma. The belief systems of major religions Christianity, Judaism, Islam, Zen Buddhism) will be discussed together with Native American beliefs, Mormonism, Taoism, etc. Alternatively, the significance of cults, fringe groups and conspiracy theories will be explored. Students will write their own personal versions of sacred scriptures or gospels. An aura of openness will be fostered in the classroom where students will be encouraged to speak honestly about the beliefs that inform their art practice.	Graduate
Open Studio Series	AART-510	Open Studio is comprised of descipline-specific studio-based courses that	Graduate

(AART-510)		provide MFA and BFA students the opportunity to learn both technically and conceptually through hands-on experience. In order for students to take advantage of the diversity of approaches offered by our regular and visiting instructors and multiple sections may be offered in the same semester. Open Studio courses count towards the 8-unit Studio Requirement for BFAs inthe Art Program. Please refer to course descriptions provided by each section instructor for more details.		
Persona: Performing Yourself (AART-510A)	AART-510A	Open to all MFA1 and MFA2 students. Persona: Performing Yourself is designed to help students create a persona that serves as an outlet for creative, political, emotional, and formal desire. The exercises involve personal excavation of joy, rage, and humor, in order to get to the dirty and the shiny diamonds of personal experience. The assignments are intended to help access experience and passion to act as a platform for a development of persona. We will also research and discuss a number of performance personas, from abstract artists (Leigh Bowery) to pop icons Madonna), and their sociopolitical impact. A research paper on a persona is required. This course also explores basic tactics used to get the performance out of the brain and onto its feet. We will look at ways of navigating outside elements that you may encounter once you are in the world with your work. We will also review traditional acting and staging techniques that may be helpful with the general execution of any live performance. This class demands active participation and students will be required to create numerous small performance works and to engage in critical discussion. There will be a nal class performance of works developed throughout the course that will be open to outside viewers (!)	Graduate	Open to the Institute
Sound in Art, Art in Sound (AART-510N)	AART-510N	Sound in Art, Art in Sound Open to M A 1 and MFA2 students in the Art Program. This course will involve the creation and implementation of sound in performance, recording, and installation contexts. In addition, we will examine the history of Sound in Art (with an emphasis on sound in art contexts) through lectures and screenings and Art in Sound (with an emphasis on sound in popular and experimental music) through listening sessions and readings. This will be a studio/lecture hybrid with class time split between employing software platforms and analog methods to produce sound work; and lectures, screenings, readings, and listening periods. Participants will generate single or multichannel sound works for installation, performance, or recording with an emphasis on augmenting or expanding existing practices. Open Seminar is a series of seminars of special topics chosen by the instructor.	Graduate	
Open Seminar Series (AART-520)	AART-520	Open Seminar is a series of seminars of special topics chosen by the instructor. Reading, discussion, assigned projects and/or field trips may be used to invite students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be offered in the same semester. Please refer to course descriptions by each section instructor that specify the topic of the seminar.	Graduate	
Open Seminar (AART-520A)	AART-520A	Open to Art School students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is a studio class in which students will work on independent projects around the theme of childishness. The essentialism and free expression of a childish spirit has been a central tool in art throughout the twentieth century. From the Primitive Child of Early Modernism to the Adolescent Appropriations of Post-Modernism, artists have exploited a range of such affectations in their work. The cultural histories and meanings of t he childish will be explored through readings, discussions and group activities. Following the premise put forth by historian Philip Aries - who argued that the child as we know it did not exist until the late eighteenth century- we will approach childhood as a cultural construction, and in turn consider childishness as its enactment. Students will experiment with what childishness means to their own art practices through the independent projects that they develop in and out of class time.	Graduate	
Open Seminar (AART-520B)	AART-520B	Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. In making art we are constantly imbuing things with presence, but how do we approach absence? Why does absence have such psychological potency? Why does it grip our imagination? This class presents the status, the methods, and the history of absence in art and related fields. We will ground abstract ideas of absence and nothingness in the cultural and philosophical milieu in which they were born and study the impact those ideas had on the arts in times of modernism, post-modernism, and the contemporary. Through the contemplation of absence we approach related qualities as loss, omissions, blankness, disappearances, erasures, subtractions, voids, negations, invisibility and nothingness. The techniques and figures of absence in the creative arts will be examined through short lectures, readings, discussions, group presentations, and through close study of artworks. The final assignment is to present an idea for an art work, grounded in a theoretical notion of absence.	Graduate	
Open Seminar (AART-520C)	AART-520C	Open to Art School students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. ew	Graduate	

		Financial Architectures for Creative Communities (NFACC) is a 13-14 week course that will enable students to make purpose driven decisions when building a productive architecture for their practices, careers and financial structure, that is based on their own personal temperaments and values. Students will be getting out in the field, doing research and creating solutions amongst some of the most creative people in the arts, technology and finance communities across the greater LA region. NFACC is an investigation into understanding the relationship between where artists get their support from and the effects that it has on the content of their work. What new tools need to exist that are reflective of a more just and equitable economic architecture for todays creative community? The best way to think about what we need tomorrow is to understand directly what we are all doing today.	
Open Seminar (AART-520D)	AART-520D	Open to the Art School. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The Some Place Chronicles is a practice-based studio and fieldwork course that links CalArts artists and designers to five specific communities in the unincorporated areas in the Second District of Los Angeles County. These are neighborhoods that sit between established cities, sometimes with very blurred boundaries and public identities, and yet they are named and claimed nonetheless by the people who live there. The Some Place Project will engage and work together with community members to converse and question each other, to map, inventory, record and transcribe, facilitating art in community and putting words and images to page in the form of distinctive artists' books that affirm and preserve the particular social and cultural character of each unincorporated project area. Students will work with lead artists (CalArts faculty and alumni) to develop each neighborhood project, while also investigating the histories and theories of community-based work. The project will not be completed in one semester. There is the possibility of summer internships for interested and committed students.	Graduate
Writing After Art (AART-520E)	AART-520E	Is art criticism over? No. We've simply moved well past Greenbergian pronouncements into something less familiar, more peevish and poetic- not to say contemporary. This course disputes the idea that art writing comes "after" art-as in secondary to, or chasing after-asserting criticism as a rich form in its own right. Class discussions will center on close readings of recent art criticism, with an ear toward style rather than value judgements. rawing examples from a range of cultural critics from the past fifty years, with an emphasis on art writing of the past two decades, we will propose that a critic's style might serve their argument just as well as theories, opinions, and trends. In addition to weekly readings provided by the instructor, students will be expected to keep up with leading art periodicals. ach student will produce a number of informal written responses to weekly readings and, by the end of the semester, will write their own timely, original example of art criticism. Through this intensive mix of reading and writing, students will leave the course with a sophisticated understanding both of what art criticism is, and how it works.	Graduate
The Historical Abyss (AART-520F)	AART-520F	History is always being imaginatively figured as it is seemingly figured out. This course will proceed from the notion that history is not written from the certitude of concrete facts, but rather in the productive unreliability of lived and invested memories, myths, ideologies, stories, and dreams. It will also seek to recognize that these errors, myths and confabulations lead us through and beyond facts to their meanings and that the dubious reliability of such wrong tales enhance their historical value in that they allow us to recognize the objectives of the tellers and the intentions and desires behind them.. Some topics of discussion will include: art forgeries, abandoned film sets, theme parks, and casino designs. Through a triangulation of past, present, and possible future interactions the synthesis of these sites and objects will be examined for potentially constituting more authentic versions of the histories they seemingly approximate. The course will take on a myriad of forms but include lectures and discussions with Clifford Irving (Elmyr de Hory's biographer who wrote the fake biography of Howard Hughes and was the subject of Orson Welles' last film F For Fake), and FBI special agent who operates the FBI's art forgery department for Los Angeles, and Doug Jenzen who is currently director of the Dunes Center in Guadalupe, CA, where the remains of Cecil B. Demille's 1923 version of The Ten Commandments film set pieces are currently being stored.	Graduate
Comedy and Performance (AART-520G)	AART-520G	In this class we will explore the myriad possibilities of communications through the use of comedy in performance. We will look at the important role of the comedian as messenger from the Greeks to the geeks. How do performers use comedy to successfully (and often unsuccessfully) communicate political views, emotions, and world views? How and why do issues of race, class, and gender become accessible in media through comedy? How does the trope of humorous self-deprecation help us to break down our ego-driven society? How do non-comedian performers utilize humor to communicate to their audience? What does comedy from specific cultures have to say about the cultures themselves, to outsiders, to insiders? Why is funny "loose" and not funny uptight"? What does the climate of humor in specific decades have to tell us about the climate off the culture at that time? All this and a few trips to see som funny funny stuff and some meant-to-be-funny-but-not-so-funny stuff. This course will	Graduate

		require students to complete a research paper and to engage in critical discussion.	
Talking Bact, Disc Bodies, Sex of Stones (AART-520M)	AART-520M	Talking Bacteria, Discrepant Bodies, and the Sex Life of Stones Open to MFA1 and MFA2 students in the Art Program. This course reconsiders the notion of animacy and agency through the intersection of visual art, science fiction, queer theory, crip theory, speculative philosophy, medieval studies, science, popular movies, anthropology and colonialism. Students will be expected to read and discuss a variety of texts ranging in topic and tone, from the medieval to the contemporary, from the populist to the obscure. We will also watch and analyze popular and ethnographic films, listen and meditate to lectures from optimistic bacteriologists to curmudgeonly queers, as we seek to understand how power and agency are authorized or resisted through a variety of bodies-gendered, a/sexualized, non able-bodied, inanimate, or racialized. Students will be expected to create visual, performative and written responses to the ideas discussed from the reading and visual prompts. Open Seminar is a series of seminars of special topics chosen by the instructor.	Graduate
Liminal Spaces (AART-520N)	AART-520N	Open to MFA1 and MFA2 students in the Art Program. I grew up in Nigeria playing with plastic representations of a white girl holding a bunny rabbit. These Clonette dolls, mass-produced in Ghana, were ubiquitous in Western Africa; they supposedly came out of the Ghanaian tradition of Akuaba wooden fertility dolls. These African-produced figurines of a white girl, which are rooted in African traditions and intended for the African market, are now collector's items in Europe. This complex and evolving history exemplifies the constant cultural transactions at play in various in-between spaces, be they in a post-colonial, immigrant, or other scenarios. This seminar will focus on hybridity, mimicry, and mimesis by examining loaded objects such as the Clonette dolls as well as through reading seminal texts on the subject, including Homi K. Bhabha's Location of Culture, Michael Taussig's Mimesis and Austerity, Kwame Anthony Appiah's Cosmopolitanism, Abdelkebir Khatibi's Love in Two Languages, and Chinua Achebe's Arrow of God. Our discussion of these objects and texts will raise topics related to hybridity, mimicry, and mimesis-translation, writing back through the space of bilingue, contrapuntal reading, intertextuality, and diaspora. Open Seminar is a series of seminars of special topics chosen by the instructor.	Graduate
MFA Critique (AART-550)	AART-550	Course open to MFA1 Art Program students only. This critique class is designed for incoming MFA-1 students in the Art Program. In class, we 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. uture 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. A MISSIO UARANTEED TO MFA-1 ART PROGRAM.	Graduate
Beyond Spatial Imaginary (AART-551)	AART-551	Permission of Instructor. Art School only. Beyond Spatial Imaginary: LA Here & Now. 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. very other week we will meet in a local restaurant in a different neighborhood of the city. iscussions 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.	Graduate
Reconsiderations (AART-552)	AART-552	Permission of Instructor only. Open to Art School only. Reconsideration: Critique Seminar. This course follows the format of an open critique. ach 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 individually with the instructor to discuss the issues and ideas raised during the presentations. There will also be assigned readings and discussion of topical issues.	Graduate
Independent Study (AART-599)	AART-599	Permission of Instructor only. Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an	Graduate

		Independent Study Contract.	
Getting Your Sh*t Together MFA (AART-600)	AART-600	Open to Art School MFA only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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). ou 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 this class 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.	Graduate
Advanced Critical Ceramics (AART-601)	AART-601	Art School only. 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. andbuilding, wheel throwing, firing techniques, molds, repetitive objects and multiples, glazing and raku will be addressed.	Graduate
Freud & Lacan: An Intro Wrkshp (AART-602)	AART-602	Permission of Instructor only. Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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 reud'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.	Graduate
Andy: Issues in Contemporary Art (AART-603)	AART-603	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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. There will be a particular emphasis on banality and repetition, especially in the context of thinking about representations of death and in the context of minimalism.	Graduate
Feminist Art: Theory & Practice (AART-604)	AART-604	Art School only. Feminist Art: Theory & Practice. This seminar will approach the topic of feminism and art from both the theoretical and the historical points of view. It is crucial to look again at the work of the 1960s and 1970s, in order to have a common ground for discussing the relevance of that work today. There will be particular emphasis given to the intersections of conceptual art practice and feminist thinking, in a reconsideration of conceptualism that underlies its political dimension. We will look at the work of a very diverse group of women artists (including but not limited to: udy Chicago, Miriam Shapiro, Mary Kelly, Eva Hesse, Barbara Kruger, Adrian Piper, Hannah Wilke, Francesca Woodman, Ana Mendieta, Martha Rosler, and more) and read some theoretical and critical texts that will illuminate and problematize the work we are examining. The primary emphasis will be to enable students to relate these ideas and concerns to their own art practice, and to help them understand the work of others.	Graduate
...Or Something (AART-605)	AART-605	Permission of Instructor only. Art and Photography Media Programs only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Beginning a statement with the phrase 'I think' is an almost excessively explicit acknowledgement of the subjective dimension of discussion and debate. nding 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.	Graduate
Getting to Third (AART-606)	AART-606	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is a seminar/studio class in which we will journey in an (idiosyncratic) history of thought and art which has dealt with living, making and thinking that not only moves beyond dualisms, but also lays the groundwork for the practice of an impassioned and productive indeterminacy. Student	Graduate

		projects fueled by readings and discussion will be presented at intervals through the semester.	
Keeping It Real (AART-607)	AART-607	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will bring students into an up-to-date conversation about "source materials" that influence and direct one another, while also undertaking an investigation into the nature of relationship itself. Students will become familiar with a variety of flows/forms/forces which may be pertinent to art process via false or veritable analogy. Arrive ready to read, think and participate with your peers. Critique will focus on student work and interest especially as it connects with a renewed attention to structure/relation-making. Consistent attendance is mandatory. Each student presents twice during semester. MFA-oriented but not exclusive.	Graduate
Intensive Painting Workshop (AART-608)	AART-608	Open to Art School only. An advanced painting class. xperimentation is encouraged. Involves class critiques, readings, image presentations, field trips, and in class studio work.	Graduate
Hand in Glove (AART-609)	AART-609	Open to Art School only. Advanced class in which we examine the relationship between desire and one's art practice. Involves readings, film screenings, studio-based assignments, class critiques, and 30 minute student presentations.	Graduate
Scrap Work (AART-610)	AART-610	Open to Art School only. An advanced class. Investigating the significance of collecting materials relevant to our practices. uring the course, each student will create either a series of collages, a scrapbook, or a lm. Involves readings, lectures, film screenings, field trips, and class critiques.	Graduate
Critique (AART-611)	AART-611	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. ach student will present their work to the class at least once during the semester. The student presenting work can determine some of the parameters for her his critique. S he may either opt to introduce the work before the discussion begins or s/he may chose to remain quiet, letting the class explore the work's meaning without the artist's input. The class will deeply investigate the meaning of each artwork within a generative and consensus building discourse. Students are encouraged to fully consider all aspects of the work in question, to take nothing for granted, and to find clear but non-hierarchical modes of expressing their discoveries. Sometimes this takes the form of a comparison between the student's intent and the actual meaning produced by the work, with the goal of helping each student close the gap between intent and result.	Graduate
Art & Politics (AART-612)	AART-612	Open to Art School only. What does a political art practice mean? This seminar will be a search for possibilities and their contestations. ocus 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.	Graduate
Content and Form (AART-613)	AART-613	Course open to School of Art, Film/Video, or Critical Studies only. 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 be assigned and class critiques will be conducted that will allow the students to produce works that address these issues critically.	Graduate
Metonymy (AART-614)	AART-614	Open to Art School only. 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. owever, 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	Graduate

		the change from modern to postmodern art and criticism.	
Looking for Political Ecstasy (AART-616)	AART-616	Permission of Instructor. Art School only. 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. inal research project and presentation required.	Graduate
Viewplane - Artist As Eyewitness (AART-617)	AART-617	Viewplane: Artist as EyeWitness. Open to Art School only. This working forum for artists of all disciplines seeks to investigate artwork that belies the denial of innocent-bystander. Assuming the arrogance of artist as "expert witness," we will examine material from real life, including but not limited to: personal and public documents, diaries, testimonials, legal briefs, family portraits, mug shots, confessions, case histories, receipts, and laundry lists. eminist strategies and other historical art precedents will be analyzed and debated as art is made, and then presented in class.	Graduate
Montage and Memory (AART-618)	AART-618	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will examine historical and contemporary use of montage effects in still photography, film, video, painting, collage, assemblage, performance, and installation art. Slide lectures, videos, and lms will be reviewed, as well assigned readings. ands on demonstrations will generate experimentation and innovation. Student artwork will be critiqued in class and studio, responding to ongoing discussions. This is an intensive theory/practice course that will explore the artistic and social implications of montage technique.	Graduate
Performing Life (AART-621)	AART-621	Open to Art School only. This course takes its title from a 1979 essay by Allan Kaprow, and provides a critical survey of contemporary performance in a wide variety of forms, including happenings, actions, body art, dance, video art, and social interventions - from transgressive eruptions to privatized gestures. The class will be loosely divided into four topical sections: "Space/Time," "Event/Document," "Public Body/Private Body," and "Recovery/Residue. Along the way we will consider performance as both a live event and a historical event, and therefore will also investigate the role of mediation and documentation of performance, including photography and video, text, rumor, and the residual exhibition of props and other performance relics.	Graduate
The Contemporary Exhibition (AART-622)	AART-622	Open to Art School only. This course will consider the exhibition as a the primary context for defining the objectives and parameters of contemporary art discourse. Among our concerns will be the shifting roles of artists and curators, sites of production (museum, exhibition catalogue or website), and sites of critical and historical reception. We will examine groundbreaking and controversial exhibitions, such as Anti-Illusion: Procedures/Materials, Live in Your Head: When Attitudes Become Form, Information, Bad Painting, Pictures, the 1993 Whitney Biennial of American Art, Utopia Station, and Documenta 11, alongside the work of influential curators, such as Nicolas Bourriaud, Okwui Enwezor, Thelma Golden, Lucy Lippard, Hans Ulrich Obrist, Harald Sweemann, and Marcia Tucker. The course will be driven by individual and group research projects, conversations with local or visiting curators, and lively class discussion.	Graduate
Expansive Fields (AART-624)	AART-624	Open to Art School students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Expansive Fields: The Ramble. During this course, we will explore the relationships between walking and drawing and painting. There can be a subtle balance between getting lost (in looking), and keeping your bearings in both your practice and on the trail. In this class, experimentation will be encouraged in order to gain familiarity with the physical properties of liquid media, dirt, and rocks. We will look closely at what constitutes these landscapes through readings on geology, natural patterns, and artists who implement critical wandering in their work (ie, Robert Smithson, Agnes Martin, Vija Celmins, and Michelangelo Antonioni). This technical and conceptual exploration will involve studio work, readings, image presentations, and, indeed, long walks in natural areas.	Graduate
Undergraduate Open Critique (AART-625)	AART-625	Permission of Instructor. Art School only. Critical discussion of students' artwork. Two presentations per 3-hour class.	Graduate
Writing Workshop (AART-626)	AART-626	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.Conventional writing workshop. Presentations are e-mailed to the group early in the week. Two presentations are considered and critiqued each session.	Graduate
People's Theory (AART-627)	AART-627	Section open to the Art School or Music School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Co-taught by John Mandel, and Michael Fink, Music School faculty. An interdisciplinary seminar for art school students and composers and performers in the music school, but invites participants from other disciplines as well. This virtual critique aims to crack the proprietary codes inherent in the exclusive critical languages of each discipline to nd analogies and mutual interests. Readings are offered,	Graduate

		and collaboration is encouraged.	
Pedagogy As Art (AART-633)	AART-633	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class will examine various educational models and techniques while linking these strategies to a dialogical art-making process committed to research, visual inquiry, and collaboration. The work of many artists art collectives/educators will serve as a generative element for this class including the writings of Paulo Freire - one of the most influential educators of the 20th century. reire regards the transmission of knowledge as an exchange of worlds requiring mutual respect and an epistemological curiosity about the nature of dialogue to develop a better comprehension about the object of knowledge. mploying this relational model, the main assignment for this class will be to design a workshop/event/social sculpture for a chosen site in Los Angeles, which responds to the needs and the mindsets of the location and facilitates the creation of collaborative encounters and conversations among diverse communities.	Graduate
Mode of Operation (AART-634)	AART-634	How can artists devise a mode of operating on their own terms? Co-instructors Jessica Bronson and Shirley Tse will take students out of the classroom to visit individuals and sites from which we may explore how one may leverage their resources/knowledge/experience to create a support system for a practice that may have no pre-existing model. Enrollment limited to 16 Art Program students only, B A 3 or above.	Graduate
Articulation (AART-635)	AART-635	Course open to Art School only, by Permission of Instructor only. This class is a forum for students to articulate their art practices through generative thinking, and also to examine the "articular" space both within and between language and art.	Graduate
Next Exit (AART-636)	AART-636	Open to Art Program, Photography and Media Program and Art and Technology Program. The course is planned to be an open discussion of what it means to be a professional artists, and how to use the final year to prepare for entering that life. Topics covered will range from record-keeping to studio visit etiquette, from networking to self-presentation. Interspersed with this will be discussions of current art practice as seen in the galleries and various magazines, and practically-oriented crits of works in progress.	Graduate
Work in Context (AART-637)	AART-637	Art and Photo and Media Programs only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.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.	Graduate
Drawing Culture (AART-640)	AART-640	Open to Art school only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.This class examines drawing not as production but a research methodology and a way to envision embodied relations with things in our proximity. Dismissing any quality criteria, drawing will be considered in the way the word is used in the English language-to unravel, to deduce, to attract and be attracted. We will be drawing twice. We will draw first by putting pen to paper or by making media sketches and then we will draw out the content and the context of the drawings by examining the socio-political dynamics of our site, discussing our embodied experiences at the site, and by considering relevant critical theory. To this end, every other week we will visit various pre-selected sites in LA and record life at these locations. These sites may include an ethnic grocery store, a screening in a movie theatre, a chicken slaughterhouse, a park, a restaurant kitchen, etc.	Graduate
How to Do Things With Words (AART-641)	AART-641	Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.The in-between space of when an artwork comes into being as an object, but before it reaches completion will be the focus of this class. What happens after an art object gets made? How does artistic research impact the production and presentation of a work? What are the responsibilities and challenges of putting art in the world? How do the dynamics of presentation in specific contexts, to specific audiences change the work? What does it mean for an artwork to culminate? By relying on dialogue, experiences and knowledge of all the participants, and close readings of texts of common interest, we will seek multiple paths towards the production of meaning in art. Students will be required to present their work twice during the course of the semester. The whole community of the class will be implicated in resolving and actualizing each project presented. Works will be assessed based on form, content, intent, proficiency with materials and processes, and overall effectiveness. Each member of the class will be responsible for sustaining an atmosphere where new ideas can emerge by promoting rigor, experimentation, playfulness and invention in an atmosphere of trust and mutual respect.	Graduate
Streetwork (AART-	AART-642	Open to Art School students only. This course may be open to students	Graduate

642)		at other year levels, and in other Schools, by Permission of Instructor. Taking the title and inspiration from anarchist theorist Colin Ward's book, this course will consider LA as our classroom. During the course of the semester, we will visit various pre-selected sites and neighborhoods in LA. The instructor will develop an agenda and a research methodology for each location, including but not limited to conducting interviews, taking walks, mapmaking, collecting found objects, drawing, media sketches, etc. to uncover new ways of understanding the dynamics of our location. Our time in the CalArts classroom will be spent unpacking our fieldwork, discussing our embodied experiences at the site, considering relevant critical theory, and looking at the work of various artists/art collectives from varied cultural contexts to examine the possibilities of a dialogical, research based art practice. This research will culminate in a collaborative installation at the end of the semester.	
Resistance to Work (AART-643)	AART-643	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. What constitutes work? When is an artist not working? This course will consider both the imperative and resistance to work--as well as related concepts of idleness, sleep, procrastination, waste, and pleasure--with particular emphasis on the labor (and refusal) of artistic production, historically and in the present. If art making has shifted from producing objects to providing services, as many have argued, what are the implications for artists? We will discuss critical texts by authors including Julia Bryan-Wilson, Jonathan Crary, Bruce Hainley, Caroline Jones, Maurizio Lazzarato, and Sarah Lehrer-Graiwer, alongside the work of artists such as Charlie Chaplin, Marcel Duchamp, Lee Lozano, Yvonne Rainer, Frances Stark, Sturtevant, and Andy Warhol. Students will be expected to participate in class discussion and maintain a written account of their time and relation to course materials throughout the semester.	Graduate
Tuff Luxe Crit (AART-644)	AART-644	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Tuff Luxe Crit" is a critique class for the serious artist who is ready for an extreme close-up. That is, this course offers a concrete/exploratory, personal/political, historical/philosophical analysis of each student's chosen body of work done while at CalArts. Positions will be taken, shaken, reassembled and repositioned. ach 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. xcellence in thought and discussion will be admired and encouraged. angerously 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.	Graduate
Beta Critical (AART-645)	AART-645	Course open to Art School MFA only. This course is designed as a critical context for students who are researching and developing their final projects. Borrowing from various frames of reference, the concept of "beta" permits the inclusion of different methodologies with an aim to produce a more inclusive and generative critique of work in progress. Playfully drawing upon the phenomena of beta-releases, the course operates as a means to encourage students to "test" their projects in progress in conversation with their peers, as well as each project's "readiness" for presentation. In class, viewers will become "beta readers" and will be charged with openly and deeply examining the structure and content of each project as well as their peers' intentions for constructing meaning. While intentions are crucial, intuition will be regarded as playing an equally important role in one's art practice.	Graduate
Collisions Explain Everything (AART-646)	AART-646	This course is open to Art School students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The body itself...is both biological and psychical. This understanding of the body as a hinge or threshold between nature and culture makes the limitations of a genetic, or purely, anatomical or physiological, account of bodies explicit."- Elizabeth Grosz. This will be an idiosyncratic survey class in which we undertake close readings of articles both foundational and contemporary in critical/ artistic discourse on embodiment, bodies, and sensibility. One focus will be on the body as explored in recent affect theory (i.e., the ongoing-ness or "bloom" of a processual materialism); we will also touch upon issues of labor, incarceration, perception, image making and circulation, performance, surveillance, optimism, virtuality, "other-ized" bodies, and intersubjectivity. Readings may include work by Eve Sedgwick, Brian Massumi, Judith Butler, Fred Moten, Merleau-Ponty, Lauren Berlant, Ruth Wilson Gilmore, Michelle Alexander, Sylvan Tomkins, Hito Steyerl, Donna Haraway, and Beatriz Preciado. Throughout the semester we will relate these readings to art historical and contemporary art practices, as well as our own. Students may benefit from having taken my class "Beyond the Binary" but are not required to have done so. practices, as well as our own. Students may benefit from having taken my class "Beyond the Binary" but are not required to have done so.	Graduate
Advanced Drawing (AART-647)	AART-647	This course is open to Art School students. This course may be open to students at other year levels, and in other Schools, by Permission of	Graduate

		Instructor. An understanding of content and form relationships, which can be either symmetrical (metaphorical) or asymmetrical (metonymic) will enable us to move beyond illustrative correlations between ideas and their material formations. We will work through the formal techniques of drawings in hopes of understanding how techniques and methods have content meaning) inherent to them. A list of need materials will be in the syllabus. owever the materials cost will be in the range of $50.00 to $100.00.	
Video Zoom: 1958 to Now (AART-649)	AART-649	A survey of Video Art from the late 50s to current work, this seminar pairs historical single channel and installation videos with moving image works by contemporary artists. Pairings are based upon artists' employment of analogous strategies and/or investigation of similar subjects. The aim is to view contemporary works in a historical context and review seminal (and marginalized) videos from the perspective of current moving image artworks.	Graduate
Bruce Conner (AART-650)	AART-650	Over the course of his life, Bruce Conner produced a remarkable body of work, which is the foucs of the forthcoming major retrospective at MoMA and SFMoMA in Summer 2016. Conner's art practice, though not easily categorized, is characterized by a range of disciplines and subject matter. Frequently described as a polymath, Conner may be considered a predecessor to many contemporary artist whose compelling and fluid practices simultaneously flow and lurch among a range of disparate subjects. Like Conner, many of these artists complicate notions of subjectivity and authorship while casting an indeterminate (humorous? earnest?) eye toward complicated topics such as spirituality. As we closely examine Conner's seminal body of work, we will consider the socio-political context in which the works were made as well as the prevalent art and critical discourses at the time. As artists, we will use these discussions as a device for considering contemporary discourse and practice.	Graduate
Thinking About Painting (AART-651)	AART-651	Beginning with an in-depth consideration of "The Forever Now" exhibition at MoMA, NY in winter 2015/15, that museum's first survey of painting in 30 years, the class will study and discuss various current trends in painting. There will be general discussion of various historical moments and individual practices, along with several field trips to pertinent exhibitions in Los Angeles. Students will each make one lengthy presentation to the class, and may be called on to present shorter prepared contributions to the discussion as it unfolds. The format of the class is a seminar, and full participation is expected. This course may be open to students at other year levels and in other schools by permission of instructor.	Graduate
Rays of Relation (AART-652)	AART-652	Rays of Relation: Intersubjectivity + Interdependence in Recent Thought While Western thought has a long tradition of isolating self from other, individual from collectivity, there have always been strands of thought that complicate, refuse, or upend this model, and focus instead on the intersubjectivity or interdependence of our minds, bodies, and the world. Some of these strands are feminist; some anticolonial; some psychonanalytic, some art-based; some ecological; some neurological; some ethical; and so on. This upper-level class will undertake an idiosyncratic survey of texts which take up this problem as their focus, and may include work by Hito Steyerl, Christina Crosby, Michelle Alexander, Judith Butler, Rosi Braidotti, Jane Bennett, Hegel, Husserl, Brian Massumi, Fred Moten, Merleau-Ponty, Eula Biss, Jose Munoz, Paul Preciado, D.W. Winnicott, and others. Along the way we will touch on issues of labor, disability, incarceration, agency, perception, technophilia, subjective currents, welfare, and sovereignty, difference in solidarity, power, care, and love. We will also relate our readings to art historical and contemporary art practices, including our own.	Graduate
Advanced Time Based Studio (AART-653)	AART-653	Course open to Art Program students only. This is a comprehensive class on video and post-modern narrative that includes a historical survey and technical instruction. The student will learn to operate the School of Art's production and exhibition equipment including camera, lighting, editing and basic effects, green-creen, and display with a focus on video installation in the gallery using projectors, media players, speakers, etc. The class will survey video art, avant-garde cinema, video installation and performance for video with an emphasis on post-modern narrative, cyberpunk, (post)apocalyptic sci-fi. Students are required to read and discuss one assigned theoretical essay, complete one video project, and participate in critique an discussion. Completion of Video (AART-215/715) recommended and required for online enrollment.	Graduate
Independent Study (AART-699)	AART-699	Permission of Instructor only. Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.	Graduate
Heavy Metal (AART-701)	AART-701	Open to Art School only. This is a -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.	Graduate
Practical Plinth (AART-702)	AART-702	Open to Art School only. This six-week workshop intensive is based around the building and consideration of formal presentations. The	Graduate

		emphasis is on the support structure rather than the object.	
High Definition Video Prod. (AART-703)	AART-703	Open to Art School only. igh e nition ideo Production. This crash course is designed to provide the skills necessary to quickly go from camera to display. The beginning video maker will learn how to acquire, transcode, archive, edit and properly and safely display video in the gallery. This workshop is designed to help the student meet their video-based project goals.	Graduate
Drawing (AART-711)	AART-711	Course open to Art School only, by Permission of Instructor only. The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. B A Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Drawing provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Drawing differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits.	Graduate
Painting (AART-712)	AART-712	Course open to Art School only, by Permission of Instructor only. The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. B A Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. uring this course, students will be expected to work in class on assignments which develop the following basic painting skills: observation, composition and color theory, material exploration, and critique. Throughout this class, our preconceptions of what a painting should be or do will be challenged and experimentation will be encouraged.	Graduate
Sculpture (AART-713)	AART-713	Course open to Art School only, by Permission of Instructor only. The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. B A Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Sculpture provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Sculpture differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits.	Graduate
Print & Digital Media (AART-714)	AART-714	Course open to Art School only, by Permission of Instructor only. The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. B A Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Print and Digital Media provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Print and Digital Media differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8	Graduate

		units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits. This class will introduce students to the Print and Media Lab resources. It will be project driven, meaning that the integration of individual students studio practice will be stressed technically and critically. Screenprinting, pre-press and output options in will be the basic technical skills covered during the semester. iscussion 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".	
Video (AART-715)	AART-715	Course open to Art School only, by Permission of Instructor only. The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. B A Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Video provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Video differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits.	Graduate
Social Practice (AART-716)	AART-716	The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. B A Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Social Practice provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Social Practice differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This seminar will focus on the exploration of contemporary art practices both inside and outside of institutional formats, that (pro)actively engage their socio-political-critical contexts. The class will be a forum for dialog on politics, ethics, social responsibility, activism, community engagement, and collaborative interdisciplinary models as they concern the "making" of art. We will explore ways of creating/finding/engaging/defining a context for your art practice. All of the above will be guided and inspired by the work of an eclectic group of manifesto pushers, border crossers, enlightened artists of every kind, curators, trouble-makers and practices that defy traditional de nitions. The focus will be on nding inspiration for self-empowerment as we engage the world as professional artists. Open to all students, but geared toward undergraduates.	Graduate
Ceramics (AART-717)	AART-717	Course open to Art School only, by Permission of Instructor only. The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. B A Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Ceramics provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Ceramics differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits. Critical Ceramics. xploring 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.	Graduate

Performance: OK ANIMALS (AART-719)	AART-719	Course available by Permission of Instructor only. The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. B A Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Taught by Harry Dodge - Using the framework of a studio-based course, Performance provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Ceramics differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits. A course exploring the role of the body in art via a guided practice in performance and performative video. The course will offer a number of different things at once, including exposure to recent and contemporary performance and performative video; opportunities to learn and employ performance strategies; familiarity with formal concepts in performativity, including costuming, pacing, duration, movement, humor, and editing; experiments and strategies for generating and performing text; and meditation on the possible roles and deployments of the body and materiality in our time. Such questions have been made all the more urgent by a culural and artistic environment increasingly tied to and formed by the internet and the digital, 'virtual' world. Related concepts will include abjection, transgression, solidarity, queering, broader theorires of flesh (phenomenological, holographic, fantasy), dissensus, conjunction, and physical limitations as a source of artistic inspiration and political resistance. Readings may include work by Rosi Braidoitti, Henri Bergson, Franco 'Bifo' Berardi, Gloria Anzaldua, and others.	Graduate	
Writing (AART-720)	AART-720	Course open to Art School only, by Permission of Instructor only. The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Writing, Painting, Sculpture, Print Lab, Time-Based Studio, ach 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. B A Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Writing provides students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Writing differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. B A Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits.	Graduate	
Independent Study (AART-799)	AART-799	Permission of Instructor only. Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.	Graduate	
Digital Design Lab I (ACOM-111)	ACOM-111	Digital Design Lab I is open to BFA1 Graphic Design students only. This course may be open to students at other year levels, and in other schools, by permission of instructor. An introduction to basic Mac and Adobe software for graphic designers including Photoshop, Illustrator and In esign. Course projects and tutorials will provide a structure from which to learn essential digital tools, techniques and their appropriate applications. Projects involve topic research, critical thinking and problem solving. Class time will be used for tutorials, work time and one-on-one, hands-on assistance.	Undergraduate	Computing & Research
Digital Design Lab II (ACOM-112)	ACOM-112	Digital Design Lab II is open to BFA1 Graphic Design students only. This course may be open to students at other year levels, and in other schools, by permission of instructor. A continuation of basic Mac and Adobe software for graphic designers including AfterEffects, Cinema 4D and basic web coding. Course projects and tutorials will provide a structure from which to learn essential digital tools, techniques and their appropriate applications. Projects involve topic research, critical thinking and problem solving. Class time will be used for tutorials, work time and one-on-one, hands-on assistance.	Undergraduate	Computing & Research
Artlab: Digital Skills for Artists (ACOM-118)	ACOM-118	This section is open to BFA1 Art Program students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. ArtLab: Digital Skills for Artists. B A students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-	Undergraduate	Computing & Research

		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. B A Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Digital Skills for Artists provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Digital Skills for Artists differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits. ands-on, conceptual projects which allow students to integrate Mac and Adobe software skills with individual studio practice and critical thinking. Working on project driven assignments involving topic research and development of themes, students create wide-format posters with political, social, or cultural content and a hand bound artist's book or zine. This class is for first or second year students with little or limited Mac and software experience. Regular attendance is mandatory for working in class on projects and researching content. Students must be punctual, productive, and willing to form personal views for content in their work.	
Digital Skills for Artists (ACOM-218)	ACOM-218	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. Art ab: Digital Skills for Artists. B A 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 Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Digital Skills for Artists provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Digital Skills for Artists differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits. ands-on, conceptual projects which allow students to integrate Mac and Adobe software skills with individual studio practice and critical thinking. Working on project driven assignments involving topic research and development of themes, students create wide-format posters with political, social, or cultural content and a hand bound artist's book or zine. This class is for rst or second year students with little or limited Mac and software experience. Regular attendance is mandatory for working in class on projects and researching content. Students must be punctual, productive, and willing to form personal views for content in their work.	Undergraduate
Artlab: Digital Skills for Artists (ACOM-718)	ACOM-718	Registration by Permission of Instructor only. 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. B A Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Digital Skills for Artists provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Digital Skills for Artists differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits. ands-on, conceptual projects which allow students to integrate Mac and Adobe software skills with individual studio practice and critical thinking. Working on project driven assignments involving topic research and development of themes, students create wide-format posters with political, social, or cultural content and a hand bound artist's book or zine. This class is for first or second year students with little or limited Mac and software experience. Regular attendance is mandatory for working in class on projects and researching content. Students must be punctual, productive, and willing to form personal views for content in their work.	Graduate

Art & Post-Colonial Theory (ACST-415)	ACST-415	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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.	Undergraduate	Cultural Studies
Art & Race: Black to Postblack (ACST-446)	ACST-446	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.This course will consider the ways that race has been addressed as a subject and an ideology in contemporary art practice since . We will consider the impact this had on black artists as they responded to the influences of modernist, post modernist and post-colonial ideas. We will investigate the effect that racism has had on art and how various ideas of art and aesthetics may perpetuate institutional racism or create an environment of insensitivity to the questions of race. Beginning with the Black Arts Movement we will pay particular attention to the problems of difference and sameness. We will follow this through a range of aesthetic practices from Adrian Piper to Martin Puryear, and events such as the 1993 Whitney Biennial and Thelma olden's Black Male. As well as topics such as post-colonialism and post black.	Undergraduate	Cultural Studies
Art & Post-Colonial Theory (ACST-615)	ACST-615	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.	Graduate	
Art & Race: Black to Postblack (ACST-646)	ACST-646	This course will consider the ways that race has been addressed as a subject and an ideology in contemporary art practice since 1970. We will consider the impact this had on black artists as they responded to the influences of modernist, post modernist and post-colonial ideas. We will investigate the effect that racism has had on art and how various ideas of art and aesthetics may perpetuate institutional racism or create an environment of insensitivity to the questions of race. Beginning with the Black Arts Movement we will pay particular attention to the problems of difference and sameness. We will follow this through a range of aesthetic practices from Adrian Piper to Martin Puryear, and events such as the Whitney Biennial and Thelma olden's Black Male. As well as topics such as post-colonialism and post black.	Graduate	
Basic Screenprinting Survival (AGRA-001)	AGRA-001	This practicum workshop is restricted to Art School Graphic Design Program BFA students. Workshop meets on January 11, 12, 14, 15, 19 from 9-11:50 a.m. in the Print and Media Lab. Attendance at all sessions is required. imited to students. This practicum will guide students through all aspects of screenprinting. Areas covered include filmwork, output solutions, screen prep, vacuum exposure, basic matrix set-up (flatwork and 3-D), inks and additives, registration and printing techniques. Materials needed can be purchased from the cage, including ink, emulsion,	Undergraduate	Practicum

		mylar, and paper. Please bring your own screen(s)!		
Strategic Design (AGRA-003)	AGRA-003	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, 19 from 7-9:50 p.m. in A112d. Attendance at all sessions is required. This strategy practicum starts with the fundamentals of research and ends with design that answers the dictates of a strategic brief, and we'll be making all the stops along the way! Participants 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. Currently Andrew is lead strategist at David & Goliath and previously worked on Apple at Media Arts Lab.	Undergraduate	Practicum
Letterpress (AGRA-004)	AGRA-004	This practicum workshop is restricted to Graphic Design Program BFA students. Workshop meets on January 11, 12th 9-11:50 a.m. in A107i and January 14, 15, and 19th 1-5:50 p.m. at Church of Type, 3215 Pico Blvd, Santa Monica. A van will be provided. Attendance at all sessions is required. This is a unique opportunity to work with letterpress printer and designer Kevin Bradley (churchoftype.com) in his studio in Los Angeles. Kevin is one of America's most prolific letterpress printmakers. From his early days at Hatch Show Print in Nashville to his 15 year run as the founder of Yee Haw Industries in Knoxville, Tennessee, his work has been instrumental in redefining the idea of contemporary letterpress. This workshop provides an introduction to letterpress printing and the general operation of a Vandercook, hand-cranked, proofing press. Students will be taught the technical aspects of letterpress printing, including a general overview of printing with hand-set type and basic skills required to print a small edition of your own design. Students can expect materials costs of $35-$50 depending on the project undertaken.	Undergraduate	Practicum
Workshop With Visiting Artist (AGRA-005)	AGRA-005	This practicum workshop is restricted to Graphic Design BFA 2, 3, and 4 students. Workshop meets on January 21, 22, 25, 26, and 28th from 9:00- : a.m. in A 2d. Attendance at all sessions is required. Limited to 14 students. Sonnenzimmer is the Chicago-based studio of Nick Butcher and Nadine Nakanishi. Merging backgrounds in typography, printmaking, graphic design and fine art, they produce hand-crafted posters, books, music packaging, publications, public art, and commissioned images for a wide array of clients. Most projects are screen printed in-house. "Our work is rooted in investigation of idiosyncratic imagery, systems, and material. This is explored through many lenses-collaborative, experimental, and commercial in nature." Sonnenzimmer has exhibited at the Museum of Contemporary Art Chicago, and in the Art Institute of Chicago. Their work can be found in collections of the Art Institute of Chicago, Design and Architecture Department; the Museum of Design Zurich, Plakatraum; and the University of Maryland, The Art Gallery.	Undergraduate	Practicum
Sign Painting (AGRA-006)	AGRA-006	This practicum workshop is restricted to Art School BFA students. This workshop will cover the basics of hand-lettering and the production of hand-painted signs. The class will provide hands-on instruction, including the construction of basic sign alphabets and the production of hand-lettered signs. Students will also be introduced to the history, techniques and work of prominent sign painters, past and present, and examines sign painting as a vehicle for personal statement. Students can expect materials costs of approximately $60 depending on the project undertaken. Colt Bowden is a sign-painter, illustrator and letterpress printmaker from Utah. Attendance at all sessions is required. anuary 2, 13, 15, 16, 20	Undergraduate	Practicum
Adv Tech for AfterEffects & C4D (AGRA-007)	AGRA-007	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29th from 7-9:50 p.m. in the MacLab. Attendance at all sessions is required. This workshop provides an advanced look into motion design and animation. Classes will feature a balance of software instruction, experimental design exercises, and assisted project time. Students will be informed on a variety of motion techniques and instructed on how to execute common tips and tricks. The workshop will include integration of Cinema4D with After Effects and the basic design elements available in C4D. John is an Emmy nominated artist and director specializing in 3D animation and compositing. His work includes award-winning music videos for Coldplay, Katy Perry, and Gnaris Barkley, as well as dozens of commercials for clients such as Apple, IBM, Samsung, Coke, and AT&T. Recently he directed 4 commercials for Nike's 2015 golf campaign.	Undergraduate	Practicum
Experience Design (AGRA-008)	AGRA-008	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29 from 9-11:50 a.m. in A107i. Attendance at all sessions is required. This workshop examines the practice of designing memorable experiences using architecture, content, light and technology. Participants will review current examples within the field as an introduction to conceptual and aesthetic possibilities. The course will examine the process involved in creating an immersive storytelling environment, including research, concept & storyboarding, UX design, technology & architectural considerations, and animation. Students will work in teams dimensionalizing concepts for compelling and informative narratives. Group work in and out of class will be required. A CalArts alumnus, Jesse Lee Stout is the creative lead in Moment Factory's	Undergraduate	Practicum

		Los Angeles office. Jesse has recently worked with Rihanna, Jay Z, Drake, Beck, The xx, Florence + the Machine, and The Weeknd.		
Intro to Building Native iOS Apps (AGRA-009)	AGRA-009	Into to Building Native iOS Apps with Swift and xCode. This practicum workshop is restricted to Art School BFA students. This workshop provides a basic overview of how native apps are created with Apple's Xcode: an integrated development environment where designers/developers can write code by hand, create visual user interfaces, and test their creations in the built-in iPhone/iPad simulator. The workshop will introduce various principles of software engineering, including object oriented programming, various programming languages, native code vs. web-based apps, and an overview of APIs and web services. Students will create a simple app that takes advantage of various iPhone features and demonstrates a variety of Apple's suggested UI principles. Will has worked at GOOD Magazine, Surfline, and is now the principal of Ruby on Rails. Attendance is required at all sessions. anuary 22, 2 , 2 , 2 , 2 , .	Undergraduate	Practicum
Storytelling for Designers (AGRA-010)	AGRA-010	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29 from 1-3:50 p.m. in A 2d. Attendance at all sessions is required. We will explore the importance of storytelling: how to think like a storyteller and how storytelling relates to your art+design practice. Students will have the opportunity to write and perform a personal, true story based on in-class prompts and writing exercises. Additionally, each storyteller will develop a visual backdrop (video, audio, typography, maps, diagrams, photographs, objects) to intensify your 5 minute story performance. No emotional withholding permitted.	Undergraduate	Practicum
Social Design (AGRA-011)	AGRA-011	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, and 19 from - : p.m. in A i. Attendance at all sessions is required. Rosten Woo is a designer, writer, and educator living in Los Angeles. He produces civic-scale artworks and works as a collaborator and consultant to a variety of grassroots and non-profit organizations including the Advancement Project, the American Human Development Project, the Black Workers Center, Los Angeles Alliance for a New Economy, and Esperanza Community Housing Corporation, as well as the city of Los Angeles and Los Angeles County.	Undergraduate	Practicum
Graphic Design I Lecture (AGRA-101)	AGRA-101	Required for BFA1 students in Graphic Design, and must also register for A RA- 2. Course open to BFA Graphic Design students only. An introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. ocus will be on, developing a sound understanding of all components related to visual form, process and making. The ecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Undergraduate	
Graphic Design I Studio (AGRA-102)	AGRA-102	Required for BFA1 students in Graphic Design, and must also register for A RA- . Course open to BFA Graphic Design students only. The studio component for A RA . Concepts generated in AGRA101 are translated into visual form from initial ideation to nal outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	Undergraduate	
Graphic Design I Lecture (AGRA-103)	AGRA-103	Required for BFA1 students in Graphic Design, and must also register for A RA- . Course open to BFA Graphic Design students only. An introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. ocus will be on, developing a sound understanding of all components related to visual form, process and making. The ecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Undergraduate	
Graphic Design I Studio (AGRA-104)	AGRA-104	Required for BFA1 students in Graphic Design, and must also register for A RA- . Course open to BFA Graphic Design students only. The studio component for A RA . Concepts generated in AGRA103 are translated into visual form from initial ideation to nal outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	Undergraduate	
Design Issues (AGRA-105)	AGRA-105	Course open to BFA1 Graphic Design students only. Required for BFA1 raphic esign students. An exploration of the theory and practice of raphic esign. Readings, discussion and research will map out an introduction to the design profession, its history, theory and practices.	Undergraduate	
Skills for Visualization (AGRA-110)	AGRA-110	Course open to BFA1 Graphic Design students only. A workshop in fundamental color theory; including basic color perception and vocabulary. xercises will focus on color mixing, color harmony and color contrast. This course also addresses developing an individualized sketch book practice utilizing traditional drawing techniques and less traditional image making processes. Concepts and techniques are explored with a focus on their application to graphic design.	Undergraduate	
Intro to Digital Photography (AGRA-121)	AGRA-121	Required for BFA students in raphic esign. 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.	Undergraduate	

Digital Production (AGRA-175)	AGRA-175	Course open to Graphic Design BFA1 students only. This course is a practical introduction to the technologies of production and distribution-both physical and online-that define, mediate, and enable our work as graphic designers. Through exercises, presentations, research, field trips, and studio projects, students will engage the processes of print production and of web coding. We will explore offset printing technology, digital pre-production, paper, binding, and the printer-designer relationship-as well as the structure of the web, basic HTML, CSS, and JQUERY, content management systems, and the logistics of building and maintaining a website. Our focus will be practical, but will also include a look at the history of production technology and at its influence on graphic design, past and present.	Undergraduate
Independent Study (AGRA-199)	AGRA-199	Course available by Permission of Instructor only. Graphic Design Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate
Graphic Design II Lecture (AGRA-201)	AGRA-201	Required for BFA2 students in Graphic Design, and must also register for A RA-2 2. Course open to BFA Graphic Design students only. This course builds on the basic design skills introduced in the first year by introducing conceptual thinking as the basis of the design process. Students gain a deeper and broader understanding of how to create and control meaning and to utilize design process to generate ideas and visual work that is compelling and communicative. The ecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion. Two semester sequence.	Undergraduate
Graphic Design II Studio (AGRA-202)	AGRA-202	Required for BFA2 students in Graphic Design, and must also register for A RA-2 . Course open to BFA Graphic Design students only. The studio component for A RA2 . Concepts generated in AGRA201 are translated into visual form from initial ideation to nal outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued	Undergraduate
Graphic Design II Lecture (AGRA-203)	AGRA-203	Required for BFA2 students in Graphic Design, and must also register for A RA-2 . Course open to BFA Graphic Design students only. This course builds on the basic design skills introduced in the first year by introducing conceptual thinking as the basis of the design process. Students gain a deeper and broader understanding of how to create and control meaning and to utilize design process to generate ideas and visual work that is compelling and communicative. The ecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Undergraduate
Graphic Design II Studio (AGRA-204)	AGRA-204	Required for BFA2 students in Graphic Design, and must also register for A RA-2 . Course open to BFA Graphic Design students only. Concepts generated in AGRA203 are translated into visual form from initial ideation to nal outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	Undergraduate
Typography I (AGRA-215)	AGRA-215	Required for BFA2 students in Graphic Design. Course open to BFA2 Graphic Design students only. Two semester sequence. Projects explore type terms and anatomy, classic and contemporary typography, and formal systems for composition and layout. Projects investigate expression and meaning-making using typographic form.	Undergraduate
Typography II (AGRA-216)	AGRA-216	Required for BFA2 students in Graphic Design. Course open to BFA2 Graphic Design students only. Second semester in two semester sequence. An introduction to the fundamentals of typography. Projects explore type terms and anatomy, classic and contemporary typography, and formal systems for composition and layout projects investigate expression and meaning-making using typographic form.	Undergraduate
Independent Study (AGRA-299)	AGRA-299	Course available by Permission of Instructor only. Graphic Design Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate
Graphic Design III Lecture (AGRA-301)	AGRA-301	Required for BFA3 students in Graphic Design, and must also register for A RA- 2. Course open to BFA Graphic Design students only. Building on and advancing the objectives of GD I and II, this course challenges students to apply their design skills to more complex and open-ended challenges across a variety of print and digital media. Students are encouraged to develop their voices as designers and to broaden the scope of their authorship, from form-making to research, writing, editing, curation, and entrepreneurship. Students are also challenged to explore the intellectual and visual landscape of the contemporary professional field of graphic design, become more literate in the discourse of the field, and learn to more convincingly articulate and position their work within broader conversations. The lecture component of the course focuses on	Undergraduate

		the presentation, interpretation, analysis, and discussion of projects.	
Graphic Design III Studio (AGRA-302)	AGRA-302	Required for BFA3 students in Graphic Design, and must also register for AGRA-301. Course open to BFA Graphic Design students only. Building on and advancing the objectives of GD I and II, this course challenges students to apply their design skills to more complex and open-ended challenges across a variety of print and digital media. Students are encouraged to develop their voices as designers and to broaden the scope of their authorship, from form-making to research, writing, editing, curation, and entrepreneurship. Students are also challenged to explore the intellectual and visual landscape of the contemporary professional field of graphic design, become more literate in the discourse of the field, and learn to more convincingly articulate and position their work within broader conversations. The studio component of the course focuses on critique, workshops, and guided studio work.	Undergraduate
Graphic Design III Lecture (AGRA-303)	AGRA-303	Required for BFA3 students in Graphic Design, and must also register for AGRA-302. Course open to BFA Graphic Design students only. Building on and advancing the objectives of GD I and II, this course challenges students to apply their design skills to more complex and open-ended challenges across a variety of print and digital media. Students are encouraged to develop their voices as designers and to broaden the scope of their authorship, from form-making to research, writing, editing, curation, and entrepreneurship. Students are also challenged to explore the intellectual and visual landscape of the contemporary professional field of graphic design, become more literate in the discourse of the field, and learn to more convincingly articulate and position their work within broader conversations. The lecture component of the course focuses on the presentation, interpretation, analysis, and discussion of projects.	Undergraduate
Graphic Design III Studio (AGRA-304)	AGRA-304	Required for BFA3 students in Graphic Design, and must also register for AGRA-301. Course open to BFA Graphic Design students only. Building on and advancing the objectives of GD I and II, this course challenges students to apply their design skills to more complex and open-ended challenges across a variety of print and digital media. Students are encouraged to develop their voices as designers and to broaden the scope of their authorship, from form-making to research, writing, editing, curation, and entrepreneurship. Students are also challenged to explore the intellectual and visual landscape of the contemporary professional field of graphic design, become more literate in the discourse of the field, and learn to more convincingly articulate and position their work within broader conversations. The studio component of the course focuses on critique, workshops, and guided studio work.	Undergraduate
Typography III (AGRA-315)	AGRA-315	Required for BFA3 students in Graphic Design. Course open to BFA3 Graphic Design students only. An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition.	Undergraduate
Typography IV (AGRA-316)	AGRA-316	Required for BFA3 students in Graphic Design. Course open to BFA3 Graphic Design students only. An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition.	Undergraduate
Independent Study (AGRA-399)	AGRA-399	Course available by Permission of Instructor only. Graphic Design Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate
Graphic Design IV Lecture (AGRA-401)	AGRA-401	Required for BFA4 students in Graphic Design, and must also register for A RA- 2. Course open to BFA Graphic Design students only. The focus of this course is on refining design work and preparation for the professional world. Projects focus on advanced issues of representation and communications that are also more independently motivated. Emphasis in the second semester is placed on the development of both print and electronic portfolios. The ecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Undergraduate
Graphic Design IV Studio (AGRA-402)	AGRA-402	Required for BFA4 students in Graphic Design, and must also register for A RA- . Course open to BFA Graphic Design students only. Concepts generated in AGRA401 are translated into visual form from initial ideation to nal outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	Undergraduate
Graphic Design IV Lecture (AGRA-403)	AGRA-403	Required for BFA4 students in Graphic Design, and must also register for A RA- . Course open to BFA Graphic Design students only. The focus of this course is on refining design work and preparation for the professional world. Projects focus on advanced issues of representation and communications that are also more independently motivated. Emphasis in the second semester is placed on the development of both print and electronic portfolios. The ecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Undergraduate
Graphic Design IV	AGRA-404	Required for BFA4 students in Graphic Design, and must also register for	Undergraduate

Studio (AGRA-404)		A RA- . Course open to BFA Graphic Design students only. Concepts generated in AGRA403 are translated into visual form from initial ideation to nal outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.		
Publication Design (AGRA-410)	AGRA-410	Students write, design, edit and product PUB, the CalArts design student publication. This course will emphasize both practical and formal aspects of publication design. The publication's concept and content will generated through writing assignments and visual explorations.	Undergraduate	
Imagemaking I (AGRA-421)	AGRA-421	Required for BFA2 students in raphic esign. Imagemaking I provides a structure for an introduction to essential image-making materials and techniques. The course is centered on the divide between hand and digital processes and styles, and offers a platform to explore and experiment in all directions and combinations. Image I pays close attention to current trends in art and graphic design for inspiration and resistance. The course is fast paced and designed to be an starting point for working processes that can be mastered later in Imagemaking II and/or independently.	Undergraduate	
Imagemaking II (AGRA-422)	AGRA-422	Course open to BFA3 or BFA4 Art School students only. Image Making II provides a structure for an exploration and practice of traditional and digital image making techniques. Image II allows for more time, freedom and individuality than Imagemaking I. Students will have the opportunity to practice techniques, styles and materials in greater depth. Focus is on making images with a high level of investment and detail.	Undergraduate	
Beginning Web (AGRA-430)	AGRA-430	Course open to BFA2 and above Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. 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.	Undergraduate	
Mutant Design Series (AGRA-440)	AGRA-440	Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class	Undergraduate	
Future of Publications (AGRA-440A)	AGRA-440A	Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class. The Mutant Design series of classes offers studies that extend beyond traditional disciplinary boundaries of graphic design. This Future of Publications class will take the form of a design think-tank to imagine potential compelling 'publication' experiences given the increasing sophistication and diversity of modes and means. We'll explore what forms these encounters might take, what might be different motivations, what they might look like, and where and how they might happen.	Undergraduate	
Making History (AGRA-440B)	AGRA-440B	Course open to BFA4 Art School students only. Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class. Course open to BFA4 Art School students only. Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class. What's missing from design history that's right in our own backyards? Working individually or in collaboration, class members will learn methodologies for identifying, researching, and documenting overlooked California designers and their work. As an outcome, students will present narrative documentation of their subject on their on a website dedicated to California design history. Where needed, the subject will also be documented on Wikipedia.	Undergraduate	
History of Motion Graphics (AGRA-442)	AGRA-442	Course open to BFA3 and BFA students. This course is comprised of multimedia lectures covering the development of the field of motion graphics design and includes presentations by visiting scholars and practitioners. Class discussion and assigned readings focus on the meaning and significance of theory and practice, on individual works, and the larger role of motion graphics in today's culture. In addition, original research will also be undertaken by class participants to expand the existing body of knowledge.	Undergraduate	Open to the Institute
Graphic Design	AGRA-450	Course open to BFA3 or BFA4 Graphic Design students only. With	Undergraduate	

Workshop (AGRA-450)		faculty supervision, students design and produce posters and collateral material for CalArts events, along with theoretical projects that address specific design and production problems. The course meets once a week for a design critique of projects in various stages of production. Students in this course must accept responsibility for working on tight production schedules and as a cooperative group in order to meet the CalArts deadlines.	
Professional Practice (AGRA-451)	AGRA-451	Course open to BFA3 or BFA4 Graphic Design students only, by Permission of Instructor only. From contracts to job negotiation, this course covers essential practical information necessary to contemporary professional practice. The class includes guests and eld 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.	Undergraduate
Beginning Motion Graphics (AGRA-460)	AGRA-460	Course open to BFA2 and above Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course explores basic concepts and methods for creating motion graphics for broadcast and cinema. Through a series of hands-on projects the techniques and tools of motion are examined and conquered, but also questioned and experimented with. Work is created using both analogue and digital methods, and is deliberately focused on using graphic means to make graphic communication.	Undergraduate
Advanced Web Design (AGRA-470)	AGRA-470	Course open to BFA3 or BFA4 Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course covers a broad spectrum of contemporary coding techniques that will enable students to create standard-compliant, responsive websites. The central focus will be on front-end development: HTML, CSS, JavaScript (and jQuery) and WordPress integration. Prerequisites: A basic understanding of HTML and CSS. Students should have coded a website before and be comfortable using a text-based code editor.	Undergraduate
Advanced Web Design II (AGRA-471)	AGRA-471	Course open to BFA3 or BFA4 Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class covers the user experience design process for creating websites. All steps necessary for planning a successful website will be explored in great detail: determining strategy, scope and structure, user research, site mapping, wire framing, and creating visual mockups. A broader conversation about contemporary web design issues is encouraged through readings, discussions, and presentations.	Undergraduate
Typographics I A (AGRA-474)	AGRA-474	Course open to BFA4 Graphic Design students only, by Permission of Instructor only. This studio course explores current issues in typographic practice - historic and contemporary typographic practice, as well as the relationship between typography and writing.	Undergraduate
Digital Type Design A (AGRA-475)	AGRA-475	Course open to B A4 Graphic Design students only and by Permission of Instructor only. The objective of this class is to give students a general understanding of letterforms, typeface design and how to draw with bezier technology. irst semester the basics of letterform construction, type terminology, and software are learned as the student develops a calligraphic typeface. ach student also develops a logotype system that utilizes Font LabT 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.	Undergraduate
Digital Type Design B (AGRA-476)	AGRA-476	Course open to B A4 Graphic Design students only and by Permission of Instructor only. The objective of this class is to give students a general understanding of letterforms, typeface design and how to draw with bezier technology. irst semester the basics of letterform construction, type terminology, and software are learned as the student develops a calligraphic typeface. ach student also develops a logotype system that utilizes Font LabT 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.	Undergraduate
Typographics I B (AGRA-477)	AGRA-477	Course open to BFA4 Graphic Design students only, by Permission of Instructor only. This studio course explores current issues in typographic practice - historic and contemporary typographic practice, as well as the relationship between typography and writing.	Undergraduate
Typographics II (AGRA-479)	AGRA-479	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. ach student invents a theme through which they explore a series of short open-ended writing/typographic projects during the semester	Undergraduate
Advanced Motion	AGRA-480	Course open to BFA3 and above Graphic Design students. This course	Undergraduate

Graphics I (AGRA-480)		may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course emphasizes the process of making Motion Graphics from rough ideas to finished storyboards. Realizing conceptually smart and formally engaging, polished work of professional quality. Critique, ethical responsibilities, along with several projects including tutorials in Cinema4D, Photoshop as tool for motion works, and approaches to making a personal portfolio will be included in the class.	
Motion Seminar I Studio (AGRA-482)	AGRA-482	Required for M A1 Motion Graphics Specialization students. Must also register for AGRA-581. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This seminar class is comprised of a series of short structured projects intended as vehicles to learn and develop idiosyncratic yet pragmatic skills through experimentation, and discover formal, conceptual and ideological areas of focus within the larger field of Motion Graphics. The short time period of each project encourages risk-taking and imaginative responses. This section of the class is critique-based with students presenting work every week.	Undergraduate
Advanced Motion Graphics II (AGRA-486)	AGRA-486	Course open to BFA3 and above Graphic Design students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course emphasizes the process of making Motion Graphics from storyboards through finished motion pieces. Realizing conceptually smart and formally engaging, polished work of professional quality. Critique, ethical responsibilities, along with several projects including tutorials in Cinema4D, Photoshop, AfterEfects, and approaches to making a personal reel will be included in the class.	Undergraduate
Special Topics Series (AGRA-490)	AGRA-490	Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects, or field trips may be used to engage students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course may be offered in the same semester.	Undergraduate
Cavorting With the Devils (AGRA-490A)	AGRA-490A	Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects, or field trips may be used to engage students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course may be offered in the same semester. 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. Open to the Institute.	Undergraduate
Zombie Modernism (AGRA-490B)	AGRA-490B	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.	Undergraduate
Designing for Spaces (AGRA-493)	AGRA-493	Designing for Spaces (EoYS). Course open to BFA Graphic Design students by permission of instructor only. 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. Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects, or field trips may be used to	Undergraduate

		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.	
2D/3D (AGRA-495)	AGRA-495	Section 1 open to Graphic Design Program MFA1s and 2s, and BFA4s. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class investigates translation between two to three dimensions, as practical technique, as rhetorical device, and as increasingly rich subject for critical inquiry. Through readings, viewings, discussions, and studio projects, we question and expand the way we conceive of, articulate, and work with space as graphic designers; we apply the strategies and methodologies of visual communication in new contexts; and we employ graphic design as a medium and tool for question-asking and speculation. The course's format combines a structured diet of readings, viewings, discussions, and lectures, with a series of self-directed, open-format studio projects. Our efforts culminate in an online and physical class exhibition at the end of the term.	Undergraduate
Independent Study (AGRA-499)	AGRA-499	Course available by Permission of Instructor only. Graphic Design Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate
Graduate Seminar I Lecture (AGRA-501)	AGRA-501	Required for MFA1 students in Graphic Design, and must also register for AGRA-502. Course open to MFA Graphic Design students only. The MFA1 year of Graduate Seminar is comprised of a series of structured projects and prompts intended to help students develop and discover formal, conceptual and ideological areas of focus. The short time period of each project encourages experimentation, risk-taking, and imaginative responses. MFA students have the option to experiment with a range of different media and ideas, or focus on different ideas within the same medium, or pursue similar concepts/agendas within different media. This flexibility accommodates students with a wide range of educational needs and prepares them with the formal and conceptual skills to produce a thesis. The lecture component of this class focuses on group discussion, led by faculty, surrounding areas of interest pertaining to each specific project.	Graduate
Graduate Seminar I Studio (AGRA-502)	AGRA-502	Required for MFA1 students in Graphic Design, and must also register for A RA- . Course open to MFA Graphic Design students only. The MFA1 year of Graduate Seminar is comprised of a series of structured projects and prompts intended to help students develop and discover formal, conceptual and ideological areas of focus. The short time period of each project encourages experimentation, risk-taking, and imaginative responses. MFA students have the option to experiment with a range of different media and ideas, or focus on different ideas within the same medium, or pursue similar concepts/agendas within different media. This flexibility accommodates students with a wide range of educational needs and prepares them with the formal and conceptual skills to produce a thesis. The studio component of this class focuses on group critique of work produced weekly for each specific project.	Graduate
Graduate Seminar I Lecture (AGRA-503)	AGRA-503	Required for MFA1 students in Graphic Design, and must also register for AGRA-504. Course open to MFA Graphic Design students only. The MFA1 year of Graduate Seminar is comprised of a series of structured projects and prompts intended to help students develop and discover formal, conceptual and ideological areas of focus. The short time period of each project encourages experimentation, risk-taking, and imaginative responses. The lecture component of this class focuses on group discussion, led by faculty, surrounding areas of interest pertaining to each specific project.	Graduate
Graduate Seminar I Studio (AGRA-504)	AGRA-504	Required for MFA1 students in Graphic Design, and must also register for AGRA-503. Course open to Graphic Design MFA Program only. The M A1 year of Graduate Seminar is comprised of a series of structured projects and prompts intended to help students develop and discover formal, conceptual and ideological areas of focus. The short time period of each project encourages experimentation, risk-taking, and imaginative responses. The studio component of this class focuses on group critique of work produced weekly for each specific project.	Graduate
Typography I (AGRA-515)	AGRA-515	Course open to MFA Graphic Design students only, by Permission of Instructor only. An introduction to the fundamentals of typography. Projects will focus on the understanding of: hierarchy through letter, word, and line spacing; traditional and modern page structure and proportion; book and magazine layout design.	Graduate
Typography II (AGRA-516)	AGRA-516	Course open to MFA Graphic Design students only, by Permission of Instructor only. An introduction to the fundamentals of typography. Projects will focus on the understanding of: hierarchy through letter, word, and line spacing; traditional and modern page structure and proportion; book and magazine layout design.	Graduate

Visual Literacy Lecture (AGRA-551)	AGRA-551	Required for MFA1 Graphic Design students in the 3-year track and must also register for AGRA-552. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. An introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. ocus 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 ecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Graduate
Visual Literacy Studio (AGRA-552)	AGRA-552	Required for MFA1 Graphic Design students in the 3-year track and must also register for AGRA-551. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The studio component for A RA . Concepts generated in AGRA551 are translated into visual form from initial ideation to nal outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	Graduate
Visual Literacy Lecture (AGRA-553)	AGRA-553	Required for MFA1 Graphic Design students in the 3-year track and must also register for AGRA-554. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course builds on the fall semester Visual Literacy Lecture and Studio courses, and is an introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. ocus 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.	Graduate
Visual Literacy Studio (AGRA-554)	AGRA-554	Required for MFA1 Graphic Design students in the 3-year track and must also register for AGRA-553. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The studio component for A RA . Concepts generated in AGRA553 are translated into visual form from initial ideation to nal outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	Graduate
Motion Seminar I Lecture (AGRA-581)	AGRA-581	Required for M A1 Motion Graphics Specialization students. Must also register for AGRA-582. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This seminar class is comprised of a series of short structured projects intended as vehicles to learn and develop idiosyncratic yet pragmatic skills through experimentation, and discover formal, conceptual and ideological areas of focus within the larger field of Motion Graphics. The short time period of each project encourages risk-taking and imaginative responses. This section of the class is comprised of lectures, discussions, screenings and presentations by faculty and guests.	Graduate
Motion Seminar I Studio (AGRA-582)	AGRA-582	Required for M A1 Motion Graphics Specialization students. Must also register for AGRA-581. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This seminar class is comprised of a series of short structured projects intended as vehicles to learn and develop idiosyncratic yet pragmatic skills through experimentation, and discover formal, conceptual and ideological areas of focus within the larger field of Motion Graphics. The short time period of each project encourages risk-taking and imaginative responses. This section of the class is critique-based with students presenting work every week.	Graduate
Motion Seminar II Lecture (AGRA-583)	AGRA-583	Required for M A1 Motion Graphics Specialization students. Must also register for AGRA-584. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This seminar class is comprised of a series of medium length projects designed as prompts for students to create a series of short motion graphics pieces. Students work independently through a process of ideation, storyboards, animatics, production and post production. This section of the class is comprised of lectures, discussions, screenings and presentations by faculty and guests.	Graduate
Motion Seminar II Studio (AGRA-584)	AGRA-584	Required for M A1 Motion Graphics Specialization students. Must also register for AGRA-583. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This seminar class is comprised of a series of medium length projects designed as prompts for students to create a series of short motion graphics pieces. Students work independently through a process of ideation, storyboards, animatics, production and post production. This section of the class is critique-based with students presenting work every week.	Graduate
Independent Study (AGRA-599)	AGRA-599	Course available by Permission of Instructor only. Graphic Design Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement	Graduate

		developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	
Graduate Seminar II Lecture (AGRA-601)	AGRA-601	Required for MFA2 students in Graphic Design, and must also register for A RA- 2. Course open to MFA Graphic Design students only. The MFA2 year of Graduate Seminar focuses on defining, researching and producing a graphic design thesis. In the Fall semester, Graduate Seminar provides a formal structure for research and exploration in deciding upon (and testing out) a thesis topic. The faculty work closely with each individual student in developing and discussing their thesis in group critique and individual meetings. The lecture component of this class focuses on group discussion, led by faculty, surrounding areas of interest pertaining to each specific thesis project.	Graduate
Graduate Seminar II Studio (AGRA-602)	AGRA-602	Required for MFA2 students in Graphic Design, and must also register for A RA- . Course open to MFA Graphic Design students only. The MFA2 year of Graduate Seminar focuses on defining, researching and producing a graphic design thesis. In the Fall semester, Graduate Seminar provides a formal structure for research and exploration in deciding upon (and testing out) a thesis topic. The faculty work closely with each individual student in developing and discussing their thesis in group critique and individual meetings. The Studio component of this class focuses on group critique of work produced weekly for thesis, and also individual desk critiques.	Graduate
Graduate Seminar II Lecture (AGRA-603)	AGRA-603	Required for MFA2 students in Graphic Design, and must also register for A RA- . Course open to Graphic Design MFA Program only. In the Spring semester, Graduate Seminar provides a formal structure for continuing exploration, investigation, extension and application of Fall's thesis topic. The faculty work closely with each individual student in contextualizing and applying their thesis in group critique and individual meetings. Students also produce an end of the year book collecting their body of work produced at CalArts along with self-analysis and reflective writing concerning their development as a designer. The Seminar component of this class focuses on group discussion, led by faculty, surrounding areas of interest pertaining to each specific thesis project and end of year book. book.	Graduate
Graduate Seminar II Studio (AGRA-604)	AGRA-604	Required for MFA2 students in Graphic Design, and must also register for A RA- . Course open to MFA Graphic Design students only. In the Spring semester, Graduate Seminar provides a formal structure for continuing exploration, investigation, extension and application of Fall's thesis topic. The faculty work closely with each individual student in contextualizing and applying their thesis in group critique and individual meetings. Students also produce an end of the year book collecting their body of work produced at CalArts along with self-analysis and reflective writing concerning their development as a designer. The Studio component of this class focuses on group critique of work produced for thesis and the end of year book.	Graduate
Publication Design (AGRA-610)	AGRA-610	Students write, design, edit and product PUB, the CalArts design student publication. This course will emphasize both practical and formal aspects of publication design. The publication's concept and content will generated through writing assignments and visual explorations.	Graduate
Typography III (AGRA-615)	AGRA-615	Course open to MFA Graphic Design students only, by Permission of Instructor only. An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition.	Graduate
Typography IV (AGRA-616)	AGRA-616	Course open to MFA Graphic Design students only, by Permission of Instructor only. An exploration of the connotative and denotative nature of text, through systems of hierarchy and composition.	Graduate
Imagemaking I (AGRA-621)	AGRA-621	Imagemaking I provides a structure for an exploration of basic techniques and processes used to create images. Traditional techniques such as drawing, printmaking and collage are intertwined with photography and digital technology. The course pays special attention to current trends in graphic design & art in attempt to utilize and supplement them. Attention to visual form, space, syntactical process, communication and interpretation is continued. Imagemaking I challenges the students ability to generate inventive images and visual form.s.	Graduate
Imagemaking II (AGRA-622)	AGRA-622	Course open to MFA Graphic Design students only. Imagemaking II is an advanced exploration of techniques and processes used to create images. Techniques introduced in Imagemaking I are continued with an emphasis on more advanced approaches and applications. The course pays special attention to current trends in graphic design & art in attempt to utilize and supplement them. Attention to visual form, space, syntactical process, communication and interpretation is continued. Image Making II challenges the students ability to generate inventive images and visual form with the greatest range of mediums and styles.	Graduate
Beginning Web (AGRA-630)	AGRA-630	Course open to MFA Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The class covers the	Graduate

		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.		
Mutant Design Series (AGRA-640)	AGRA-640	Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class	Graduate	
Future of Publications (AGRA-640A)	AGRA-640A	Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class The Mutant Design series of classes offers studies that extend beyond traditional disciplinary boundaries of graphic design. This Future of Publications class will take the form of a design think-tank to imagine potential compelling 'publication' experiences given the increasing sophistication and diversity of modes and means. We'll explore what forms these encounters might take, what might be different motivations, what they might look like, and where and how they might happen.	Graduate	
Making History (AGRA-640B)	AGRA-640B	Course open to Art School only. Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class. Course open to Art School only. Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class. What's missing from design history that's right in our own backyards? Working individually or in collaboration, class members will learn methodologies for identifying, researching, and documenting overlooked California designers and their work. As an outcome, students will present narrative documentation of their subject on their on a website dedicated to California design history. Where needed, the subject will also be documented on Wikipedia.	Graduate	
History of Motion Graphics (AGRA-642)	AGRA-642	Required of Motion Graphics Specialization students. This course is comprised of multimedia lectures covering the development of the field of motion graphics design and includes presentations by visiting scholars and practitioners. Class discussion and assigned readings focus on the meaning and significance of theory and practice, on individual works, and the larger role of motion graphics in today's culture. In addition, original research will also be undertaken by class participants to expand the existing body of knowledge.	Graduate	Open to the Institute
Graphic Design Workshop (AGRA-650)	AGRA-650	Course open to MFA Graphic Design students only. With faculty supervision, students design and produce posters and collateral material for CalArts events, along with theoretical projects that address specific design and production problems. The course meets once a week for a design critique of projects in various stages of production. Students in this course must accept responsibility for working on tight production schedules and as a cooperative group in order to meet the CalArts deadlines.	Graduate	
Professional Practice (AGRA-651)	AGRA-651	Course open to Graphic Design Program only, by Permission of Instructor only. rom 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.	Graduate	
Beginning Motion Graphics (AGRA-660)	AGRA-660	Course open to MFA Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course explores basic concepts and methods for creating motion graphics for broadcast and cinema. Through a series of hands-on projects the techniques and tools of motion are examined and conquered, but also questioned and experimented with. Work is created using both analogue and digital methods, and is deliberately focused on using graphic means to make graphic communication.	Graduate	
Advanced Web Design I (AGRA-670)	AGRA-670	Course open to MFA Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course covers a broad spectrum of contemporary coding techniques that will enable students to create standard-compliant, responsive websites. The central focus will be	Graduate	

		on front-end development: HTML, CSS, JavaScript (and jQuery) and WordPress integration. Prerequisites: A basic understanding of HTML and CSS. Students should have coded a website before and be comfortable using a text-based code editor.	
Advanced Web Design II (AGRA-671)	AGRA-671	Course open to MFA Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class covers the user experience design process for creating websites. All steps necessary for planning a successful website will be explored in great detail: determining strategy, scope and structure, user research, site mapping, wire framing, and creating visual mockups. A broader conversation about contemporary web design issues is encouraged through readings, discussions, and presentations.	Graduate
Typographics I A (AGRA-674)	AGRA-674	Course open to MFA Graphic Design students only, by Permission of Instructor only. Required of MFA1 Graphic Design students. This studio course explores current issues in typographic practice - historic and contemporary typographic practice, as well as the relationship between typography and writing.	Graduate
Digital Type Design A (AGRA-675)	AGRA-675	Course open to MFA Graphic Design students only and by Permission of Instructor only. The objective of this class is to give students a general understanding of letterforms, typeface design and how to draw with bezier technology. irst semester the basics of letterform construction, type terminology, and software are learned as the student develops a calligraphic typeface. ach student also develops a logotype system that utilizes Font LabT 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.	Graduate
Digital Type Design B (AGRA-676)	AGRA-676	Course open to MFA Graphic Design students only and by Permission of Instructor only. The objective of this class is to give students a general understanding of letterforms, typeface design and how to draw with bezier technology. irst semester the basics of letterform construction, type terminology, and software are learned as the student develops a calligraphic typeface. ach student also develops a logotype system that utilizes Font LabT 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.	Graduate
Typographics I B (AGRA-677)	AGRA-677	Course open to MFA Graphic Design students only, by Permission of Instructor only. Required of MFA1 Graphic Design students. This studio course explores current issues in typographic practice - historic and contemporary typographic practice, as well as the relationship between typography and writing.	Graduate
Typographics II (AGRA-679)	AGRA-679	This studio course explores experimental approaches to typographic practice for print and screen. 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.	Graduate
Advanced Motion Graphics (AGRA-680)	AGRA-680	Course open to MFA Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course emphasizes the process of making Motion Graphics from rough ideas to finished storyboards. Realizing conceptually smart and formally engaging, polished work of professional quality. Critique, ethical responsibilities, along with several projects including tutorials in Cinema4D, Photoshop as tool for motion works, and approaches to making a personal portfolio will be included in the class.	Graduate
Motion Seminar III Lecture (AGRA-681)	AGRA-681	Required for M A2 Motion Graphics Specialization students. Must also register for AGRA-682. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This seminar class is comprised of a series of self initiated short motion graphics pieces. Students work independently, alone, or in groups, to produce highly finished pieces. This section of the class is comprised of lectures, discussions, screenings and presentations by faculty and guests, with students working on critical research/writing to accompany their studio practice.	Graduate
Motion Seminar III Studio (AGRA-682)	AGRA-682	Required for M A2 Motion Graphics Specialization students. Must also register for AGRA-681. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Students work independently, to produce a longer, highly finished piece of motion graphics. This section of the class is critique-based with students presenting work every week, either to the group or in individual meetings.	Graduate
Motion Seminar IV Lecture (AGRA-683)	AGRA-683	Required for M A2 Motion Graphics Specialization students. Must also register for AGRA-684. This course may be open to students at other year	Graduate

		levels, and in other Schools, by Permission of Instructor. Students work independently, to produce a critical component related to their final motion graphics piece. The component should contain historical research, creative or critical writing and reflection, and should take a digital form. This section of the class is supported by lectures, discussions, screenings and presentations.	
Motion Seminar IV Studio (AGRA-684)	AGRA-684	Required for M A2 Motion Graphics Specialization students. Must also register for AGRA-684. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Students work independently, to produce a critical component related to their final motion graphics piece. The component should contain historical research, creative or critical writing and reflection, and should take a digital form. This section of the class is supported by lectures, discussions, screenings and presentations.	Graduate
Advanced Motion Graphics II (AGRA-686)	AGRA-686	Course open to MFA Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course emphasizes the process of making Motion Graphics from storyboards through finished motion pieces. Realizing conceptually smart and formally engaging, polished work of professional quality. Critique, ethical responsibilities, along with several projects including tutorials in Cinema4D, Photoshop, AfterEfects, and approaches to making a personal reel will be included in the class.	Graduate
Special Topics Series (AGRA-690)	AGRA-690	Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects, or field trips may be used to engage students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course may be offered in the same semester. Please refer to the course descriptions by each instructor that specify the topic of the seminar.	Graduate
Cavorting With the Devils (AGRA-690A)	AGRA-690A	Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects, or field trips may be used to engage students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course may be offered in the same semester. Cavorting with the devils 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. Open to the Institute.	Graduate
Zombie Modernism (AGRA-690B)	AGRA-690B	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.	Graduate
Designing for Spaces (AGRA-693)	AGRA-693	Designing for Spaces (EoYS). Course open to MFA Graphic Design students by permission of instructor only. 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. Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects, or field trips may be used to engage students to examine their work in the context of a focused	Graduate

		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.		
2D/3D (AGRA-695)	AGRA-695	Section 1 open to Graphic Design Program students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class will investigate translation from two to three dimensions, and from three to two dimensions, as practical technique, as rhetorical device, and as increasingly rich subject for critical enquiry. Our studio work will explore 3D printing, 3D modeling, paper folding, model making, mapping, and photography. Our research, reading, and conversation will address mid-century ideas of 'flatness'; discourses of space in sculpture and architecture; the problematic quasi-dimensional realm of virtual 3D; and the challenges and potentials of bringing the flat world of the page and screen into three dimensions. The course will be organized as a research-based studio, with open-format, largely self-directed studio projects emerging from and responding to research and discussion. Two studio projects will culminate in a pop-up online and physical exhibition of final work!	Graduate	
Independent Study (AGRA-699)	AGRA-699	Course available by Permission of Instructor only. Graphic Design Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract. .	Graduate	
A Printmaking Workshop (AGRA-702)	AGRA-702	A workshop introducing basic prep, imaging, materials management and printing skills with some additional instruction in digital process. Students will, upon completion, be completely comfortable with associated equipment and software used in these processes by end of the workshop, as well as competence in high quality printing techniques as an extension of the student's studio practice.	Graduate	
Independent Study (AGRA-799)	AGRA-799	Course available by Permission of Instructor only. Graphic Design Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract. .	Graduate	
Image Archives in Practice (AHMN-300)	AHMN-300	Open to Art School BFA 3 and above. This course will be open to students at other year levels, and in other Schools, by Permission of Instructor. When artists, or photographers approach an archive, we are concerned with two activites: working with existing archives for research or inspiration, and making work that will itself be archived. Both of these activities can become complicated as the archive has established an orgaization that often hinders a more complex dealing with images. We will start with the assumption that the archive is not only a place of storage but also a place of production, where our relation to the past is materialised and where our present writes itself into the future; thus, that the archive can be understood as a place of negotiation and writing. Along the reading of seminal texts on the topic, we will look at photographic and artistic works that challenge the notion of the archive and propose a different dealing with it.	Undergraduate	Humanities
Image Archives in Practice (AHMN-600)	AHMN-600	Open to Art School MFA. This course will be open to students at other year levels, and in other Schools, by Permission of Instructor. When artists, or photographers approach an archive, we are concerned with two activites: working with existing archives for research or inspiration, and making work that will itself be archived. Both of these activities can become complicated as the archive has established an orgaization that often hinders a more complex dealing with images. We will start with the assumption that the archive is not only a place of storage but also a place of production, where our relation to the past is materialised and where our present writes itself into the future; thus, that the archive can be understood as a place of negotiation and writing. Along the reading of seminal texts on the topic, we will look at photographic and artistic works that challenge the notion of the archive and propose a different dealing with it.	Graduate	
Art - Internship (AINT-199)	AINT-199		Undergraduate	
Art - Internship (AINT-299)	AINT-299		Undergraduate	
Art - Internship (AINT-399)	AINT-399		Undergraduate	
Art - Internship (AINT-499)	AINT-499		Undergraduate	
Art - Internship	AINT-599		Graduate	

(AINT-599)				
Art - Internship (AINT-699)	AINT-699		Graduate	
Art - Internship (AINT-799)	AINT-799		Graduate	
Technical Workshop Series (APHM-001)	APHM-001	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.	Undergraduate	
Black & White (APHM-002)	APHM-002	Open to Photography and Media Program BFA 1 and 2. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to black and white photography, covering a basic workflow from exposure to film processing and printing.	Undergraduate	
Color Printing (APHM-003)	APHM-003	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29 from 9-11:50 a.m. in the Photo Lab. Attendance at all sessions is required. This workshop provides an introduction to analog color photography, covering film exposure and printing. Students can expect additional material costs of approximately $20.	Undergraduate	Practicum
View Camera (APHM-004)	APHM-004	Open to the Photography and Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to the 4 x 5 with large format film and an emphasis on exposure and development.	Undergraduate	
Basic Lighting (APHM-005)	APHM-005	Course open to Photo/Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop introduces students to basic lighting methods, including how to work with different types of lights, balancing between their qualities, color temperature and basic lighting set-ups.	Undergraduate	
Mural Printing (APHM-006)	APHM-006	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, and 19 from 9-11:50 a.m. in the Photo Lab. Attendance at all sessions is required. This practicum is designed to introduce photography and media students to large-scale printing. Both color and black and white will be covered, with an emphasis this year on black and white. Students will have the opportunity to make large prints from their own negatives. Medium and large- format negatives are encouraged. Previous experience with basic color printing, color correction, and/or black & white tray printing is required. Students can expect additional material costs of approximately $40. Prerequisites - APHM103 New Lab, APHM002 Black and White Techniques or APHM003 Color Printing.	Undergraduate	Practicum
HD Video Post Prod. & Sound (APHM-007)	APHM-007	Open to the Photography and Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will introduce students to the basics of an HD video workflow in the Final Cut Pro environment. Topics will include getting our footage from the camera into the program, working with our material in timelines, considering elements of sound design, and exporting our edited work for playback and exhibition.	Undergraduate	
Advance Lighting & Portraiture (APHM-008)	APHM-008	Open to the Photography and Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization,	Undergraduate	

		including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop combines techniques for shooting portraiture with advanced lighting applications. Attention will be paid to methods of working with subjects and how to produce.		
Intro to Digital Post-Process (APHM-009)	APHM-009	Open to the Photography and Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. An introduction to the multiple elements of digital-photographic imaging techniques using the Macintosh computer. This workshop is designed to provide students with a basic foundation in the use of photographic manipulation using Photoshop. The coursework includes using and defining digital imaging and retouching terms, creating photographic images that demonstrate correct color balance and density, and using Photoshop tools for manipulation.	Undergraduate	
Advanced Color (APHM-010)	APHM-010	Open to the Photography and Media Program. B A 2 and above. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an advanced exposure and printing techniques for analog color photography.	Undergraduate	
Scanning & Photoshop (APHM-011)	APHM-011	Open to the Art School only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to Adobe Photoshop software and flatbed scanning. The coursework includes utilizing scanning techniques for both transmissive and reflective materials, using and defining digital imaging and retouching terms, and creating photographic images that demonstrate correct color balance and density.	Undergraduate	
Multimedia Web (APHM-012)	APHM-012	Open to the Photography and Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop helps students to create multi-media and web-based presentations for their work. Whether students are looking to make projects that are multi-media based, or are looking to create websites to present their work online, this course will introduce them to the basic concepts and tools that are necessary for each.	Undergraduate	
Medium Format & Lighting (APHM-013)	APHM-013	This practicum workshop is restricted to Art School Photography and Media BFA students. Workshop meets on January 11, 12, 14, 15, and 19 from 1-3:50 p.m. in the Photo Lab. Attendance at all sessions is required. This practicum is designed to introduce photography and media students to shooting with medium format cameras and film, along with studio lighting techniques that will enhance your control of your images and the quality of your exposures. Students can expect additional material costs of approximately $18.	Undergraduate	Practicum
Black & White Printing (APHM-014)	APHM-014	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. 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.	Undergraduate	

Advanced Digital Exhibition (APHM-015)	APHM-015	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This intensive workshop is designed for students looking to enhance their skills in digital photography, digital imaging using Photoshop, and digital photographic printing. The course goes beyond the basics and takes you through the entire process from high-end negative scanning, to editing in Photoshop, to the final stage of preparing your images for print, making printing test samples, and producing exhibition quality digital prints. Emphasis is placed on calibration from input to computer to printer, and understanding how to create a better digital workflow from beginning to end.	Undergraduate
Mounting and Finishing (APHM-016)	APHM-016	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will 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 nishing 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.	Undergraduate
Sound Recording (APHM-017)	APHM-017	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop is 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.	Undergraduate
Alternative Process (APHM-018)	APHM-018	Course open to Art School only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to cyanotype, Van Dyke brown and gum bichromate processes.	Undergraduate
Portrait (APHM-019)	APHM-019	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an exploration of portraiture and lighting.	Undergraduate
Artist Run Spaces (APHM-020)	APHM-020	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. 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	Undergraduate

		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.	
Exhibition Planning (APHM-022)	APHM-022	This practicum workshop is restricted to Art School BFA students. This workshop focuses on exhibition-making as a form, approaching the planning of an exhibition with the understanding that exhibitions have their own languages, forms, meanings and histories, and their own institutional functions. How do we plan in a way that helps us to develop our vision, then to execute that vision, using questions of space and display as a way to author the discourse and conversation that we want our work to have? This workshop is designed for B A4s and other students who have exhibitions in the spring semester, but others are welcome as well. Attendance at all sessions is required. anuary 2, , , , 2 The AP M Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This practicum workshop is restricted to Art School BFA students. This workshop focuses on exhibition-making as a form, approaching the planning of an exhibition with the understanding that exhibitions have their own languages, forms, meanings and histories, and their own institutional functions. How do we plan in a way that helps us to develop our vision, then to execute that vision, using questions of space and display as a way to author the discourse and conversation that we want our work to have? This workshop is designed for B A4s and other students who have exhibitions in the spring semester, but others are welcome as well. Attendance at all sessions is required.	Undergraduate
Black & White Film & Print (APHM-023)	APHM-023	Course open to BFA1 or BFA2 Photo/Media students only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to black and white photography, covering a basic workflow from exposure to film processing and printing.	Undergraduate
Photographs & Print (APHM-024)	APHM-024	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. 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.	Undergraduate
DSLR Cameras & RAW Files (APHM-025)	APHM-025	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. An introduction to digital capture and workflow using the Macintosh computer. mphasis will be placed on DSLR camera operation and features, creating exposures that demonstrate correct white balance and density, and managing RAW files.	Undergraduate
HD Video Output, Formats (APHM-026)	APHM-026	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will 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.	Undergraduate
Artist's Statement	APHM-027	The APHM001 Series is comprised of workshops that introduce students	Undergraduate

Writing (APHM-027)		to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. A -week workshop for students to work on writing an artist's statement. Statements in-progress will be read and responded to by the group.		
DIY Books (APHM-028)	APHM-028	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 21, 22, 25, 26, 28, and 29 from 6-8:50 p.m. in the Photo Lab. Attendance at all sessions is required. 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. Students can expect additional material costs of approximately $5.	Undergraduate	Practicum
Performance With the Camera (APHM-029)	APHM-029	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. What do cameras have to do with performance? There is always a performance before the camera, often made of everyday acts and materials, but there is also a performance taking place behind the camera, "with" the camera itself. To explore this performativity while developing the skills needed for larger film and video shoots, we will spend the week building an experimental narrative that allows each student to bring in their own contributions and leave with their own new starting points. Our approach will pay homage to George Kuchar, the irreverent film and video maker for whom each story, no matter how banal, outrageous or scatological, is worth telling, along with the Fluxus spirit that aimed to dissolve the boundaries between art and everyday life. Lovers, heros, bacon or broccoli! Bring your own messy stories, themes and performances, and we will develop a project together - building a script, collecting props, fashioning a set and choosing locations. Along the way, a number of technical skills will be built, including camera work, audio and lighting, while exploring the interdependent relationship between our performances and that of today's omnipresent cameras. Some workshops may incur additional costs for materials.	Undergraduate	
Shooting Video w/DSLRs (APHM-030)	APHM-030	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will cover the basics of shooting-recording video and sound-with Digital S R's. This will include an introduction to camera controls, techniques for getting the image you want, while using microphones and monitoring your sound.	Undergraduate	
Digital Bookmaking/InDesign (APHM-031)	APHM-031	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will focus on Adobe InDesign for the assembling of artist's books. In getting one's work from a set of images and written text to the completed layout of a publication and then to its printing, students will be walked through each step so as to retain the most creativity and control over their pages from beginning to end. In addition to InDesign, the course will cover basics of typography and how to take your final layout into different methods for printing. Enrollment priority will be given to students of the Photography and Media program.	Undergraduate	
Intro DSLR (APHM-032)	APHM-032	Course open to Photo/Media Program only. Not open to BFA1 students. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. Intro to DSLR is a 4 week hands-on beginner's course for use of DSLR (digital single lens reflex) cameras. The class will focus on Canon full frame image sensor cameras, examining basic camera setup, shooting operation/techniques and integration into a digital workflow. Topics will	Undergraduate	

		be applied to "real world" shooting environment strategies and include the following: -Camera setup and functions (RAW & JPG file formats, color profiles, playback & display options, media card formatting, etc.) -Shooting modes (manual, aperture/shutter priority, program, long exposure, auto bracketing, etc.) -White balance and camera calibration -ISO sensitivity -Autofocus (AF points, continuous shutter, etc.) -Lens choice and features (focal length options, prime lenses, zoom lenses, focus modes, image stabilization, etc) -Chromatic aberration and lens distortion -"Live View" and basic HD DSLR video techniques (frame rate, focus, video codecs, audio in) -Tethered shooting and import into photo management programs (EOS Utility, Adobe Lightroom, Capture One Pro) -Additional functions and accessories (TTL flash, PocketWizard, battery grips, care and image sensor cleaning etc.)		
Intro to Sound (APHM-033)	APHM-033	Course open to Photo/Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. or twenty years, the international sound art collective Ultra-red have developed a practice of sound inquiry that brings together sound art, musique concrete, soundscape research, popular education, and community organizing. Ultra-red founding member, Dont Rhine, will conduct a four-session workshop on "listening as social practice." Students will get hands-on experience developing a question for inquiry, making digital audio recordings, digitally composing sound objects, and organizing a public listening session. All artists are welcome including artists with an interest in sound art theory and practice, social engagement and collective practice, or art activism and organizing. All artists are welcome, no prior experience required. For more information about Ultra-red go to:http://www.welcometolace.org/pages/view/ultra-r ed	Undergraduate	
DSLR Video & Basics of Post-Production (APHM-034)	APHM-034	This workshop introduces students to the fundamentals of DSLR video production (camera operation, lighting and sound techniques) and post-production (editing, sound design and playback). It serves as an overview of basic technical skills and principles for students beginning to use video in their work.	Undergraduate	
Albumen Printing (APHM-035)	APHM-035	This practicum workshop is restricted to Art School BFA students. Workshop meets on January 11, 12, 14, 15, and 19 from 6-8:50 p.m. in the Photo Lab. Attendance at all sessions is required. There is a materials fee for this workshop. In the age of digital photography we have access to create and see the images we create in a matter of seconds, but rarely think about the print and the image as an object. This class will explore the alternative process known as the Albumen process. Using the egg white and salt as our sizing material and then coating the Albumen paper with silver nitrate This process dates back to the beginning of the invention of photography during the 19th century. We will be combining digital techniques of the 21st century to produce our large digital negatives. This class will include in-class demonstrations, open studio time, and lectures describing alternative processes used by other artists. The goal of the class is to start a cohesive project, using the Albumen process.	Undergraduate	Practicum
Foundation Seminar & Critique (APHM-101)	APHM-101	Course open to BFA1 Photo/Media students only. 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.	Undergraduate	
Foundation Seminar & Critique (APHM-102)	APHM-102	Course open to BFA 1 Photo/Media students only. 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.	Undergraduate	
New Lab (APHM-103)	APHM-103	Course open to BFA1 Photo/Media students only. 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.	Undergraduate	

Intro to Digital Photography (APHM-104)	APHM-104	Open to Photography and Media program only. An introduction to the multiple elements of digital-photographic imaging theories, practices, and techniques. This course is designed to provide students with a basic foundation in the use of photographic manipulation using various software programs. Students will also gain an understanding of the relationship between traditional film-based photography and digital techniques. The coursework includes using and defining digital imaging and retouching terms, creating photographic images that demonstrate correct color balance and density, using Photoshop tools for manipulation, and producing digital prints. mphasis is placed on identifying image elements that require improvement, knowing multiple ways of correcting the problems, and recognizing digital solutions and methods needed for individual production.	Undergraduate
Independent Study (APHM-199)	APHM-199	Course available by Permission of Instructor only. Photography and Media Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate
UG Seminar (APHM-201)	APHM-201	Course open to BFA1 or BFA2 Photo/Media students only. A required class for all BFA2 and transfer Photography and Media students. The class covers conceptual, historical, and theoretical topics surrounding photography and media, with an emphasis on group discussion and student participation. The class aims to expand students' understandings and perspectives of photography and media by locating these practices in broad artistic, social, political, and geographical contexts. Throughout the semester, Photo and Media BFA2s will give presentations of their work to the class.	Undergraduate
Independent Study (APHM-299)	APHM-299	Course available by Permission of Instructor only. Photography and Media Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate
Color Lab: Darkroom to Digital (APHM-303)	APHM-303	Course open to Photo/Media Program only, by Permission of Instructor only. Not open to BFA1 students. Color Lab is a semester-long course that provides students with a basic background in the history, theory, and materials of color photography. mphasis 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. urther discussions will center on a survey of color photography since the 1960s.	Undergraduate
UG Critique (APHM-305)	APHM-305	Open to BFA2, BFA3, and BFA4 Photo/Media students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course presents weekly group discussion and analysis of student work. Each student is expected to present new work. The instructor determines the schedule of presentation. All students will be required to discuss their own work and the work of their classmates. Students are expected develop autonomous and sustained bodies of work specifically for this class and to participate in critiques. Preparation outside of class is required.	Undergraduate
Grad Critique (APHM-315)	APHM-315	Course open to Art School only, by Permission of Instructor only. Group discussion and analysis of each student's work, with critique conducted by the instructor, visiting artists, and faculty from the School of Art. Students are expected to present new work regularly. Two semesters required of graduate photo students.	Undergraduate
Grad Seminar (APHM-325)	APHM-325	Permission of Instructor. A graduate-level seminar is offered each semester, dedicated to contemporary topics within Photography and Media-based practices. As an advanced level seminar, students will be expected to engage in discussion of a variety of problems and topics that animate the histories, theories and present currents within these fields. As these topics continue to shift within the field, so will the topics of this seminar, while recurring themes included: Theories of photography; theories of exhibition forms; visual culture; relationships between representation and the production of culture - including gender, sexuality, race, class, history and globalization. MFA students within the Program in Photography and Media are expected to take a grad photo seminar at least two times within their four semesters.	Undergraduate
Grad Seminar: Shootout in the Guggenheim (APHM-325A)	APHM-325A	Course open to Art School only, by Permission of Instructor only. A graduate-level seminar is offered each semester, dedicated to contemporary topics within Photography and Media-based practices. As an advanced level seminar, students will be expected to engage in discussion of a variety of problems and topics that animate the histories, theories and present currents within these fields. As these topics continue	Undergraduate

		to shift within the field, so will the topics of this seminar, while recurring themes included: Theories of photography; theories of exhibition forms; visual culture; relationships between representation and the production of culture - including gender, sexuality, race, class, history and globalization. MFA students within the Program in Photography and Media are expected to take a grad photo seminar at least two times within their four semesters. Shootout at the Guggenheim - This class will deal with the exhibition of the moving image in space. Structured as an open crit class, this class is for students working with moving images in spaces other than traditional screening contexts - installations in galleries, public space or within other forms of architecture. In addition to critiquing one another's projects, we will also build an historical awareness of such uses of moving images, along with a contemporary awareness of how different spaces affect the moving image, and how moving images construct space.	
Grad Seminar - Sex and REP (APHM-325B)	APHM-325B	Permission of Instructor. A graduate-level seminar is offered each semester, dedicated to contemporary topics within Photography and Media-based practices. As an advanced level seminar, students will be expected to engage in discussion of a variety of problems and topics that animate the histories, theories and present currents within these fields. As these topics continue to shift within the field, so will the topics of this seminar, while recurring themes included: Theories of photography; theories of exhibition forms; visual culture; relationships between representation and the production of culture - including gender, sexuality, race, class, history and globalization. MFA students within the Program in Photography and Media are expected to take a grad photo seminar at least two times within their four semesters. Sex and Rep This seminar course focuses on theories of sexuality and the history of desire, deviancy, and dissent. Classification systems of sexual and gendered things will be take apart and put back together again as a conceptual exercise for thinking about sexual nature and sexual culture. Is sexuality distinguished by representation, reputation or repetition? What are the repercussions of one's sexual repertoire? These questions repackage repentance, repossess repression, and repudiate repulsion. In this seminar we will read Foucault, DeSade, Georges Bataille, Gayle Rubin, Carole Vance, Kathy Acker, Douglas Crimp among many others and discuss films by Oshima and Fassbinder and others.	Undergraduate
Grad Seminar - Darkness Visible (APHM-325C)	APHM-325C	Permission of Instructor. A graduate-level seminar is offered each semester, dedicated to contemporary topics within Photography and Media-based practices. As an advanced level seminar, students will be expected to engage in discussion of a variety of problems and topics that animate the histories, theories and present currents within these fields. As these topics continue to shift within the field, so will the topics of this seminar, while recurring themes included: Theories of photography; theories of exhibition forms; visual culture; relationships between representation and the production of culture - including gender, sexuality, race, class, history and globalization. MFA students within the Program in Photography and Media are expected to take a grad photo seminar at least two times within their four semesters. arkness isible: A Visual Paranormal inding (or inserting) spirits, orbs, ectoplasm, and auras within the film. From the enhanced eye of the lens to outright fakery, we will look at images that offer esoteric representations. The Spiritualists (Helen Duncan), automatistic surrealists, illustrated sermons (Sister Aimee, Miss Velma), season of the witch (Marjorie Cameron, Maya Deren, Kenneth Anger, William Mortensen, Valie Meyers), grifters Uri eller): portrayals of the rupture, ether a psychic emulsion revealed on film and read like tea leaves; sincere fakery; or a representation of the unconscious. We will look at examples from early Victorian spirit photography through weird science and Hollywood Satanism.	Undergraduate
Grad Seminar: Show and Tell (APHM-325D)	APHM-325D	Open to BFA students by Permission of Instructor only. Since the inception of photography, exhibition spaces have played an important role for the medium. Photographic exhibitions initially were used to present technical accomplishments and changing parameters of the physical medium, but the effect of these early shows was formative for discourse about "photography." Making first an argument for photography as art, the exhibitions soon developed their own set of possibilities. This seminar will look at the history of exhibitions that included photography such as in propaganda, or early Modernisms, and track how photography as a creative discourse entered the space of the museum. It will look at shows that were mastered by curators with a very specific agenda and discourse in mind, as well as later exhibitions by individual photographers and artists. The course will be conducted as a seminar, resting on the existing photographic documentation of the exhibitions. Starting with a close reading of the documentary material and the arrangements of the images in space, the seminar will expand towards the ideas, discourses and theoretical placements that were made through and in the exhibitions. The seminar's intention is to help understand contemporary presentation modes of photographic practices and to create a critical reading of them in relation to their predecessors.	Undergraduate
Artist As Writer (APHM-330)	APHM-330	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. ARTIST AS WRITER explores the usage of the written word to promote ideas, describe concepts, illuminate issues, and for the further	Undergraduate

		development of personal expression. Through the practice of writing, students will incorporate various scripting techniques as well as be presented with elements of narrative creation. The course will introduce students to aspects of writing suitable for print media, digital media, the Internet, and other forms of propaganda. Students will be encouraged to write for impact. Through a series of lectures, conversations, readings, and the practice of writing, students will be presented with a variety of tasks that should result in the enhancement of effective targeted communication. ARTIST AS WRITER will examine the possible effects that the dual role of Artist and Writer can play in local/national/global community of concerned creative people. Students will be required to read selected texts and be expected to write.	
LA Urbanscape (APHM-331)	APHM-331	Course not open to BFA1 students. Section 1 open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. LA Urbanscape: Image, Words Acts. This course will explore the interrelation between various social, cultural, economic aspects of daily life in 21st Century Los Angeles as its infrastructure balances atop the physical/political fault lines that point to assured tremors: reeways, 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.	Undergraduate
Collaborations (APHM-332)	APHM-332	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is a practice-based course in which we think about and act in collaboration, producing a work for exhibition at the end of the semester. Collaboration has a long history within art, often as a mode of working that challenges traditional notions of authorship and heroic myths of individual creativity. Beyond the notion that more people accomplish more things, collaboration also brings up significant questions about the meanings of collectivity and the relationship of individuals to the collectives that de ne them. This has signi cant social, economic and political dimensions, which many artists have drawn upon in order to build values that are not reducible to the market value of an individual name. After an initial investigation into these histories and ideas, we will embark upon a collective project for the rest of the semester. Beginning by finding a common interest to pursue for a project, we will construct a working process, a schedule and a distribution of labor, and together we will build a project and design its exhibition.	Undergraduate
Social Practice (APHM-333)	APHM-333	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The first 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. Here, while locating the social within questions of authorship, audiences and publics, and the engagement of communities and sites ignored or excluded from conventional art, 'Problems of Social Practice' courses will take up practices that produce the larger social world - across, outside or regardless of discipline. While opening up the tools and chosen media of each student to a larger field of meanings, each section will engage a particular social practice, considering practices like those of feminism, democracy, community building, economy, and forms of social justice movement not only as a 'content' or topic, but through the actors, contexts, media and effects of their work. Each section will offer histories their particular social practice,along with collaboration and collectivity, performance and participation, and the roles of publics and communities within our work. Students will be asked to consider: What is art able to do other than 'be art'? To be successful, does art need to count 'as art' - and according to whose definitions? Most importantly, instead of asking whether art changes the world, students will ask, how our art changes the world.	Undergraduate
Visiting Artist Workshop (APHM-334)	APHM-334	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. A workshop or class taught by Visiting Faculty. Please refer to course descriptions by each instructor which specify how the individual workshop will be structured.	Undergraduate
Moving Pictures League (APHM-335)	APHM-335	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course is dedicated to the making of moving pictures: projects whose defining characteristic is that they move and change over time, including video, film, or the animation of still images, performance for the camera, magic lantern shows, or sound works whose moving images are mental. Each student will be expected to bring a project to develop for the semester, and we will develop our curriculum based upon the concerns that arise from students' projects and shared concerns with our mediums, including sound- image relationships, questions of voice, concept and structure, the arcs and rhythms we develop over time, and the differences between installation and screening contexts. As our larger frame, we will say "league" rather than "course," because whether our	Undergraduate

		projects will be individually or collaboratively produced, we will be making them "in league with each other" - screening, watching, listening, supporting, sharing our development and helping one another to build a critical discourse that surrounds or invades our work, while pushing our potential to move an audience. An association, an alliance, "league" comes from the same root that in Latin means "to bind," as a ligament binds muscle to bone. In other words, for the duration of the semester we will be bound in relation - an element of a social practice that we will also inspect as a resource, where the relations built in our production and for our reception will be considered within the space of our work.	
Out of Order: Mapping and the (APHM-336)	APHM-336	Out of Order- Mapping and the Disordering of Space. Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course is dedicated to the making of moving pictures: projects whose defining characteristic is that they move and change over time, including video, film, or the animation of still images, performance for the camera, magic lantern shows, or sound works whose moving images are mental. Each student will be expected to bring a project to develop for the semester, and we will develop our curriculum based upon the concerns that arise from students' projects and shared concerns with our mediums, including sound- image relationships, questions of voice, concept and structure, the arcs and rhythms we develop over time, and the differences between installation and screening contexts. As our larger frame, we will say "league" rather than "course," because whether our projects will be individually or collaboratively produced, we will be making them "in league with each other" - screening, watching, listening, supporting, sharing our development and helping one another to build a critical discourse that surrounds or invades our work, while pushing our potential to move an audience. An association, an alliance, "league" comes from the same root that in Latin means "to bind," as a ligament binds muscle to bone. In other words, for the duration of the semester we will be bound in relation - an element of a social practice that we will also inspect as a resource, where the relations built in our production and for our reception will be considered within the space of our work.	Undergraduate
Prisons & Systems & Structures (APHM-337)	APHM-337	Prisons and Systems & Structures. Open to Art School B A2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The USA has the largest prison and jail population in the world, with a cultural imagination that is littered with images of incarceration, criminality, the thrill of law breaking and the vilification of otherness. Despite so many representations, prisons remain one of the least understood contemporary institutions. Some theorists suggest that the prison is a metaphor for power in modern life, some suggest that it is central to the perpetuation of racism, and others suggest they structure today's society through the disappearance of its inequalities. These questions and others will be taken up in this theory and practice course, where we will study the prison as an institution, a history, and as a set of practices that structure our politics, our imagination, and our social and economic realities. Each student will develop their own research-based project in response to our studies, while we look at prisons in art history, photography, cinema, literature, music and revolutionary movements, along with artworks that deal with describing and critiquing systems and structures. Our topics will include theories of crime and criminalization, human captivity and slavery, "the camp," and the criminalization of race, class, gender and queerness. We hope to organize visits to a local prison and to different community organizations.	Undergraduate
Video in Space (APHM-338)	APHM-338	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class will deal with the exhibition of the moving image in space. Structured as an open crit class, this class is for students working with moving images in spaces other than traditional screening contexts - installations in galleries, public space or within other forms of architecture. In addition to critiquing one another's projects, we will also build an historical awareness of such uses of moving images, along with a contemporary awareness of how different spaces affect the moving image, and how moving images construct space.	Undergraduate
Shootout in the Guggenheim (APHM-339)	APHM-339	Open to Art School BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class will deal with the exhibition of the moving image in space. Structured as an open crit class, this class is for students working with moving images in spaces other than traditional screening contexts - installations in galleries, public space or within other forms of architecture. In addition to critiquing one another's projects, we will also build an historical awareness of such uses of moving images, along with a contemporary awareness of how different spaces affect the moving image, and how moving images construct space.	Undergraduate
Freeway Joyride (APHM-341)	APHM-341	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Freeway Joyride: 21st Century Lane-Change will explore the intricacies of interconnected communities via the Southern California Freeway system (busiest and most congested freeway system in the nation). The concrete ribbons that tie urban, suburban, rural, desert,	Undergraduate

		mountain, and beach areas will be examined with requisite rest stops at unique and highly public sites that make Los Angeles County an endlessly mythical road that reaches past the horizon while touching the imagination of the world. The role of the artist in exploiting the richness of the global impact of local car culture will be investigated via readings, driving tours, as well as through the creation of on-site photographic, written, and performative works.		
Public Persona/Public Spaces (APHM-342)	APHM-342	Open to Art School only. This course will be open to students at other year levels, and in other Schools, by Permission of Instructor. Public Persona/Public Spaces will require students to utilize existing public spaces in Los Angeles, San Fernando Valley, and Santa Clarita Valley, to create various narrative and non-linear photo medium-based works that will accentuate the visual presence of the artist across various digital and analog platforms in order to develop an integrated media audience. Aspects pertaining to the generation of a public persona will be discussed and examined in relation to contemporary and historical scholarly/popular references with attention directed at establishing an understanding of how to attract media attention. Public spaces will incorporate established infrastructure, parking lots, streets, and unexpected sites. The course will require some off-campus meetings for photographic purposes. The course will also include lectures and readings pertaining to the concept of public as well as to the variable definition of persona.	Undergraduate	Integrated Media
Network Culture (APHM-343)	APHM-343	Open to students in the Art School only. etwork Culture The course will examine, analyze, and interpret aspects of individual/group focused attention, mass distraction, the creation/dissemination of concepts/words/products, exponential growth of beliefs/assumptions based on unverifiable text/visual information, and the addictive elements of pop/anti-pop culture. This course will involve readings from various print and electronic sources. Students will be required to view several films. The course will include the development of publicly disseminated projects that will incorporate concepts included in course lectures, discussions, assigned readings/films. Students will be expected to acquire an appreciation of the interaction between the message, messenger, and the recipient. Students will also be presented with a functional approach to manipulating information to achieve a desired response.	Undergraduate	
Independent Study (APHM-399)	APHM-399	Course available by Permission of Instructor only. Photography and Media Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate	
Critique Series (APHM-400)	APHM-400	Critique - Critique courses within the Photography and Media program center around critique of student work, to offer students critical reception to their projects, while cultivating tools for critical dialogue among the class at large, including vocabulary, methodology, looking and listening skills, as well as historical context for the role of critique in art, documentary, public discourse and social organization.	Undergraduate	
Video Critique (APHM-400A)	APHM-400A	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Critique - Critique courses within the Photography and Media program center around critique of student work, to offer students critical reception to their projects, while cultivating tools for critical dialogue among the class at large, including vocabulary, methodology, looking and listening skills, as well as historical context for the role of critique in art, documentary, public discourse and social organization. ach 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. Preparation out side of class is required.	Undergraduate	
Queer Critque Potluck (APHM-400B)	APHM-400B	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Critique - Critique courses within the Photography and Media program center around critique of student work, to offer students critical reception to their projects, while cultivating tools for critical dialogue among the class at large, including vocabulary, methodology, looking and listening skills, as well as historical context for the role of critique in art, documentary, public discourse and social organization. This interdisciplinary critique will employ queer theory to discuss each student's work. ueering subjects through centers and peripheries of uid and political identities. ach student will present their work as the subject of one class critique. ach class will include a dinner break for a changing potluck of shared meals. Sharing and providing meals for one another will extend the critical conversation beyond the direct interrogations of the art object to engaging the ideas over kitchen tasks and the bounty of our culinary creations. ating, cooking and critiquing should touch upon the content, theory and construction of community within a queer discourse.	Undergraduate	
Critique and Exit (APHM-415)	APHM-415	Open to Photography and Media BFA4 only. This class is required of BFA4 students and is an intensive seminar.	Undergraduate	

Theory & Contemporary Issues Series (APHM-420)	APHM-420	Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based.	Undergraduate
Race and Representation (APHM-420A)	APHM-420A	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. The construction of racial stereotypes and racism will be examined through readings, class discussion, and analysis of cultural production in a number of disciplines. Oriented to upper-level and graduate students. Open to the Institute.	Undergraduate
Network Culture (APHM-420C)	APHM-420C	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. Captive 21St Century Audience - Network Culture. The course will examine, analyze, and interpret aspects of individual/group focused attention, massdistraction, the creation/dissemination of concepts/words/products, exponential growth of beliefs/assumptions based on unverifiable text/visual information, and the addictive elements of pop anti-pop culture. This course will involve readings from various print and electronic sources. Students will be required to view several lms. The course will include the development of publicly disseminated projects that will incorporate concepts included in course lectures, discussions, assigned readings lms. Students will be expected to acquire an appreciation of the interaction between the message, messenger, and the recipient. Students will also be presented with a functional approach to manipulating information to achieve a desired response. Students will learn how to captivate the 21st Century audience.	Undergraduate
Viewing and Reviewing (APHM-420D)	APHM-420D	Open to Art School BFA3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. Course not open to BFA 1 and 2 students. Section 1 open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. iewing and Reviewing will look carefully at each of the art shows on campus, and other cultural events as our interests take us. We will work on strategies for articulating and writing our responses to the works we see, paying very close attention to how ideas and language emerge and shape themselves around artworks from descriptions to connotations and back again to histories. In the studio, on the walls and in the spaces where we encounter them, art works are generous; they aspire to connection and (sometimes) transparency. No one is better prepared to speak of what matters in contemporary art work than the practicing artist herself. A vital culture can exist in a relay between these significant objects and a society that receives them, if the works are answered in the form of actions, other artworks, writing and all forms of transitive learning. Written criticism is one way to activate this relay. Writing completes the artwork by fixing it in the field of art and history, and paradoxically renders it open once again to thought, engagement and response. All artworks need this completion and this reopening.	Undergraduate
Sex and REP (APHM-420E)	APHM-420E	Open to Photography and Media BFA3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary	Undergraduate

		debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. This seminar course focuses on theories of sexuality and the history of desire, deviancy, and dissent. Classification systems of sexual and gendered things will be take apart and put back together again as a conceptual exercise for thinking about sexual nature and sexual culture. Is sexuality distinguished by representation, reputation or repetition? What are the repercussions of one's sexual repertoire? These questions repackage repentance, repossess repression, and repudiate repulsion. In this seminar we will read Foucault, DeSade, Georges Bataille, Gayle Rubin, Carole Vance, Kathy Acker, Douglas Crimp among many others and discuss films by Oshima and Fassbinder and others.	
LA Studio Visits (APHM-420F)	APHM-420F	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. In this class, we will make visits to the studios of artists working in and around Los Angeles, to talk to them about their work and their processes and methods of working. The focus will be on artists working in media - including video, video installation, and related media. Timely attendance, participation and some writing will be required.	Undergraduate
Beautiful Thuggery (APHM-420G)	APHM-420G	Open to Art School BFA3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. Part of this class will look at political and social conditions with an eye to defining contemporary photography. Part of this class will look at photography and its inescapable place in contemporary art. We will begin in the early 20th century in New York and end in Los Angeles in the mid s. Please put these on your reading list: Norman Mailer's novel The Naked and the Dead, Michael Herr's Dispatches, Truman Capote's novel In Cold Blood, and Chester Himes' novel Plan B.	Undergraduate
Montage - History (APHM-420H)	APHM-420H	Open to Art School BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. "...montage practice sought not merely to represent the real ...but, also, to extend the idea of the real to something not yet seen." * In the 1930's montage strategies were used in filmaking, photography, and writing for the purposes of art, advertising, criticism, journalism and propaganda. In this course we will study the expanded vision and the radical realignments of the models of authority and influence which resulted from the disruptions of perspectival and political space. We will discuss the methodology and application of montage for the manifestation of the not yet seen as well as its uses for criticism of the already seen. M. Teitelbaum, "Preface" to Montage and Modern Life 1919-1942, p. 8, MIT Press, 1992)	Undergraduate
On the Road (APHM-420I)	APHM-420I	Open to Art School BFA3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The American highway habitat is the moveable site for the performance of the post war counterculture. The disillusionment with the promise of progress by Western technocracy led to an art that assembled the fluidity of the everyday and redeemed the commonplace as subject matter. Through the road trips of Roy Styrker's, Standard Oil project, Frank's Americans and the beatniks, the freedom marchers, hippies, dropouts and cultural outlaws we will look at the process oriented art of the 's, ' 's and ' 's. This course proceeds from the modern European urban experience invoked by theories of montage to the cultural experience of the mid to late century American open road which produced the intermedia art form known as assemblage. There are no rest stops on this journey just as Fluxus, beatniks, happenings emphasized the junk aesthetic of the performance over the final product.	Undergraduate
Practice Series (APHM-440)	APHM-440	Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-	Undergraduate

		based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.	
Narrative: Heroic Distortions (APHM-440A)	APHM-440A	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. This studio course will examine the characteristics of heroes in classic narratives through close textual analysis of literature, lms and comic books. rom Hamlet to John Wayne to Spiderwoman, the position of the hero within the text is sutured into a narrative structure, which supports gender, race and class stereotypes. Illuminated manuscripts, early narrative strips, soap opera and contemporary photo and video narrative strategies will be explored as a counterpoint to heroic narratives.	Undergraduate
Fuzzy Pictures (APHM-440B)	APHM-440B	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. This is a 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 recon gured 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.	Undergraduate
Foto and Film (APHM-440C)	APHM-440C	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. This course is an historical, theoretical, and critical survey of the relationship between film and still photography from the 2 s to the present. mphasis 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.	Undergraduate
Gendered Geographies (APHM-440D)	APHM-440D	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Perspective, position, locality and margin are spatial terms that form the metaphoric language that maps the ideology of gender difference. eminist art criticism has concerned itself with identity politics, the construction of the self and theories of the representation of the body. Architectural criticism has analyzed the socially determined and political uses of built environments	Undergraduate

		with less attention to gender theory. A feminist geography could redefine theories of place and explore the labyrinthine spaces where class, race and gender intersect. This class will read literature from gender theory, feminist art criticism, architectural and landscape theory. Related genres and disciplines such as architectural photography, landscape painting and architecture, land art, real estate development, tourist souvenirs and visions of utopia will be discussed. Interpreting place and home through architectonic, electronic and political boundaries, artists can imagine a radical creative space, which will sustain the subjective. Throughout the class we will return to the question 'Who is seeing and what is being seen?'	
10 Minutes Or Less (APHM-440E)	APHM-440E	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. 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. mphasis 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.	Undergraduate
Landscape: The Wilderness (APHM-440F)	APHM-440F	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. The subject of the cultivation of the wilderness will be explored over a two-part investigation of the Landscape with the class The arden. The notions of the untouched and the natural have changed over centuries of European and Western negotiated relationships to nature. Since at least the sixteenth century, people European origin have regarded nature as separate from human civilization. In cultures with developed urban technologies, nature is the place where dreams of mastery and fantasies of the authentic origins of life ourish. or others the natural world is not a refuge but a place that is a continuation of industrialized civilization. Contemporary art approaches the questions of how we use land to draw on traditions of the past, while being informed by our dependence on nature.	Undergraduate
Landscape: The Garden (APHM-440G)	APHM-440G	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. The nglish word "paradise" comes from an ancient Persian word for garden and from that time the Persians have been know as the creators of the closed gardens of the arid eco-cultures of the middle east. Imported to Europe through Moorish Spain the concept of the walled garden as a trans-dimensional slice out of the world of the imagination transformed over the centuries. The relationship of nature and art is a historically realized into these utopian, privileged and often sacred sites. In the second of a two semester investigation into the Landscape, we will examine the historical models and their relation to contemporary art practices utilize multiple or disrupted points of view in contrast to the paradigm of a universalized and natural. Rehearsed against the backdrop of global politics, environmentalism, or the economics of food distribution, we will look at the garden as a theatrical backdrop that shapes a culturally determined social space.	Undergraduate
Participant Observer (APHM-440H)	APHM-440H	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices.	Undergraduate

		While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. This is a survey course on photography, film and video works that are linked to historical and contemporary trends in art, Visual Anthropology, Ethnography, and works of social, political and personal description. Often aggressive in nature, deeply personal or stridently positioned in the social sciences, the works shown will be used to understand the relation of social theory as it is expressed in contemporary work. The class will provide an introduction to shared ideas in art, photography, film and social science. Weekly film/video and photography presentations will be augmented by critical texts, writings by cultural theorists, and artists exploring the facility of image making and its use in describing paradox in life and culture.	
Interventions (APHM-440I)	APHM-440I	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. 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-racism 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.	Undergraduate
Photo Idea: Books (APHM-440J)	APHM-440J	Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Photo Idea is a practice series of photo-sentric classes consisting of Books, Exhibition and Practice that can be taken in order or one at a time. 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.	Undergraduate
Photo Idea: Exhibition (APHM-440K)	APHM-440K	Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Photo Idea is a practice series of photo-sentric classes consisting of Books, Exhibition and Practice that can be taken in order or one at a time. Photo Idea: xhibition is a production course. The idea of this class is to focus on project development through two exhibitions. The first exhibition in November is a "test run - or following	Undergraduate

		an idea of an exploded notebook of the ideas, images, and resources generated to that point. The second exhibition, in late December, is a focused portion of that work that accurately represents the student's work and ideas. Part of the presumption of this class is that we work together in critique and idea generating sessions casting a broad net to consider the multiple contextual and exhibition possibilities for a work rooted in contemporary photography or what might be suitably described as essentially a photography reliant idea. In this we honor the interests of artists who are deeply engaged in an ongoing dialogue with the medium and individual avenues of inquiry that have at their base an idea of photographic capacity.	
Photo Idea: Critique/R&D (APHM-440L)	APHM-440L	Open to Art School BFA2 and above. This course maybe open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Photo Idea is a practice series of photo-sentric classes consisting of Books, Exhibition and Practice that can be taken in order or one at a time. This is a pre-studio photography project production course. The goal of this class is to present work and establish research skills while underscoring the importance of experimentation and curiosity. In part, we will examine the expected paths of research to generate unexpected results. ach student in the class will present project ideas and work, participate in brainstorming sessions, to develop specific questions and research goals for their work. We will use the unique perspective that each student has to offer in a collaborative think tank process by acting as each other's research assistant. A main goal is to quickly advance one another's project. Students can expect to participate in field trips to physical sites, perform interviews, and develop research strategies that advance project development.	Undergraduate
Into the Field (APHM-440M)	APHM-440M	Open to Art School BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Into the eld is a pre-studio, in the field, research based course. As a group, we are looking to gain firsthand knowledge of art, cultural, and anthropological and historical sites through visits. The goal of this course is to supply a primary experience with locations that relates to contemporary interests and represents the hybridized associations and concepts connected to art production. The course aims to materialize the relationship between art, photography, and the (often) abstract sources of inspiration. As a group, we are looking to build a physical, experiential, and intellectual link between our work and the complex environment of influences. We will meet as a class on a scheduled basis to develop itineraries predicated on interests and opportunities that present themselves through our research. The class requires group presentations, short readings, organization, and attendance on the trips. This is a field trip based course requiring some weekend trips and some time away from campus. The course is limited in space and priority is given to graduating students.	Undergraduate
Simple Hearts (APHM-440N)	APHM-440N	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. "A child wants to see. It always begins like this. ulien Barnes, Arthur and George, 2 Inspired by Baudelaire's flaneur, the Situationists derive, the freedom of sketch books, or the serendipity of watercolors and freudian slips, but perhaps most of all by the immediacy and ubiquity of digital photography, this class will prize and practice flexible, immediate artistic responsiveness, along with a simplicity of tools and stripped down methods. We will alternate field trips with show and tell critiques throughout the semester. The goal is to have an experience and make an artwork in response to that experience every two weeks. We will work on the the indispensable art muscles of clarity and expedience, without high-falutin' rhetorical mystifications or baroque and elaborate production methods. The nal product of the class will be either or both a show and a book, depending on opportunity--everything depends on opportunity--and cash.	Undergraduate
Site Work (APHM-440O)	APHM-440O	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This seminar will use Deep End Ranch in Santa Paula as a site to generate work and as a discursive space for issues informing and	Undergraduate

		surrounding that work. We will think about the aesthetic, political, social and ecological particularities of the site of Deep End Ranch: ature, ecology, farming, immigration, land use, development, water, globalism, localism, mythologies and realities of the American West, are some hot topics. Some methods of engaging these and other concerns might be through genres of landscape, portraiture, documentary, installation and land earth work. eep nd Ranch is over 200 acres located outside Santa Paula on the Santa Clara River, one of the last "wild" rivers in Californina. It is a working citrus farm in the heart of Ventura County's highly productive farm belt. It contains large tracts of wilderness mountain range. It is at first a Utopic, secluded, contained and self-sufficient environment. On closer examination it as an embattled landscape of contradictions. eep nd is forming an Artist in Residence program on this 100 year old site. The seminar will interact with the fledgling Residency program where ever possible, helping to determine what shape and form the actual Artist In Residence Program might look like. The new residency program will accommodate artists in an expanded metier field. Near to CalArts and nearer still as possible ideological partners, this class will continue contributions to form and shape the Deep End Ranch Artist Residency. ou will be a resident. As a class member you will be a program resident. The seminar will take place at Deep End Ranch. Overnight and weekend stays will be possible.	
Deviant DADA-O-Rama (APHM-440P)	APHM-440P	Open to Art School BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Sex and Rep companion practice course. Students will produce work that responds to ideas inspired from Sex and Rep seminar readings and discussions. We will discuss art that is simultaneously absurd, playful, and confrontational. Taking Dada as aworld-view, we will think about artist producers that are active as citizen-provocateurs rather than studio-bound producers of objects. Between the World Wars Dada artist's organized incendiary public events, or posed questions about the status of the art object - such as Marcel Duchamp's introduction of the readymade, or Picabia's use of the diagram, and the practice of photomontage and performance. Students will be encouraged to embrace a variety of media to bring their ideas into a perverse form or forum.	Undergraduate
Montage - Critique (APHM-440Q)	APHM-440Q	Open to Art School only BFA3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. We will discuss the methodology and application of montage for the manifestation of the not yet seen (example: science fiction distopias) as well as its use for criticism of the already seen (example: activist cultural criticism). This studio course will investigate multiple techniques for the production of montage (cut and paste editing, computer technologies, etc.) Students using film, video, writing, installation or photography are encouraged.	Undergraduate
Assemblage (APHM-440R)	APHM-440R	Open to Art School BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is the companion practice course for On The Road. Students will produce work that references the material discussed in the lecture course. Students using film, video, writing, installation or photography are encouraged. Simultaneous registration in On The Road recommended.	Undergraduate
Subject & Image: Portrait Lab (APHM-440S)	APHM-440S	Open to Art School BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Examination of the pictorial and socially interactive basis of portraiture. Includes comparisons with painting, literary biography, and the biographical documentary film.	Undergraduate
Fast Forward Rewind 1 (APHM-440T)	APHM-440T	Open to Art School BFA3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. There has been an increasing turn to documentary in art practice in recent years and this is evidenced by works seen is large exhibitions in Europe such as Documenta 11, Manifesta 5 and numerous other biennials and thematic shows. This two semester sequence will provide an overview of documentary theory, practice and methodology.In this class we will investigate the status of the document, its ability to tell the truth or mislead and misdirect, and we will discuss the expressive value of the document. This class will both fast forward to survey the field and rewind the research to take a closer look. In this first semester class we will read both classic and contemporary texts both defending and arguing against materialist based art production and art objects. In practical application of this theoretical approach, we will make site visits or mine the archives of each students established subject. As a class we will visit the space or the person or the subject matter of each participants work and discuss observational methods and sample collecting to bring a broader discussion to the work than what the student may have already observed.	Undergraduate
Fast Forward Rewind 2 (APHM-440U)	APHM-440U	Open to Art School BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Fast Forward/Rewind in this semester refers to the process of editing and constructing a work out of collected materials. This class will investigate how the subject appears in the uneasy negotiations between	Undergraduate

		the space of origin of the document (in all its multiple permutations) or in the social space to which it is removed for discussion and display. We will discuss how the cultural space of the aesthetic organizes, divides up, orders and distributes the transformed document. ocusing on the use of the document in contemporary art the class will both view the work of contemporary artists and function as a workshop for the development and production of student works. The nal demonstration of the class investigation will be an exhibition examining both exhibition strategies and methods for the displaying the projects that have been produced.	
Image and Text (APHM-440V)	APHM-440V	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This studio course will examine formal and conceptual strategies for combining image and text. In order to contextualize this hybrid practice, we will look at the use of text in conceptual and political art, narrative paintings, advertising, comics and strip narratives, maps, and illuminated manuscripts. Rather than maintain categorical boundaries between the arts, this course promotes the use of language and image as an important gesture to develop alternative meanings for art and to critically investigate the underlying premises of singularity and monumentality in the institutionalization of art. To read the image as text or conversely to contextualize the image with text or additionally to produce the text as image suggests that the art object can be understood as a cultural text rather than solely as evidence of the personal expression. Students working in all media are encouraged to attend.	Undergraduate
It's a Family Affair (APHM-440W)	APHM-440W	Open to the Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. rawing upon the myths experiences of family in Western society, this class will take up representations of the family as they inhabit histories of photography and also examine how cultural histories have impacted kin structures. While each of us has our own unique and complex way of defining family, the myths of family often portray non-normative families as dysfunctional. We will explore the framework from which the nuclear concept of family emerged and question the expectations of this structure. We will also examine the convergence of kin relationships over time and the influence of historical events & histories on their configurations. Through the development of independent student projects, research, writing, and discussion, we will ask: What are the implications of these histories on how we navigate the concept and representation of family? During this practice course we will consider works & readings of contemporary artists.	Undergraduate
Representing Labor & Work (APHM-440X)	APHM-440X	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Representing Labor and Work and a Changing Work-scape The starting point of this practice-led course is each student's own artistic work in relation to the representation of labor and work. Once a stable category, labor and its representation have come into a crisis. To understand this crisis, one might look at work carefully, but also read its connections to history, and follow the contemporary and philosophical debates of this struggling and much debated eld. Thus, we will discuss and develop our artistic works while looking at photographic and filmic productions that are concerned with the representation of labor/work, reading theoretical texts in relation to the history of labor, as well as texts concerned with the possibility of a changing "work-scape."	Undergraduate
Passages in Writing (APHM-440Y)	APHM-440Y	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This workshop is aimed toward developing writing as a part of one's artistic practice. It is of particular use to students having exhibitions during the Fall semester. ar from understanding 'writing' as only printed words on a blank page, this course embraces the idea of writing in its broadest sense: as a process of doing and undoing-a passage that moves one toward a more nuanced understanding of the scope and depth of their larger artistic project. We will be looking closely at our own practices and learn to see them with new eyes and ears. We will try and understand what kinds of methodologies went into the creation of the works, how we might expand and nuance these frameworks with further research, and how we might develop strategies for writing in parallel to this process. uring this stage, we will also be looking at various examples of writing from the fields of art, critical theory, cultural studies, and literature, so that we might learn strategies from those before us. Throughout, we will workshop the writing that we produce and offer in-depth feedback to each other.	Undergraduate
Question Concerning Ecology (APHM-440Z)	APHM-440Z	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The uestion Concerning Ecology. This course is a group investigation into the question of ecology and its relation to political and cultural practice. Departing from questions of landscape that shape the history of photography and through a process of shared inquiry, we will engage with the many difficult and incongruent ways that "ecology" might be framed today. We will begin with a silent hike through the San Gabriel mountains, then move toward discussions of some frameworks around which questions of landscape and ecology might be traced. Our research and conversations will move from global climate change to debates about	Undergraduate

		energy, to struggles for community gardens, to movements for transportation rights, to indigenous perspectives on mother earth, to actions aimed toward the Earth's liberation, to islands that will disappear under rising waters, to nuclear energy from Fukushima, to San Onofre, to the storage of nuclear waste on Native American Reservations, and most situatedly, to the recent student-led campaign at Cal Arts to urge the Institute to divest from fossil fuel stocks. We will also be working interdisciplinarily and learning from a range of practices between art, film, music, literature, law, human rights, science, sociology, anthropology, and public policy. Beyond the narrow label of "Eco-Art," or the environmental-isms around which ecology is often foreclosed, this course will attempt to open a space in which we might reconsider how ideas of landscape engage with and form a relation to ecology, asked as a historical and political question on a planetary scale. Students will be expected to do weekly readings, conduct in-depth research, actively participate in discussion, engage in modes of collaborative learning, and write a series of proposals that will eventually develop into a final project.	
Practice Series (APHM-441)	APHM-441	Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.	Undergraduate
Performance for the Camera (APHM-441A)	APHM-441A	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Performance for the Camera is a course for those interested in the performative and narrative dimensions of their work. Together, we will look at creating a snapshot and/or moving image narrative, manipulating temporal space to lock it into a frame. We will look at examples of iconic performance documentation and make work that slips between functional documentation and tableau-like narrative. We will also mount an exhibition of our work at the end of the semester.	Undergraduate
Chronographies (APHM-441B)	APHM-441B	Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will explore time-based art forms. Over the course of the semester we will ask what it means to take the passage of and manipulation of time as an essential consideration in one's practice. If "time-based" works are often aligned with the mediums of photography, video, film, slide, audio, performance, or new media, our inquiry will extend beyond medium and think about time in its social, historical, and political dimensions. Through readings, writing, and discussion, we will develop a conceptual ground from which to base our inquiry into time and its properties. We will begin by exploring the history of photography and come to understand the specific temporality photography inaugurated in the context of western modernity.Our inquiry will span non-anthropomorphic understandings of time with animal or geological life cycles and narrative strategies such as science fiction and futurism that might offer radical insight into the present. We will also work toward developing an understanding of how a sense of time opens with repetition, duration, rhythm, and intervals. We will bring such inquiries radically into the present and ask how different layers of temporality exist in the worlds we occupy and ask what hauntings exist in the present.	Undergraduate
The Desert Wilderness (APHM-441D)	APHM-441D	Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The Desert Wilderness is a studio-based course centered around the etymology of the word 'desert'. In it, we will consider contemporary, modern, and ancient approaches toward working with the desert wilderness as a subject, a muse, a backdrop, a starting point, or destination. We will primarily examine the American Southwest, Africa, and Australia in our inquiries. We will look at artistic, civil, infrastructural, popular, and utopian uses of the desert in an effort to understand why particular associations are perpetuated. Via studio work and research, perhaps we can re-define a number of such associations and stereotypes. Participants need not feel the need to have already worked with landscape as subject matter. We will explore these things together - considering and discussing the impact of the desert on popular culture, particularly from our position in the American Southwest, as we engage in self-guided projects and research.	Undergraduate
Digital Trash/Multiple Exposures (APHM-441E)	APHM-441E	Digital Trash/Multiple Exposures. Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This interdisciplinary course gives students a conceptual and practical grounding in the global circulation and politics of the digital image, exploring how they are produced, interpreted, translated, packaged, transported, consumed and trashed, ending up as "spam" in the digital download. What kind of a thing is this digital detritus, and what kind of alternative economy of images does it create? What lies between the conditions of visual information and its	Undergraduate

		performativity, moving in a non-linear form through anonymous networks? How does it affect notions of authenticity, aura and image value? What kind of publics and debates does it create? As this digital detritus runs free in its trashy and hollowed outposts, defined by velocity, intensity and speed, what politics and ethics can we locate? Through research, reading and individual projects, students will engage in discussions about the social relations enmeshed in the production, consumption, destruction and reuse of these trashed, ghost images and AVI files, distributed for free, compressed, violated, ripped apart, shared, reformatted, reedited, finding out how the digital detritus can fit within their own work.	
Critical Practice And/As Common (APHM-441F)	APHM-441F	Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course explores how visual artists have worked as collectives or in collaboration with the city, the community or activist media portals like WikiLeaks, while producing our own projects in relation to sites and activities around Los Angeles. Familiarizing ourselves with projects across a broad geographical and historical range, we will ask: How have artists understood the interconnections of art, activism, collaboration and community? Can artists truly collaborate with communities? What happens to the work of art in this process? How has this invasion of art into life moved from a political project to an aesthetic project, or to an aestheticization of politics? The goal is to inform the creative play of students, drawing from the above examples and theories of media, place, space and communing as developed by critical geographers, creative industries, and cultural thinkers. Additionally, we'll look at how artists organize to create visibility for their work, how to form an artists' cooperative and how alternative art spaces operate with limited resources, including proposal writing, budgeting and documentation.	Undergraduate
Views, Landscapes, Territories (APHM-441G)	APHM-441G	This course is open to Art School students BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. aming, Picturing and Walking the Land "A figure (seen from the back) climbs up a dune and disappears behind a hill. The land is traversed, temporarily occupied, and quickly left behind. The woman is gone." Already shortly after its invention, the camera has become a companion for geographers, wanderers, tourists, and artists who are traversing the land. The ways we look at and understand those images though have undergone a great transformation: photographs have laid a claim to a view, provided an image for contemplation, documented a site of activity, refused to represent, or provided insights into the use of land. Along the reading of these gazes, the course will be a group investigation into questions of land and its use, photography, subjectivity, gender and politics; it will draw on readings from geography, art history, and cultural criticism. The group will read, watch films, look at photographs and, very likely, we will travers the land ourselves. This course can be taken in conjunction with Joey Lehman Morris' course, "The Desert Wilderness."	Undergraduate
The Artist and the Anthropological Gaze (APHM-441H)	APHM-441H	The Artist and the Anthropological aze In this class we will explore the artist as an anthropologist, ethnographer, and image-shifter, and we will link these explorations to students' personal projects by learning how other cultures interpret and rede ne their worlds. Artists have always been attracted to the unknown and unfamiliar. They travelled through realities all the time: they situate themselves in history, in foreign cultures, in different forms of expression and ultimately they come back to their own emotions. We will examine Tibetan dream theories and practices, Australian aborigines' rituals, Mongolian ancient music, ragmalas, Siberian interpretation of the stars, Zen poetry, to name a few. In each class we will come back to contemporary art and artists who have used ethnic views to address their art, we will look at the work of Beuys, Gysin, Juan Downey, Abramovic, Susan Hiller, among many others. This class is intended to open the student to wa wider scope of knowledge by addressing creativity from unfamiliar gazes, and thus reexamine and enhance their role as creators. Students are required to bring weekly assignments that are based on the topic we cover in each class. Students are free to use video, drawing to installation and mixmedia. Class discussions, readings, films, critiques, and writing exercises will be pivotal components of the course.	Undergraduate
The Self and Others (APHM-441I)	APHM-441I	The Self and Others The notion of intimacy, the use of the body, and the exploration of the self through various creative contexts has always been a point of return in contemporary art practices. In this class, we focus on the toughest type of observation - the study of our own persona. We turn the camera on ourselves and travel through our psyche, our dreams and our memories to tell and create stories. Whether we use our memories or create a fictional character, we reinvent personal notions of a self-portrait and documentary. This is an autobiographical class that focuses on the observation of the self as a tool, as a subject, and as a place of inspiration for new work. We will look at and discuss the work of Sophie Calle, Emmett Gowin, Francesca Woodman, Marina Abromovic, Orlan, Jeff Wall, Nan Goldin and others as points of reference, we will also look at how world cultures interpret the idea of "self'. Through weekly class assignments, students will engage in various approaches to interpret and project their inner world. Discussions, short readings, films, critiques, and writing exercises will be pivotal components of the course. Students may	Undergraduate

		work in either film or digital formats.	
American Nights (Darkening the Doorway) (APHM-441J)	APHM-441J	American Nights (Darkening the Doorway) is a study of the manipulation of ambient light as an influence on, a catalyst for subject matter. We will look at cinema and still photography that has complicated a sense of time by conflating or revising the otherwise distinguishable differences between day and night.	Undergraduate
Broken Windows (APHM-441K)	APHM-441K	Broken Windows is an observation of contemporary shifts, regressions and transformations in photographic representation at this moment. Concerns over technological change and ubiquity in photography has aided in a perspectival transition from more conventionally figurative and representative practices of the last 40 years, to arguably more Neo, Neo-Pictorialist modes of representation and abstraction.	Undergraduate
Written on the Body (APHM-441L)	APHM-441L	Written on the Body is a course for those interested in working with the body as a starting point: revelations of race, class, disease, sex/sexuality. how identity politics remain relevant. How to critique and measure what's reading. We will look at images and video, experiment with quick exercises, and mount a final project in any medium possible using our own or other bodies. Jeannette Winterson: "Written on the body is a secret code only visible in certain lights: the accumulations of a lifetime gather there. In places the palimpsest is so heavily worked that the letters feel like Braille. I like to keep my body rolled up away from prying eyes, never unfold too much, or tell the whole story."	Undergraduate
Photgenic: Performance-for-Camera (APHM-441M)	APHM-441M	Photogenic: Performance-for Camera is a course for those interested in exploring liveness, esoteric, narrative dimensions of their work. Throughout the course we'll look at examples of iconic performance documentation, and also look at other sources such as lighting design/light sculpture. We will work on creating individual snapshot and/or moving image narratives. This work can sit somewhere between functional documentation, tableau-like narrative, or fictional/fantastical (witchy). Reverse it and go for bleakness. We can be grander by collaborating; but a finished project is expected from each participant. This work will be mounted into an exhibition at the end of the semester. A way of certifying experience, taking photographs is also a way of refusing it - by limiting experience to a search for the photogenic. -Susan Sontag	Undergraduate
Independent Study (APHM-499)	APHM-499	Course available by Permission of Instructor only. Photography and Media Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate
Color Lab: Darkroom to Digital (APHM-503)	APHM-503	Course open to Photo/Media Program only. Color Lab is a semester-long course that provides students with a basic background in the history, theory, and materials of color photography. mphasis 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. urther discussions will center on a survey of color photography since the 1960s.	Graduate
Grad Critique (APHM-515)	APHM-515	Open to Photography and Media MFA students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Group discussion and analysis of each student's work, with critique conducted by the instructor, visiting artists, and faculty from the School of Art. Students are expected to present new work regularly. Two semesters required of graduate photo students.	Graduate
Grad Seminar (APHM-525)	APHM-525	Permission of Instructor. A graduate-level seminar is offered each semester, dedicated to contemporary topics within Photography and Media-based practices. As an advanced level seminar, students will be expected to engage in discussion of a variety of problems and topics that animate the histories, theories and present currents within these fields. As these topics continue to shift within the field, so will the topics of this seminar, while recurring themes included: Theories of photography; theories of exhibition forms; visual culture; relationships between representation and the production of culture - including gender, sexuality, race, class, history and globalization. MFA students within the Program in Photography and Media are expected to take a grad photo seminar at least two times within their four semesters.	Graduate
Grad Seminar: Shootout in the Guggenheim (APHM-525A)	APHM-525A	Permission of Instructor. A graduate-level seminar is offered each semester, dedicated to contemporary topics within Photography and Media-based practices. As an advanced level seminar, students will be expected to engage in discussion of a variety of problems and topics that animate the histories, theories and present currents within these fields. As these topics continue to shift within the field, so will the topics of this seminar, while recurring themes included: Theories of photography; theories of exhibition forms; visual culture; relationships between	Graduate

		representation and the production of culture - including gender, sexuality, race, class, history and globalization. MFA students within the Program in Photography and Media are expected to take a grad photo seminar at least two times within their four semesters. Shootout at the Guggenheim - This class will deal with the exhibition of the moving image in space. Structured as an open crit class, this class is for students working with moving images in spaces other than traditional screening contexts - installations in galleries, public space or within other forms of architecture. In addition to critiquing one another's projects, we will also build an historical awareness of such uses of moving images, along with a contemporary awareness of how different spaces affect the moving image, and how moving images construct space.	
Grad Seminar - Sex and REP (APHM-525B)	APHM-525B	Permission of Instructor. A graduate-level seminar is offered each semester, dedicated to contemporary topics within Photography and Media-based practices. As an advanced level seminar, students will be expected to engage in discussion of a variety of problems and topics that animate the histories, theories and present currents within these fields. As these topics continue to shift within the field, so will the topics of this seminar, while recurring themes included: Theories of photography; theories of exhibition forms; visual culture; relationships between representation and the production of culture - including gender, sexuality, race, class, history and globalization. MFA students within the Program in Photography and Media are expected to take a grad photo seminar at least two times within their four semesters. Sex and Rep This seminar course focuses on theories of sexuality and the history of desire, deviancy, and dissent. Classification systems of sexual and gendered things will be take apart and put back together again as a conceptual exercise for thinking about sexual nature and sexual culture. Is sexuality distinguished by representation, reputation or repetition? What are the repercussions of one's sexual repertoire? These questions repackage repentance, repossess repression, and repudiate repulsion. In this seminar we will read Foucault, DeSade, Georges Bataille, Gayle Rubin, Carole Vance, Kathy Acker, Douglas Crimp among many others and discuss films by Oshima and Fassbinder and others.	Graduate
Grad Seminar - Darkness Visible (APHM-525C)	APHM-525C	Permission of Instructor. A graduate-level seminar is offered each semester, dedicated to contemporary topics within Photography and Media-based practices. As an advanced level seminar, students will be expected to engage in discussion of a variety of problems and topics that animate the histories, theories and present currents within these fields. As these topics continue to shift within the field, so will the topics of this seminar, while recurring themes included: Theories of photography; theories of exhibition forms; visual culture; relationships between representation and the production of culture - including gender, sexuality, race, class, history and globalization. MFA students within the Program in Photography and Media are expected to take a grad photo seminar at least two times within their four semesters. arkness isible: A Visual Paranormal inding (or inserting) spirits, orbs, ectoplasm, and auras within the film. From the enhanced eye of the lens to outright fakery, we will look at images that offer esoteric representations. The Spiritualists (Helen Duncan), automatistic surrealists, illustrated sermons (Sister Aimee, Miss Velma), season of the witch (Marjorie Cameron, Maya Deren, Kenneth Anger, William Mortensen, Valie Meyers), grifters Uri eller): portrayals of the rupture, ether a psychic emulsion revealed on film and read like tea leaves; sincere fakery; or a representation of the unconscious. We will look at examples from early Victorian spirit photography through weird science and Hollywood Satanism.	Graduate
Grad Seminar: Show and Tell (APHM-525D)	APHM-525D	Open to students in the Art School only. Since the inception of photography, exhibition spaces have played an important role for the medium. Photographic exhibitions initially were used to present technical accomplishments and changing parameters of the physical medium, but the effect of these early shows was formative for discourse about "photography." Making first an argument for photography as art, the exhibitions soon developed their own set of possibilities. This seminar will look at the history of exhibitions that included photography such as in propaganda, or early Modernisms, and track how photography as a creative discourse entered the space of the museum. It will look at shows that were mastered by curators with a very specific agenda and discourse in mind, as well as later exhibitions by individual photographers and artists. The course will be conducted as a seminar, resting on the existing photographic documentation of the exhibitions. Starting with a close reading of the documentary material and the arrangements of the images in space, the seminar will expand towards the ideas, discourses and theoretical placements that were made through and in the exhibitions. The seminar's intention is to help understand contemporary presentation modes of photographic practices and to create a critical reading of them in relation to their predecessors.	Graduate
Artist As Writer (APHM-530)	APHM-530	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. ARTIST AS WRITER explores the usage of the 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	Graduate

		aspects of writing suitable for print media, digital media, the Internet, and other forms of propaganda. Students will be encouraged to write for impact. Through a series of lectures, conversations, readings, and the practice of writing, students will be presented with a variety of tasks that should result in the enhancement of effective targeted communication. ARTIST AS WRITER will examine the possible effects that the dual role of Artist and Writer can play in local/national/global community of concerned creative people. Students will be required to read selected texts and be expected to write.	
LA Urbanscape (APHM-531)	APHM-531	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. LA Urbanscape: Image, Words Acts. This course 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: reeways, 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.	Graduate
Collaborations (APHM-532)	APHM-532	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is a practice-based course in which we think about and act in collaboration, producing a work for exhibition at the end of the semester. Collaboration has a long history within art, often as a mode of working that challenges traditional notions of authorship and heroic myths of individual creativity. Beyond the notion that more people accomplish more things, collaboration also brings up significant questions about the meanings of collectivity and the relationship of individuals to the collectives that de ne them. This has signi cant social, economic and political dimensions, which many artists have drawn upon in order to build values that are not reducible to the market value of an individual name. After an initial investigation into these histories and ideas, we will embark upon a collective project for the rest of the semester. Beginning by finding a common interest to pursue for a project, we will construct a working process, a schedule and a distribution of labor, and together we will build a project and design its exhibition.	Graduate
Social Practice (APHM-533)	APHM-533	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The first 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. Here, while locating the social within questions of authorship, audiences and publics, and the engagement of communities and sites ignored or excluded from conventional art, 'Problems of Social Practice' courses will take up practices that produce the larger social world - across, outside or regardless of discipline. While opening up the tools and chosen media of each student to a larger field of meanings, each section will engage a particular social practice, considering practices like those of feminism, democracy, community building, economy, and forms of social justice movement not only as a 'content' or topic, but through the actors, contexts, media and effects of their work. Each section will offer histories their particular social practice,along with collaboration and collectivity, performance and participation, and the roles of publics and communities within our work. Students will be asked to consider: What is art able to do other than 'be art'? To be successful, does art need to count 'as art' - and according to whose definitions? Most importantly, instead of asking whether art changes the world, students will ask, how our art changes the world.	Graduate
Visiting Artist Workshop (APHM-534)	APHM-534	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. A workshop or class taught by Visiting Faculty. Please refer to course descriptions by each instructor which specify how the individual workshop will be structured.	Graduate
Moving Pictures League (APHM-535)	APHM-535	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course is dedicated to the making of moving pictures: projects whose defining characteristic is that they move and change over time, including video, film, or the animation of still images, performance for the camera, magic lantern shows, or sound works whose moving images are mental. Each student will be expected to bring a project to develop for the semester, and we will develop our curriculum based upon the concerns that arise from students' projects and shared concerns with our mediums, including sound- image relationships, questions of voice, concept and structure, the arcs and rhythms we develop over time, and the differences between installation and screening contexts. As our larger frame, we will say "league" rather than "course," because whether our projects will be individually or collaboratively produced, we will be making them "in league with each other" - screening, watching, listening, supporting, sharing our development and helping one another to build a critical discourse that surrounds or invades our work, while pushing our potential to move an audience. An association, an alliance, "league" comes from the	Graduate

		same root that in Latin means "to bind," as a ligament binds muscle to bone. In other words, for the duration of the semester we will be bound in relation - an element of a social practice that we will also inspect as a resource, where the relations built in our production and for our reception will be considered within the space of our work.	
Out of Order: Mapping and the Disorderin (APHM-536)	APHM-536	Out of Order- Mapping and the Disordering of Space. Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course is dedicated to the making of moving pictures: projects whose defining characteristic is that they move and change over time, including video, film, or the animation of still images, performance for the camera, magic lantern shows, or sound works whose moving images are mental. Each student will be expected to bring a project to develop for the semester, and we will develop our curriculum based upon the concerns that arise from students' projects and shared concerns with our mediums, including sound- image relationships, questions of voice, concept and structure, the arcs and rhythms we develop over time, and the differences between installation and screening contexts. As our larger frame, we will say "league" rather than "course," because whether our projects will be individually or collaboratively produced, we will be making them "in league with each other" - screening, watching, listening, supporting, sharing our development and helping one another to build a critical discourse that surrounds or invades our work, while pushing our potential to move an audience. An association, an alliance, "league" comes from the same root that in Latin means "to bind," as a ligament binds muscle to bone. In other words, for the duration of the semester we will be bound in relation - an element of a social practice that we will also inspect as a resource, where the relations built in our production and for our reception will be considered within the space of our work.	Graduate
Prisons & Systems & Structures (APHM-537)	APHM-537	Prisons and Systems & Structures. Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The USA has the largest prison and jail population in the world, with a cultural imagination that is littered with images of incarceration, criminality, the thrill of law breaking and the vilification of otherness. Despite so many representations, prisons remain one of the least understood contemporary institutions. Some theorists suggest that the prison is a metaphor for power in modern life, some suggest that it is central to the perpetuation of racism, and others suggest they structure today's society through the disappearance of its inequalities. These questions and others will be taken up in this theory and practice course, where we will study the prison as an institution, a history, and as a set of practices that structure our politics, our imagination, and our social and economic realities. Each student will develop their own research-based project in response to our studies, while we look at prisons in art history, photography, cinema, literature, music and revolutionary movements, along with artworks that deal with describing and critiquing systems and structures. Our topics will include theories of crime and criminalization, human captivity and slavery, "the camp," and the criminalization of race, class, gender and queerness. We hope to organize visits to a local prison and to different community organizations.	Graduate
Video in Space (APHM-538)	APHM-538	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class will deal with the exhibition of the moving image in space. Structured as an open crit class, this class is for students working with moving images in spaces other than traditional screening contexts - installations in galleries, public space or within other forms of architecture. In addition to critiquing one another's projects, we will also build an historical awareness of such uses of moving images, along with a contemporary awareness of how different spaces affect the moving image, and how moving images construct space.	Graduate
Shootout in the Guggenheim (APHM-539)	APHM-539	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class will deal with the exhibition of the moving image in space. Structured as an open crit class, this class is for students working with moving images in spaces other than traditional screening contexts - installations in galleries, public space or within other forms of architecture. In addition to critiquing one another's projects, we will also build an historical awareness of such uses of moving images, along with a contemporary awareness of how different spaces affect the moving image, and how moving images construct space.	Graduate
Post MFA (APHM-540)	APHM-540	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. A workshop for MFAs to prepare for life after art school. The workshop will focus on developing professional practices, including include writing artist statements and proposals for grants, residencies, and fellowships. Texts and documents in-progress will be read and critiqued by the group. Priority is given to Photography and Media MFA2s	Graduate
Freeway Joyride (APHM-541)	APHM-541	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Freeway Joyride: 21st Century Lane-Change will explore the intricacies of	Graduate

		interconnected communities via the Southern California Freeway system (busiest and most congested freeway system in the nation). The concrete ribbons that tie urban, suburban, rural, desert, mountain, and beach areas will be examined with requisite rest stops at unique and highly public sites that make Los Angeles County an endlessly mythical road that reaches past the horizon while touching the imagination of the world. The role of the artist in exploiting the richness of the global impact of local car culture will be investigated via readings, driving tours, as well as through the creation of on-site photographic, written, and performative works.		
Public Persona/Public Spaces (APHM-542)	APHM-542	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Public Persona/Public Spaces will require students to utilize existing public spaces in Los Angeles, San Fernando Valley, and Santa Clarita Valley, to create various narrative and non-linear photo medium-based works that will accentuate the visual presence of the artist across various digital and analog platforms in order to develop an integrated media audience. Aspects pertaining to the generation of a public persona will be discussed and examined in relation to contemporary and historical scholarly/popular references with attention directed at establishing an understanding of how to attract media attention. Public spaces will incorporate established infrastructure, parking lots, streets, and unexpected sites. The course will require some off-campus meetings for photographic purposes. The course will also include lectures and readings pertaining to the concept of public as well as to the variable definition of persona.	Graduate	Integrated Media
Network Culture (APHM-543)	APHM-543	Open to students in the Art School only. etwork Culture The course will examine, analyze, and interpret aspects of individual/group focused attention, mass distraction, the creation/dissemination of concepts/words/products, exponential growth of beliefs/assumptions based on unverifiable text/visual information, and the addictive elements of pop/anti-pop culture. This course will involve readings from various print and electronic sources. Students will be required to view several films. The course will include the development of publicly disseminated projects that will incorporate concepts included in course lectures, discussions, assigned readings/films. Students will be expected to acquire an appreciation of the interaction between the message, messenger, and the recipient. Students will also be presented with a functional approach to manipulating information to achieve a desired response.	Graduate	
Independent Study (APHM-599)	APHM-599	Course available by Permission of Instructor only. Photography and Media Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Graduate	
Critique Series (APHM-600)	APHM-600	Critique - Critique courses within the Photography and Media program center around critique of student work, to offer students critical reception to their projects, while cultivating tools for critical dialogue among the class at large, including vocabulary, methodology, looking and listening skills, as well as historical context for the role of critique in art, documentary, public discourse and social organization.	Graduate	
Video Critique (APHM-600A)	APHM-600A	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Critique - Critique courses within the Photography and Media program center around critique of student work, to offer students critical reception to their projects, while cultivating tools for critical dialogue among the class at large, including vocabulary, methodology, looking and listening skills, as well as historical context for the role of critique in art, documentary, public discourse and social organization. ach 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. Preparation out side of class is required.	Graduate	
Queer Critque Potluck (APHM-600B)	APHM-600B	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Critique - Critique courses within the Photography and Media program center around critique of student work, to offer students critical reception to their projects, while cultivating tools for critical dialogue among the class at large, including vocabulary, methodology, looking and listening skills, as well as historical context for the role of critique in art, documentary, public discourse and social organization. This interdisciplinary critique will employ queer theory to discuss each student's work. ueering subjects through centers and peripheries of uid and political identities. Each student will present their work as the subject of one class critique. Each class will include a dinner break for a changing potluck of shared meals. Sharing and providing meals for one another will extend the critical conversation beyond the direct interrogations of the art object to engaging the ideas over kitchen tasks and the bounty of our culinary creations. ating, cooking and critiquing should touch upon the content, theory and construction of community within a queer discourse.	Graduate	

Intro to Digital Photography (APHM-604)	APHM-604	Open to the Photography and Media Program only. An introduction to the multiple elements of digital-photographic imaging theories, practices, and techniques. This course is designed to provide students with a basic foundation in the use of photographic manipulation using various software programs. Students will also gain an understanding of the relationship between traditional film-based photography and digital techniques. The coursework includes using and defining digital imaging and retouching terms, creating photographic images that demonstrate correct color balance and density, using Photoshop tools for manipulation, and producing digital prints. mphasis is placed on identifying image elements that require improvement, knowing multiple ways of correcting the problems, and recognizing digital solutions and methods needed for individual production.	Graduate
Theory & Contemporary Issues Series (APHM-620)	APHM-620	Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based.	Graduate
Race and Representation (APHM-620A)	APHM-620A	Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. The construction of racial stereotypes and racism will be examined through readings, class discussion, and analysis of cultural production in a number of disciplines. Oriented to upper-level and graduate students. Open to the Institute.	Graduate
Network Culture (APHM-620C)	APHM-620C	Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. Captive 21St Century Audience - Network Culture. The course will examine, analyze, and interpret aspects of individual/group focused attention, massdistraction, the creation/dissemination of concepts/words/products, exponential growth of beliefs/assumptions based on unverifiable text/visual information, and the addictive elements of pop anti-pop culture. This course will involve readings from various print and electronic sources. Students will be required to view several lms. The course will include the development of publicly disseminated projects that will incorporate concepts included in course lectures, discussions, assigned readings lms. Students will be expected to acquire an appreciation of the interaction between the message, messenger, and the recipient. Students will also be presented with a functional approach to manipulating information to achieve a desired response. Students will learn how to captivate the 21st Century audience.	Graduate
Viewing and Reviewing (APHM-620D)	APHM-620D	Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. This course is open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. iewing and Reviewing will look carefully at each of the art shows on campus, and other cultural events as our interests take us. We will work on strategies for articulating and writing our responses to the works we see, paying very close attention to how ideas and language emerge and shape themselves around artworks from descriptions to connotations and back again to histories. In the studio, on the walls and in the spaces where we encounter them, art works are generous; they aspire to connection and (sometimes) transparency. No one is better prepared to speak of what matters in contemporary art work than the practicing artist herself. A vital culture can exist in a relay between these significant objects and a society that receives them, if the works are answered in the form of actions, other artworks, writing and all forms of transitive learning. Written criticism is one way to activate this relay. Writing completes the artwork by fixing it in the field of art and history, and paradoxically renders it open once again to thought, engagement and response. All artworks need this completion and this reopening.	Graduate

Sex and REP (APHM-620E)	APHM-620E	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. This seminar course focuses on theories of sexuality and the history of desire, deviancy, and dissent. Classification systems of sexual and gendered things will be take apart and put back together again as a conceptual exercise for thinking about sexual nature and sexual culture. Is sexuality distinguished by representation, reputation or repetition? What are the repercussions of one's sexual repertoire? These questions repackage repentance, repossess repression, and repudiate repulsion. In this seminar we will read Foucault, DeSade, Georges Bataille, Gayle Rubin, Carole Vance, Kathy Acker, Douglas Crimp among many others and discuss films by Oshima and Fassbinder and others.	Graduate
LA Studio Visits (APHM-620F)	APHM-620F	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. In this class, we will make visits to the studios of artists working in and around Los Angeles, to talk to them about their work and their processes and methods of working. The focus will be on artists working in media - including video, video installation, and related media. Timely attendance, participation and some writing will be required.	Graduate
Beautiful Thuggery (APHM-620G)	APHM-620G	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Theory and Contemporary Issues - Theory and Contemporary Issues courses in the Photography and Media program cover a range of topics that are key to understanding the contemporary debates, histories and movements that shape today's fields of photographic and media-based production. Ranging in structure from seminars to lectures, to production labs, from reading and writing to hybrid models of theory, practice and critique, each course has a theme, problem, idea or a set of questions at its core, around which the course's larger organization will be based. Part of this class will look at political and social conditions with an eye to defining contemporary photography. Part of this class will look at photography and its inescapable place in contemporary art. We will begin in the early 20th century in New York and end in Los Angeles in the mid s. Please put these on your reading list: Norman Mailer's novel The Naked and the Dead, Michael Herr's Dispatches, Truman Capote's novel In Cold Blood, and Chester Himes' novel Plan B.	Graduate
Montage - History (APHM-620H)	APHM-620H	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. "...montage practice sought not merely to represent the real ...but, also, to extend the idea of the real to something not yet seen." * In the 1930's montage strategies were used in filmaking, photography, and writing for the purposes of art, advertising, criticism, journalism and propaganda. In this course we will study the expanded vision and the radical realignments of the models of authority and influence which resulted from the disruptions of perspectival and political space. We will discuss the methodology and application of montage for the manifestation of the not yet seen as well as its uses for criticism of the already seen. M. Teitelbaum, "Preface" to Montage and Modern Life 1919-1942, p. 8, MIT Press, 1992)	Graduate
On the Road (APHM-620I)	APHM-620I	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The American highway habitat is the moveable site for the performance of the post war counterculture. The disillusionment with the promise of progress by Western technocracy led to an art that assembled the fluidity of the everyday and redeemed the commonplace as subject matter. Through the road trips of Roy Styrker's, Standard Oil project, Frank's Americans and the beatniks, the freedom marchers, hippies, dropouts and cultural outlaws we will look at the process oriented art of the 1950's, ' 's and ' 's. This course proceeds from the modern European urban experience invoked by theories of montage to the cultural experience of the mid to late century American open road which produced the intermedia art form known as assemblage. There are no rest stops on this journey just as Fluxus, beatniks, happenings emphasized the junk aesthetic of the performance over the final product.	Graduate
Practice Series (APHM-640)	APHM-640	Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter,	Graduate

		its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.	
Narrative: Heroic Distortions (APHM-640A)	APHM-640A	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. This studio course will examine the characteristics of heroes in classic narratives through close textual analysis of literature, lms and comic books. rom Hamlet to John Wayne to Spiderwoman, the position of the hero within the text is sutured into a narrative structure, which supports gender, race and class stereotypes. Illuminated manuscripts, early narrative strips, soap opera and contemporary photo and video narrative strategies will be explored as a counterpoint to heroic narratives.	Graduate
Fuzzy Pictures (APHM-640B)	APHM-640B	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. This is a studio class about what information and indeterminancy, specifically the transparency of the photography to its referent, or not. What happens to an analogical medium when it is recon gured 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.	Graduate
Foto and Film (APHM-640C)	APHM-640C	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. This course is an historical, theoretical, and critical survey of the relationship between film and still photography from the 2 s to the present. mphasis 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.	Graduate
Gendered Geographies (APHM-640D)	APHM-640D	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Perspective, position, locality and margin are spatial terms that form the metaphoric language that maps the ideology of gender difference. eminist art criticism has concerned itself with identity politics, the construction of the self and theories of the	Graduate

		representation of the body. Architectural criticism has analyzed the socially determined and political uses of built environments with less attention to gender theory. A feminist geography could rede ne theories of place and explore the labyrinthine spaces where class, race and gender intersect. This class will read literature from gender theory, feminist art criticism, architectural and landscape theory. Related genres and disciplines such as architectural photography, landscape painting and architecture, land art, real estate development, tourist souvenirs and visions of utopia will be discussed. Interpreting place and home through architectonic, electronic and political boundaries, artists can imagine a radical creative space, which will sustain the subjective. Throughout the class we will return to the question 'Who is seeing and what is being seen?'	
10 Minutes Or Less (APHM-640E)	APHM-640E	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. A course in motion picture production using mini DV cameras and Final Cut Pro for editing and post-production, each student will create a work or series of short works of ten minutes or less in length. mphasis 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 lms.	Graduate
Landscape: The Wilderness (APHM-640F)	APHM-640F	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. The subject of the cultivation of the wilderness will be explored over a two-part investigation of the Landscape with the class The arden. The notions of the untouched and the natural have changed over centuries of European and Western negotiated relationships to nature. Since at least the sixteenth century, people European origin have regarded nature as separate from human civilization. In cultures with developed urban technologies, nature is the place where dreams of mastery and fantasies of the authentic origins of life ourish. or others the natural world is not a refuge but a place that is a continuation of industrialized civilization. Contemporary art approaches the questions of how we use land to draw on traditions of the past, while being informed by our dependence on nature.	Graduate
Landscape: The Garden (APHM-640G)	APHM-640G	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. The nglish word "paradise" comes from an ancient Persian word for garden and from that time the Persians have been know as the creators of the closed gardens of the arid eco-cultures of the middle east. Imported to Europe through Moorish Spain the concept of the walled garden as a trans-dimensional slice out of the world of the imagination transformed over the centuries. The relationship of nature and art is a historically realized into these utopian, privileged and often sacred sites. In the second of a two semester investigation into the Landscape, we will examine the historical models and their relation to contemporary art practices utilize multiple or disrupted points of view in contrast to the paradigm of a universalized and natural. Rehearsed against the backdrop of global politics, environmentalism, or the economics of food distribution, we will look at the garden as a theatrical backdrop that shapes a culturally determined social space.	Graduate
Participant Observer (APHM-640H)	APHM-640H	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course	Graduate

		under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. This is a survey course on photography, film and video works that are linked to historical and contemporary trends in art, Visual Anthropology, Ethnography, and works of social, political and personal description. Often aggressive in nature, deeply personal or stridently positioned in the social sciences, the works shown will be used to understand the relation of social theory as it is expressed in contemporary work. The class will provide an introduction to shared ideas in art, photography, film and social science. Weekly film/video and photography presentations will be augmented by critical texts, writings by cultural theorists, and artists exploring the facility of image making and its use in describing paradox in life and culture.	
Interventions (APHM-640I)	APHM-640I	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. 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-racism 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.	Graduate
Photo Idea: Photo Books (APHM-640J)	APHM-640J	Open to Art School onl. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Photo Idea is a practice series of photo-sentric classes consisting of Books, Exhibition and Practice that can be taken in order or one at a time. 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.	Graduate
Photo Idea: Exhibition (APHM-640K)	APHM-640K	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Photo Idea is a practice series of photo-sentric classes consisting of Books, Exhibition and Practice that can be taken in	Graduate

		order or one at a time. Photo Idea: xhibition is a production course. The idea of this class is to focus on project development through two exhibitions. The first exhibition in November is a "test run - or following an idea of an exploded notebook of the ideas, images, and resources generated to that point. The second exhibition, in late December, is a focused portion of that work that accurately represents the student's work and ideas. Part of the presumption of this class is that we work together in critique and idea generating sessions casting a broad net to consider the multiple contextual and exhibition possibilities for a work rooted in contemporary photography or what might be suitably described as essentially a photography reliant idea. In this we honor the interests of artists who are deeply engaged in an ongoing dialogue with the medium and individual avenues of inquiry that have at their base an idea of photographic capacity.	
Photo Idea: Critique/R&D (APHM-640L)	APHM-640L	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Photo Idea is a practice series of photo-sentric classes consisting of Books, Exhibition and Practice that can be taken in order or one at a time. This is a pre-studio photography project production course. The goal of this class is to present work and establish research skills while underscoring the importance of experimentation and curiosity. In part, we will examine the expected paths of research to generate unexpected results. ach student in the class will present project ideas and work, participate in brainstorming sessions, to develop specific questions and research goals for their work. We will use the unique perspective that each student has to offer in a collaborative think tank process by acting as each other's research assistant. A main goal is to quickly advance one another's project. Students can expect to participate in field trips to physical sites, perform interviews, and develop research strategies that advance project development.	Graduate
Into the Field (APHM-640M)	APHM-640M	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Into the eld is a pre-studio, in the eld, research based course. As a group, we are looking to gain firsthand knowledge of art, cultural, and anthropological and historical sites through visits. The goal of this course is to supply a primary experience with locations that relates to contemporary interests and represents the hybridized associations and concepts connected to art production. The course aims to materialize the relationship between art, photography, and the (often) abstract sources of inspiration. As a group, we are looking to build a physical, experiential, and intellectual link between our work and the complex environment of influences. We will meet as a class on a scheduled basis to develop itineraries predicated on interests and opportunities that present themselves through our research. The class requires group presentations, short readings, organization, and attendance on the trips. This is a field trip based course requiring some weekend trips and some time away from campus. The course is limited in space and priority is given to graduating students.	Graduate
Simple Hearts (APHM-640N)	APHM-640N	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. "A child wants to see. It always begins like this. ulien Barnes, Arthur and George, 2 Inspired by Baudelaire's flaneur, the Situationists derive, the freedom of sketch books, or the serendipity of watercolors and freudian slips, but perhaps most of all by the immediacy and ubiquity of digital photography, this class will prize and practice flexible, immediate artistic responsiveness, along with a simplicity of tools and stripped down methods. We will alternate field trips with show and tell critiques throughout the semester. The goal is to have an experience and make an artwork in response to that experience every two weeks. We will work on the the indispensable art muscles of clarity and expedience, without high-falutin' rhetorical mystifications or baroque and elaborate production methods. The nal product of the class will be either or both a show and a book, depending on opportunity--everything depends on opportunity--and cash.	Graduate
Site Work (APHM-	APHM-640O	Open to the Art School only. This course may be open to students at	Graduate

640O)		other year levels, and in other Schools, by Permission of Instructor. This seminar will use Deep End Ranch in Santa Paula as a site to generate work and as a discursive space for issues informing and surrounding that work. We will think about the aesthetic, political, social and ecological particularities of the site of Deep End Ranch: ature, ecology, farming, immigration, land use, development, water, globalism, localism, mythologies and realities of the American West, are some hot topics. Some methods of engaging these and other concerns might be through genres of landscape, portraiture, documentary, installation and land/earth work. eep nd Ranch is over 200 acres located outside Santa Paula on the Santa Clara River, one of the last "wild" rivers in Californina. It is a working citrus farm in the heart of Ventura County's highly productive farm belt. It contains large tracts of wilderness mountain range. It is at first a Utopic, secluded, contained and self-sufficient environment. On closer examination it as an embattled landscape of contradictions. eep End is forming an Artist in Residence program on this 100 year old site. The seminar will interact with the fledgling Residency program where ever possible, helping to determine what shape and form the actual Artist In Residence Program might look like. The new residency program will accommodate artists in an expanded metier field. Near to CalArts and nearer still as possible ideological partners, this class will continue contributions to form and shape the Deep End Ranch Artist Residency. You will be a resident. As a class member you will be a program resident. The seminar will take place at Deep End Ranch. Overnight and weekend stays will be possible.	
Deviant DADA-O-Rama (APHM-640P)	APHM-640P	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Sex and Rep companion practice course. Students will produce work that responds to ideas inspired from Sex and Rep seminar readings and discussions. We will discuss art that is simultaneously absurd, playful, and confrontational. Taking Dada as aworld-view, we will think about artist producers that are active as citizen-provocateurs rather than studio-bound producers of objects. Between the World Wars Dada artist's organized incendiary public events, or posed questions about the status of the art object - such as Marcel Duchamp's introduction of the readymade, or Picabia's use of the diagram, and the practice of photomontage and performance. Students will be encouraged to embrace a variety of media to bring their ideas into a perverse form or forum.	Graduate
Montage - Critique (APHM-640Q)	APHM-640Q	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. We will discuss the methodology and application of montage for the manifestation of the not yet seen (example: science fiction distopias) as well as its use for criticism of the already seen (example: activist cultural criticism). This studio course will investigate multiple techniques for the production of montage (cut and paste editing, computer technologies, etc.) Students using film, video, writing, installation or photography are encouraged.	Graduate
Assemblage (APHM-640R)	APHM-640R	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is the companion practice course for On The Road. Students will produce work that references the material discussed in the lecture course. Students using film, video, writing, installation or photography are encouraged. Simultaneous registration in On The Road recommended.	Graduate
Subject & Image: Portrait Lab (APHM-640S)	APHM-640S	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Examination of the pictorial and socially interactive basis of portraiture. Includes comparisons with painting, literary biography, and the biographical documentary film.	Graduate
Fast Forward Rewind 1 (APHM-640T)	APHM-640T	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. There has been an increasing turn to documentary in art practice in recent years and this is evidenced by works seen is large exhibitions in Europe such as Documenta 11, Manifesta 5 and numerous other biennials and thematic shows. This two semester sequence will provide an overview of documentary theory, practice and methodology.In this class we will investigate the status of the document, its ability to tell the truth or mislead and misdirect, and we will discuss the expressive value of the document. This class will both fast forward to survey the field and rewind the research to take a closer look. In this first semester class we will read both classic and contemporary texts both defending and arguing against materialist based art production and art objects. In practical application of this theoretical approach, we will make site visits or mine the archives of each students established subject. As a class we will visit the space or the person or the subject matter of each participants work and discuss observational methods and sample collecting to bring a broader discussion to the work than what the student may have already observed.	Graduate
Fast Forward Rewind 2 (APHM-640U)	APHM-640U	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Fast Forward/Rewind in this semester refers to the process of editing and constructing a work out of collected materials. This class will investigate how the subject appears in the uneasy negotiations between the space of	Graduate

		origin of the document (in all its multiple permutations) or in the social space to which it is removed for discussion and display. We will discuss how the cultural space of the aesthetic organizes, divides up, orders and distributes the transformed document. ocusing on the use of the document in contemporary art the class will both view the work of contemporary artists and function as a workshop for the development and production of student works. The nal demonstration of the class investigation will be an exhibition examining both exhibition strategies and methods for the displaying the projects that have been produced.	
Image and Text (APHM-640V)	APHM-640V	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This studio course will examine formal and conceptual strategies for combining image and text. In order to contextualize this hybrid practice, we will look at the use of text in conceptual and political art, narrative paintings, advertising, comics and strip narratives, maps, and illuminated manuscripts. Rather than maintain categorical boundaries between the arts, this course promotes the use of language and image as an important gesture to develop alternative meanings for art and to critically investigate the underlying premises of singularity and monumentality in the institutionalization of art. To read the image as text or conversely to contextualize the image with text or additionally to produce the text as image suggests that the art object can be understood as a cultural text rather than solely as evidence of the personal expression. Students working in all media are encouraged to attend.	Graduate
It's a Family Affair (APHM-640W)	APHM-640W	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Drawing upon the myths & experiences of family in Western society, this class will take up representations of the family as they inhabit histories of photography and also examine how cultural histories have impacted kin structures. While each of us has our own unique and complex way of defining family, the myths of family often portray non-normative families as dysfunctional. We will explore the framework from which the nuclear concept of family emerged and question the expectations of this structure. We will also examine the convergence of kin relationships over time and the influence of historical events & histories on their configurations. Through the development of independent student projects, research, writing, and discussion, we will ask: What are the implications of these histories on how we navigate the concept and representation of family? During this practice course we will consider works & readings of contemporary artists.	Graduate
Representing Labor & Work (APHM-640X)	APHM-640X	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Representing Labor and Work and a Changing Work-scape The starting point of this practice-led course is each student's own artistic work in relation to the representation of labor and work. Once a stable category, labor and its representation have come into a crisis. To understand this crisis, one might look at work carefully, but also read its connections to history, and follow the contemporary and philosophical debates of this struggling and much debated eld. Thus, we will discuss and develop our artistic works while looking at photographic and filmic productions that are concerned with the representation of labor/work, reading theoretical texts in relation to the history of labor, as well as texts concerned with the possibility of a changing "work-scape."	Graduate
Passages in Writing (APHM-640Y)	APHM-640Y	Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This workshop is aimed toward developing writing as a part of one's artistic practice. It is of particular use to students having exhibitions during the Fall semester. ar from understanding 'writing' as only printed words on a blank page, this course embraces the idea of writing in its broadest sense: as a process of doing and undoing-a passage that moves one toward a more nuanced understanding of the scope and depth of their larger artistic project. We will be looking closely at our own practices and learn to see them with new eyes and ears. We will try and understand what kinds of methodologies went into the creation of the works, how we might expand and nuance these frameworks with further research, and how we might develop strategies for writing in parallel to this process. uring this stage, we will also be looking at various examples of writing from the fields of art, critical theory, cultural studies, and literature, so that we might learn strategies from those before us. Throughout, we will workshop the writing that we produce and offer in-depth feedback to each other.	Graduate
Question Concerning Ecology (APHM-640Z)	APHM-640Z	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The Question Concerning Ecology. This course is a group investigation into the question of ecology and its relation to political and cultural practice. Departing from questions of landscape that shape the history of photography and through a process of shared inquiry, we will engage with the many difficult and incongruent ways that "ecology" might be framed today. We will begin with a silent hike through the San Gabriel mountains, then move toward discussions of some frameworks around which questions of landscape and ecology might be traced. Our research and conversations will move from global climate change to debates about	Graduate

		energy, to struggles for community gardens, to movements for transportation rights, to indigenous perspectives on mother earth, to actions aimed toward the Earth's liberation, to islands that will disappear under rising waters, to nuclear energy from Fukushima, to San Onofre, to the storage of nuclear waste on Native American Reservations, and most situatedly, to the recent student-led campaign at Cal Arts to urge the Institute to divest from fossil fuel stocks. We will also be working interdisciplinarily and learning from a range of practices between art, film, music, literature, law, human rights, science, sociology, anthropology, and public policy. Beyond the narrow label of "Eco-Art," or the environmental-isms around which ecology is often foreclosed, this course will attempt to open a space in which we might reconsider how ideas of landscape engage with and form a relation to ecology, asked as a historical and political question on a planetary scale. Students will be expected to do weekly readings, conduct in-depth research, actively participate in discussion, engage in modes of collaborative learning, and write a series of proposals that will eventually develop into a final project.	
Practice Series (APHM-641)	APHM-641	Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.	Graduate
Performance for the Camera (APHM-641A)	APHM-641A	Course open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Performance for the Camera is a course for those interested in the performative and narrative dimensions of their work. Together, we will look at creating a snapshot and/or moving image narrative, manipulating temporal space to lock it into a frame. We will look at examples of iconic performance documentation and make work that slips between functional documentation and tableau-like narrative. We will also mount an exhibition of our work at the end of the semester.	Graduate
Chronographies (APHM-641B)	APHM-641B	Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will explore time-based art forms. Over the course of the semester we will ask what it means to take the passage of and manipulation of time as an essential consideration in one's practice. If "time-based" works are often aligned with the mediums of photography, video, film, slide, audio, performance, or new media, our inquiry will extend beyond medium and think about time in its social, historical, and political dimensions. Through readings, writing, and discussion, we will develop a conceptual ground from which to base our inquiry into time and its properties. We will begin by exploring the history of photography and come to understand the specific temporality photography inaugurated in the context of western modernity.Our inquiry will span non-anthropomorphic understandings of time with animal or geological life cycles and narrative strategies such as science fiction and futurism that might offer radical insight into the present. We will also work toward developing an understanding of how a sense of time opens with repetition, duration, rhythm, and intervals. We will bring such inquiries radically into the present and ask how different layers of temporality exist in the worlds we occupy and ask what hauntings exist in the present.	Graduate
The Desert Wilderness (APHM-641D)	APHM-641D	Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The Desert Wilderness is a studio-based course centered around the etymology of the word 'desert'. In it, we will consider contemporary, modern, and ancient approaches toward working with the desert wilderness as a subject, a muse, a backdrop, a starting point, or destination. We will primarily examine the American Southwest, Africa, and Australia in our inquiries. We will look at artistic, civil, infrastructural, popular, and utopian uses of the desert in an effort to understand why particular associations are perpetuated. Via studio work and research, perhaps we can re-define a number of such associations and stereotypes. Participants need not feel the need to have already worked with landscape as subject matter. We will explore these things together - considering and discussing the impact of the desert on popular culture, particularly from our position in the American Southwest, as we engage in self-guided projects and research.	Graduate
Digital Trash/Multiple Exposures (APHM-641E)	APHM-641E	Digital Trash/Multiple Exposures. Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This interdisciplinary course gives students a conceptual and practical grounding in the global circulation and politics of the digital image, exploring how they are produced, interpreted, translated, packaged, transported, consumed and trashed, ending up as "spam" in the digital download. What kind of a thing is this digital detritus, and what kind of alternative economy of images does it create? What lies between the conditions of visual information and its performativity,	Graduate

		moving in a non-linear form through anonymous networks? How does it affect notions of authenticity, aura and image value? What kind of publics and debates does it create? As this digital detritus runs free in its trashy and hollowed outposts, defined by velocity, intensity and speed, what politics and ethics can we locate? Through research, reading and individual projects, students will engage in discussions about the social relations enmeshed in the production, consumption, destruction and reuse of these trashed, ghost images and AVI files, distributed for free, compressed, violated, ripped apart, shared, reformatted, reedited, finding out how the digital detritus can fit within their own work.	
Critical Practice And/As Commons (APHM-641F)	APHM-641F	Open to Art School students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course explores how visual artists have worked as collectives or in collaboration with the city, the community or activist media portals like WikiLeaks, while producing our own projects in relation to sites and activities around Los Angeles. Familiarizing ourselves with projects across a broad geographical and historical range, we will ask: How have artists understood the interconnections of art, activism, collaboration and community? Can artists truly collaborate with communities? What happens to the work of art in this process? How has this invasion of art into life moved from a political project to an aesthetic project, or to an aestheticization of politics? The goal is to inform the creative play of students, drawing from the above examples and theories of media, place, space and communing as developed by critical geographers, creative industries, and cultural thinkers. Additionally, we'll look at how artists organize to create visibility for their work, how to form an artists' cooperative and how alternative art spaces operate with limited resources, including proposal writing, budgeting and documentation.	Graduate
Views, Landscapes, Territories (APHM-641G)	APHM-641G	This course is open to Art School students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. aming, Picturing and Walking the Land "A figure (seen from the back) climbs up a dune and disappears behind a hill. The land is traversed, temporarily occupied, and quickly left behind. The woman is gone." Already shortly after its invention, the camera has become a companion for geographers, wanderers, tourists, and artists who are traversing the land. The ways we look at and understand those images though have undergone a great transformation: photographs have laid a claim to a view, provided an image for contemplation, documented a site of activity, refused to represent, or provided insights into the use of land. Along the reading of these gazes, the course will be a group investigation into questions of land and its use, photography, subjectivity, gender and politics; it will draw on readings from geography, art history, and cultural criticism. The group will read, watch films, look at photographs and, very likely, we will travers the land ourselves. This course can be taken in conjunction with Joey Lehman Morris' course, "The Desert Wilderness."	Graduate
Artist and the Anthropological Gaze (APHM-641H)	APHM-641H	The Artist and the Anthropological aze In this class we will explore the artist as an anthropologist, ethnographer, and image-shifter, and we will link these explorations to students' personal projects by learning how other cultures interpret and rede ne their worlds. Artists have always been attracted to the unknown and unfamiliar. They travelled through realities all the time: they situate themselves in history, in foreign cultures, in different forms of expression and ultimately they come back to their own emotions. We will examine Tibetan dream theories and practices, Australian aborigines' rituals, Mongolian ancient music, ragmalas, Siberian interpretation of the stars, Zen poetry, to name a few. In each class we will come back to contemporary art and artists who have used ethnic views to address their art, we will look at the work of Beuys, Gysin, Juan Downey, Abramovic, Susan Hiller, among many others. This class is intended to open the student to a wider scope of knowledge by addressing creativity from unfamiliar gazes, and thus reexamine and enhance their role as creators. Students are required to bring weekly assignments that are based on the topic we cover in each class. Students are free to use their media of choice, they are also encouraged to think beyond the familiar and delve intoexperimenting with different approaches to art making, frompainting, photography, performance,video, drawing, to installation and mixedmedia. Class discussions, readings, films, critiques, and writing exercises will be pivotal components of the course.	Graduate
The Self and Others (APHM-641I)	APHM-641I	The Self and Others The notion of intimacy, the use of the body, and the exploration of the self through various creative contexts has always been a point of return in contemporary art practices. In this class, we focus on the toughest type of observation - the study of our own persona. We turn the camera on ourselves and travel through our psyche, our dreams and our memories to tell and create stories. Whether we use our memories or create a fictional character, we reinvent personal notions of a self-portrait and documentary. This is an autobiographical class that focuses on the observation of the self as a tool, as a subject, and as a place of inspiration for new work. We will look at and discuss the work of Sophie Calle, Emmett Gowin, Francesca Woodman, Marina Abromovic, Orlan, Jeff Wall, Nan Goldin and others as points of reference, we will also look at how world cultures interpret the idea of "self'. Through weekly class assignments, students will engage in various approaches to interpret and project their inner world. Discussions, short readings, films, critiques, and writing exercises will be pivotal components of the course. Students may	Graduate

		work in either film or digital formats.	
American Nights (Darkening the Doorway) (APHM-641J)	APHM-641J	American Nights (Darkening the Doorway) is a study of the manipulation of ambient light as an influence on, a catalyst for subject matter. We will look at cinema and still photography that has complicated a sense of time by conflating or revising the otherwise distinguishable differences between day and night.	Graduate
Broken Windows (APHM-641K)	APHM-641K	Broken Windows is an observation of contemporary shifts, regressions and transformations in photographic representation at this moment. Concerns over technological change and ubiquity in photography has aided in a perspectival transition from more conventionally figurative and representative practices of the last 40 years, to arguably more Neo, Neo-Pictorialist modes of representation and abstraction.	Graduate
Written on the Body (APHM-641L)	APHM-641L	Written on the Body is a course for those interested in working with the body as a starting point: revelations of race, class, disease, sex/sexuality. how identity politics remain relevant. How to critique and measure what's reading. We will look at images and video, experiment with quick exercises, and mount a final project in any medium possible using our own or other bodies. Jeannette Winterson: "Written on the body is a secret code only visible in certain lights: the accumulations of a lifetime gather there. In places the palimpsest is so heavily worked that the letters feel like Braille. I like to keep my body rolled up away from prying eyes, never unfold too much, or tell the whole story."	Graduate
Photgenic: Performance-for-Camera (APHM-641M)	APHM-641M	Photogenic: Performance-for Camera is a course for those interested in exploring liveness, esoteric, narrative dimensions of their work. Throughout the course we'll look at examples of iconic performance documentation, and also look at other sources such as lighting design/light sculpture. We will work on creating individual snapshot and/or moving image narratives. This work can sit somewhere between functional documentation, tableau-like narrative, or fictional/fantastical (witchy). Reverse it and go for bleakness. We can be grander by collaborating; but a finished project is expected from each participant. This work will be mounted into an exhibition at the end of the semester. A way of certifying experience, taking photographs is also a way of refusing it - by limiting experience to a search for the photogenic. -Susan Sontag	Graduate
Independent Study (APHM-699)	APHM-699	Course available by Permission of Instructor only. Photography and Media Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Graduate
Black & White (APHM-702)	APHM-702	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to black and white photography, covering a basic workflow from exposure to film processing and printing.	Graduate
Color Printing (APHM-703)	APHM-703	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to analog color photography, covering film exposure and printing.	Graduate
View Camera (APHM-704)	APHM-704	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to the 4 x 5 with large format film and an emphasis on exposure and development.	Graduate
Basic Lighting (APHM-705)	APHM-705	Course open to Photo/Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop introduces students to basic lighting methods, including how to work with different types of lights, balancing between their qualities, color temperature and basic	Graduate

		lighting set-ups.	
Mural Printing (APHM-706)	APHM-706	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This 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.	Graduate
HD Video Post Prod. & Sound (APHM-707)	APHM-707	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will introduce students to the basics of an HD video workflow in the Final Cut Pro environment. Topics will include getting our footage from the camera into the program, working with our material in timelines, considering elements of sound design, and exporting our edited work for playback and exhibition.	Graduate
Advance Lighting & Portraiture (APHM-708)	APHM-708	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop combines techniques for shooting portraiture with advanced lighting applications. Attention will be paid to methods of working with subjects and how to produce.	Graduate
Intro to Digital Post-Process (APHM-709)	APHM-709	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. An introduction to the multiple elements of digital-photographic imaging techniques using the Macintosh computer. This workshop is designed to provide students with a basic foundation in the use of photographic manipulation using Photoshop. The coursework includes using and defining digital imaging and retouching terms, creating photographic images that demonstrate correct color balance and density, and using Photoshop tools for manipulation.	Graduate
Advanced Color (APHM-710)	APHM-710	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an advanced exposure and printing techniques for analog color photography.	Graduate
Scanning & Photoshop (APHM-711)	APHM-711	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to Adobe Photoshop software and flatbed scanning. The coursework includes utilizing scanning techniques for both transmissive and reflective materials, using and defining digital imaging and retouching terms, and creating photographic images that demonstrate correct color balance and density.	Graduate
Multimedia Web (APHM-712)	APHM-712	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop helps students to create multi-media and web-based	Graduate

		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.	
Medium Format & Lighting (APHM-713)	APHM-713	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This practicum is designed to introduce 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.	Graduate
Black & White Printing (APHM-714)	APHM-714	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. 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.	Graduate
Advanced Digital Exhibition (APHM-715)	APHM-715	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This intensive workshop is designed for students looking to enhance their skills in digital photography, digital imaging using Photoshop, and digital photographic printing. The course goes beyond the basics and takes you through the entire process from high-end negative scanning, to editing in Photoshop, to the final stage of preparing your images for print, making printing test samples, and producing exhibition quality digital prints. Emphasis is placed on calibration from input to computer to printer, and understanding how to create a better digital workflow from beginning to end.	Graduate
Mounting and Finishing (APHM-716)	APHM-716	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will 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 nishing 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.	Graduate
Sound Recording (APHM-717)	APHM-717	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop is 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	Graduate

		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.	
Alternative Process (APHM-718)	APHM-718	Course open to Photo/Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to cyanotype, Van Dyke brown and gum bichromate processes.	Graduate
Portrait (APHM-719)	APHM-719	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an exploration of portraiture and lighting.	Graduate
Artist Run Spaces (APHM-720)	APHM-720	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. 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.	Graduate
Exhibition Production (APHM-722)	APHM-722	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. An -week workshop for students who are preparing for solo exhibitions. We will consider the exhibition as a medium, and its design as a fundamental element 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, wall texts, scale, and hanging techniques. or video and sound installations, duration, sound design, showing or hiding equipment, screens, and projection in space will also be considered. We will study historical precedents as well as histories of the gallery and the museum exhibition, and will read theoretical texts on the "white cube" and the black box. Students will conceptualize and develop plans for upcoming shows.	Graduate
Black & White Film & Print (APHM-723)	APHM-723	Course open to Photo/Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop provides an introduction to black and white photography, covering a basic workflow from exposure to film processing and printing.	Graduate
Photographs & Print (APHM-724)	APHM-724	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. 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	Graduate

		provide further reference.	
DSLR Cameras & Raw Files (APHM-725)	APHM-725	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. An introduction to digital capture and workflow using the Macintosh computer. mphasis will be placed on DSLR camera operation and features, creating exposures that demonstrate correct white balance and density, and managing RAW files.	Graduate
HD Video Output, Formats (APHM-726)	APHM-726	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will 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.	Graduate
Artist's Statement Writing (APHM-727)	APHM-727	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. A -week workshop for students to work on writing an artist's statement. Statements in-progress will be read and responded to by the group.	Graduate
DIY Books (APHM-728)	APHM-728	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. 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.	Graduate
Performance With the Camera (APHM-729)	APHM-729	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. What do cameras have to do with performance? There is always a performance before the camera, often made of everyday acts and materials, but there is also a performance taking place behind the camera, "with" the camera itself. To explore this performativity while developing the skills needed for larger film and video shoots, we will spend the week building an experimental narrative that allows each student to bring in their own contributions and leave with their own new starting points. Our approach will pay homage to George Kuchar, the irreverent film and video maker for whom each story, no matter how banal, outrageous or scatological, is worth telling, along with the Fluxus spirit that aimed to dissolve the boundaries between art and everyday life. Lovers, heros, bacon or broccoli! Bring your own messy stories, themes and performances, and we will develop a project together - building a script, collecting props, fashioning a set and choosing locations. Along the way, a number of technical skills will be built, including camera work, audio and lighting, while exploring the interdependent relationship between our performances and that of today's omnipresent cameras. Some workshops may incur additional costs for materials.	Graduate
Shooting Video w/DSLRs (APHM-730)	APHM-730	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will cover the basics of shooting-recording video and sound-	Graduate

		with Digital S R's. This will include an introduction to camera controls, techniques for getting the image you want, while using microphones and monitoring your sound.	
Digital Bookmaking/InDesign (APHM-731)	APHM-731	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop will focus on Adobe InDesign for the assembling of artist's books. In getting one's work from a set of images and written text to the completed layout of a publication and then to its printing, students will be walked through each step so as to retain the most creativity and control over their pages from beginning to end. In addition to InDesign, the course will cover basics of typography and how to take your final layout into different methods for printing. Enrollment priority will be given to students of the Photography and Media program.	Graduate
Intro to DSLR (APHM-732)	APHM-732	Course open to Photo/Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. Intro to DSLR is a 4 week hands-on beginner's course for use of DSLR (digital single lens reflex) cameras. The class will focus on Canon full frame image sensor cameras, examining basic camera setup, shooting operation/techniques and integration into a digital workflow. Topics will be applied to "real world" shooting environment strategies and include the following: -Camera setup and functions (RAW & JPG file formats, color profiles, playback & display options, media card formatting, etc.) -Shooting modes (manual, aperture/shutter priority, program, long exposure, auto bracketing, etc.) - White balance and camera calibration -ISO sensitivity -Autofocus (AF points, continuous shutter, etc.) -Lens choice and features (focal length options, prime lenses, zoom lenses, focus modes, image stabilization, etc) - Chromatic aberration and lens distortion -"Live View" and basic HD DSLR video techniques (frame rate, focus, video codecs, audio in) -Tethered shooting and import into photo management programs (EOS Utility, Adobe Lightroom, Capture One Pro) -Additional functions and accessories (TTL flash, PocketWizard, battery grips, care and image sensor cleaning etc.)	Graduate
Intro to Sound (APHM-733)	APHM-733	Course open to Photo/Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. or twenty years, the international sound art collective Ultra-red have developed a practice of sound inquiry that brings together sound art, musique concrete, soundscape research, popular education, and community organizing. Ultra-red founding member, Dont Rhine, will conduct a four-session workshop on "listening as social practice." Students will get hands-on experience developing a question for inquiry, making digital audio recordings, digitally composing sound objects, and organizing a public listening session. All artists are welcome including artists with an interest in sound art theory and practice, social engagement and collective practice, or art activism and organizing. All artists are welcome, no prior experience required. For more information about Ultra-red go to:http://www.welcometolace.org/pages/view/ultra-r ed	Graduate
DSLR Video & Basics of Post-Production (APHM-734)	APHM-734	This workshop introduces students to the fundamentals of DSLR video production (camera operation, lighting and sound techniques) and post-production (editing, sound design and playback). It serves as an overview of basic technical skills and principles for students beginning to use video in their work.	Graduate
Independent Study (APHM-799)	APHM-799	Course available by Permission of Instructor only. Photography and Media Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Graduate
Independent Study (ATEK-199)	ATEK-199	Course available by Permission of Instructor only. Art Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent	Undergraduate

		Studies Contract.		
Independent Study (ATEK-299)	ATEK-299	Course available by Permission of Instructor only. Art Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate	
Independent Study (ATEK-399)	ATEK-399	Course available by Permission of Instructor only. Art Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate	
Algorithmic Practices I (ATEK-435)	ATEK-435	Algorithmic Practices I: Computer Media Approaches to Art and Installation; aka How to Think About Making Things and Writing Code The roots of computation and algorithm are in mathematics; computers and media technology are now in the hands of technologists whose sole purpose is commerce: it is with these tools we need to make art. Because of this situation, convincing a computer to do what you want requires thinking in ways that may seem alien to your idea of work in the arts, but in fact there are paths, methods, and approaches that are entirely friendly to open-ended artful creativity. Of crucial importance wil be working up ways to visualize a mediated installation/situation on (literally) paper so that it can be communicated to your collaborators, and then implemented in actual matter. Students will learn how a computer works, the rudiments of coding in C++ and Java using Arduino and Processing.	Undergraduate	Open to the Institute
Algorithmic Practices II (ATEK-436)	ATEK-436	Algorithmic Practices II: Computer Media Approaches to Art and Installation; aka How to Think About Making Things and Writing Code The roots of computation and algorithm are in mathematics; computers and media technology are now in the hands of technologists whose sole purpose is commerce: it is with these tools we need to make art. Because of this situation, convincing a computer to do what you want requires thinking in ways that may seem alien to your idea of work in the arts, but in fact there are paths, methods, and approaches that are entirely friendly to open-ended artful creativity. Of crucial importance wil be working up ways to visualize a mediated installation/situation on (literally) paper so that it can be communicated to your collaborators, and then implemented in actual matter. Students will learn how a computer works, the rudiments of coding in C++ and Java using Arduino and Processing.	Undergraduate	Open to the Institute
Independent Study (ATEK-499)	ATEK-499	Course available by Permission of Instructor only. Art Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Undergraduate	
Art & Technology Studio I (ATEK-510)	ATEK-510	Open to MFA1 Art and Technology students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The goal of this class is to design, construct and install, by the end of the semester, a bodily-interactive sculpture or installation using certain theoretical frameworks to be covered in class, and incorporating technologies we deem suitable for our aesthetic ends. The real goal is to lead you through a method for navigating complex and arbitrary technologies and disciplines with which you have little (or no) prior knowledge and have no plans on 'mastering', while not getting lost nor losing sight of your artistic goal. Students will be required to perform physical tasks and construction, keep a project-specific notebook (not a personal journal) and make copious sketches of ideas for communication with others. Open to the Institute.	Graduate	
Art & Technology Studio II (ATEK-511)	ATEK-511	Open to MFA1 Art and Technology students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is an interdisciplinary workshop required for Art & Technology students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.The workshop will address research, conceptualization, prototyping, new techniques, current digital technologies and collaborative production methods. Open to the Institute.	Graduate	
Conversations on Technology & Culture (ATEK-520)	ATEK-520	Open to Art and Technology or IM students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Conversations on Technology Media and Culture. In this class 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	Graduate	

		artists currently working at the intersections of art and technology. Open to the Institute.		
The Networked Studio (ATEK-530)	ATEK-530	Open to MFA1 Art and Technology students only. The etworked Studio 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.	Graduate	
Research & Practice: Seminar (ATEK-531)	ATEK-531	Research & Practice: Seminar is required of all MFA 1 Art and Technology students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This class introduces the student to an array of studio and technical practices and research strategies that will be useful throughout a professional artist's career. This class will meet weekly with an Art and Technology faculty mentor and it will include lectures, visiting artists and class discussions of concepts, processes, technologies and critical issues that arise in the development of the student's body of work and creative practice.	Graduate	
Independent Study (ATEK-599)	ATEK-599	Course available by Permission of Instructor only. Art and Technology Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Graduate	
Technology, Culture & Critique (ATEK-620)	ATEK-620	Open to MFA2 Art and Technology students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Technology, Culture and Critique is framed by an experimental, interdisciplinary and non-traditional approach to art-making while employing various combinations of digital and electronic media (sound and image), interactivity (social, relational or technical), hybridity, immersion (physical or virtual), network strategies and live performance. This approach will frame the context for the critique as we compare and contrast the 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 artist to form critical connections between their intent and the interpretations found in body of work. Technology, Culture and Critique is required of all the Art and Technology students.	Graduate	
Research Development (ATEK-630)	ATEK-630	Course open to MFA2 Art and Technology students only. Project Development is designed to allow the student concentrated studio time to continue their pursuit of advanced creative and technical practices and research in consultation with their 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.	Graduate	
Algorithmic Practices I (ATEK-635)	ATEK-635	Algorithmic Practices I: Computer Media Approaches to Art and Installation; aka How to Think About Making Things and Writing Code The roots of computation and algorithm are in mathematics; computers and media technology are now in the hands of technologists whose sole purpose is commerce: it is with these tools we need to make art. Because of this situation, convincing a computer to do what you want requires thinking in ways that may seem alien to your idea of work in the arts, but in fact there are paths, methods, and approaches that are entirely friendly to open-ended artful creativity. Of crucial importance wil be working up ways to visualize a mediated installation/situation on (literally) paper so that it can be communicated to your collaborators, and then implemented in actual matter. Students will learn how a computer works, the rudiments of coding in C++ and Java using Arduino and Processing.	Graduate	Open to the Institute; Integrated Media
Algorithmic Practices II (ATEK-636)	ATEK-636	Algorithmic Practices II: Computer Media Approaches to Art and Installation; aka How to Think About Making Things and Writing Code The roots of computation and algorithm are in mathematics; computers and media technology are now in the hands of technologists whose sole purpose is commerce: it is with these tools we need to make art. Because of this situation, convincing a computer to do what you want requires thinking in ways that may seem alien to your idea of work in the arts, but in fact there are paths, methods, and approaches that are entirely friendly to open-ended artful creativity. Of crucial importance wil be working up ways to visualize a mediated installation/situation on (literally) paper so that it can be communicated to your collaborators, and then implemented in actual matter. Students will learn how a computer works, the rudiments of coding in C++ and Java using Arduino and Processing.	Graduate	Open to the Institute; Integrated Media
Creative Research Group (ATEK-640)	ATEK-640	This is a required class for the Art and Technology MFA2 students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor The class as a group will analyze and critique	Graduate	

		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.	
Independent Study (ATEK-699)	ATEK-699	Course available by Permission of Instructor only. Art and Technology Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Graduate
Independent Study (ATEK-799)	ATEK-799	Course available by Permission of Instructor only. Art and Technology Program Independent Study. To allow students agency in developing their studio practice, an Independent Study is a semester-long agreement developed between a student and a faculty member to discuss ongoing work, a particular project, or a course of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Studies Contract.	Graduate

c ool o Critical tudies Academic e uirements

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A ro ram

eneral Critical tudies e uirements

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 m tier 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 m tier 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 (6 units) 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).*

T e Critical tudies irst ear Curriculum

In the first or second semester of the first year, all students must take Writing Arts (CCIS 110) 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. Foundation courses are CCST, CHMN, CSCM, or CSOC 110-198). 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.

T e Critical tudies Core Curriculum

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
- Science and Math

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 (or 6 units).

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Students with previous bachelors degrees and students transferring in undergraduate credits are required to complete at least 8 CalArts Critical Studies Core Curriculum units in order to obtain a BFA degree from CalArts. While all students graduating will have to meet the Core Curriculum requirement, students transferring in from outside institutions may apply transfer credits to any of the corresponding Critical Studies categories up to a maximum of 38 units. The remaining 8 units (Residency Requirement) which must be taken in Critical Studies at CalArts may fall in the following distribution:

- 8 units in any combination of Critical/Intellectual Skills, Creative Writing, Computing and Research Skills, Humanities, Cultural Studies, Social Sciences, Science/Math providing the student will have met the Core Curriculum requirement by graduation.

pper Division and pecial 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.

orei n Lan ua e Courses

Students may take or transfer foreign language credit at accredited institutions outside CalArts during their period of residence (for elective credit only).

Critical tudies inor

Students who have completed their Foundation, Writing Arts, and Core Curriculum 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.

ndependent tudies

Students who have completed their Foundation, Writing Arts, and Core Curriculum 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 m tiers; 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 tudies olicies on radin and Attendance

The School of Critical Studies adheres to the Institute policies on grading. If a student is unable to complete the requirements for any Critical Studies 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.

If a student misses more than 3 sessions of one class and does not pursue the formal Withdrawal option, a NC will be given and will appear on external records.

nstitute ide A erin s

Critical Studies also offers Upper Level and Special Topics classes which are open to MFA students throughout the Institute, and to upper level BFAs. These classes give insight into contemporary criticism and arts practice, with graduate level readings

and assignments.

A ritin ro ram

The two-year School of Critical Studies MFA Creative Writing Program offers a variety of options for study: the Creative Writing Program the choice of most students; Interschool Writing; and Integrated Media (IM). Creative Writing students may choose to complete one of four named interdisciplinary concentrations: Writing and Performativity, Documentary Poetics, Writing and Its Publics or Image and Text. Genre experimentation and an emphasis on critical contexts for creative work characterize each of these options. Students are encouraged to work closely with a mentor throughout their time in the program.

The goal of the MFA Creative Writing Program is to encourage students to find their own aesthetic, while familiarizing themselves with 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 of the work of their peers
- prepare to become practitioners in a career that may include teaching through training in critical thinking and pedagogy
- produce a thesis that accurately reflects their capacities as writers and that embodies their aesthetic stance
- become good citizens of the workshop/seminar and learn to function within a community of artists, understanding the value of that community while following their own compass as writers
- draw meaningfully from the other arts forms to inform their own writing, or to develop an interdisciplinary practice
- develop a sustainable writing dynamic as they enter a world of increasing artistic risk and diversity

The Program encourages students to employ both "creative" and "critical" modes in their practices, without seeking to draw a hard line between the two. All students attend closely to questions of form and aesthetics, as well as to the historical and critical contexts of literary work. Many classes provide a mixture of discussions and presentations on both assigned texts and student-generated work. In addition to the more traditional forms of lyric poetry, short story, essay, memoir, novel, literary 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 poetry. While not all classes are offered every year, over the 2-year program 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 students keen to develop their confidence and range as writers and to benefit from CalArts uniquely interdisciplinary and experimental atmosphere. The Program is also attractive to students who seek a critically challenging alternative to existing creative writing programs.

The requirements for being awarded a Master of Fine Arts degree in the Creative Writing Program are as follows:

1. Students must maintain two years of residence (minimum). The residence requirement may be extended for students specializing in writing for mixed media or interactive media formats depending on technical skills and in some cases for Interschool Writing students.
2. Students must complete a minimum of 38 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.
3. Students must take 2 Core MFA creative writing courses per semester.
4. Students are also free to take upper level/Special Topics Critical Studies offerings and/or institute wide electives. Students interested in earning one of our named interdisciplinary concentrations need to take at least four elective classes in their area of concentration over the course of their time in the program.
5. All 1st MFA Creative Writing students must take the course Writing Now in their fall semester. Writing Now is structured around the work of contemporary writers who will also be our visitors (one of whom will also be the Katie Jacobsen Writer in Residence). The course is team-taught by 2 members of the MFA Creative Writing faculty, and includes discussions, presentations, and workshops.

6. All 2nd year MFA Creative Writing students must take Getting It Out There: Professional Development for Writers in their fall semester. This course will overlap with the 1st year Writing Now course on the days when we host visitors.
7. In the spring semester of each year, both 1st and 2nd year students in the program must enroll in and attend Writing Now II, a one-credit course consisting of four visiting speakers.
8. The Thesis Workshop is recommended for all 2nd year students in fall semester, but not required.
9. A thesis-related independent study with their mentors is required of all students in their final semester, as is the completion of a sufficient thesis project.
10. All students who are teaching at the Institute for the first time must be concurrently enrolled in the Graduate Teaching Practicum, a course designed to support students while teaching as well as prepare them for future pedagogical opportunities. The next Graduate Teaching Practicum will be offered in Fall 2015.
11. Mentoring: Mentors and mentees meet a minimum of three times per semester for advisement and a fourth time in spring semester to conduct mid-residency and/or graduation reviews.

A ntersc ool ritin

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 m tiers are set on an individual basis or according to that school s requirements. The following list refers only to the Critical Studies component of the Interschool degree.

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

1. Maintain two years of residence (minimum). The residence requirement may be extended for students specializing in writing for mixed media or interactive media formats depending on technical skills. It may also be extended for students whose Interschool requirements exceed a two-year residence (for example, the School of Film/Video).
2. Complete the same requirements as for the MFA Writing Program, except as noted in the chart of minimum requirements given below.

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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.

A ritin ro ram inimum e uirements 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.

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Semester One
Core MFA (3)
Core MFA or Elective (3)
Writing Now (3)

Semester Two
Core MFA (3)
Core MFA (3)
Core MFA or Elective (3)
Writing Now II (1)

ear T o

Semester Three
Core MFA or Thesis Workshop (3)
Core MFA, Graduate Teaching Practicum, or Elective (3)
Getting it Out There: Professional Development for Writers (3)

Semester Four
Core MFA (3)
Core MFA or Elective (3)
Independent Study with Mentor (3)
Writing Now II (1)

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Semester One
Core MFA (3)
Writing Now (3)

Semester Two
Core MFA (3)
Core MFA or Elective (3)
Writing Now II (1)

ear T o

Semester Three
Core MFA or Thesis Workshop (3)
Core MFA, Graduate Teaching Practicum, or Elective (3)
Getting It Out There: Professional Development for Writers (3)

Semester Four
Core MFA (3)
Independent Study with Mentor (3)
Writing Now II (1)

A in Aest etics and olitics

Learnin oals or t e A ro ram in Aest etics and olitics

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

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

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

The MA is a one-year, full-time 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.

A Aest etics and olitics Curriculum credits re uired or t e completion o t e de ree

- CMAP 522 Contemporary Political Thought 3 credits
- CMAP 521 Contemporary Aesthetic Theory 3 credits
- CMAP 624 Thesis Workshop and Thesis 3 credits
- CMAP 523 Critical Discourse in the Arts and the Media 6 credits

The remaining 15 credits are completed with Elective Courses chosen from the list below:

- CMAP561 Aesthetics and Politics in China
- CMAP553 Borges and the Political
- CMAP587 Classical Film Theory
- CMAP501 Deleuze & Guattari: Chaos, Event, Future(s)
- CMAP542 Film, Video, & Television in Latin America
- CMAP511 Interrogating the Image
- CMAP546 Parallel Worlds
- CMAP566 Queer Representability
- CMAP577 Selfish Genes, Altruistic Groups
- CMAP535 The Making of Everyday Life
- CMAP547 Arendt in America
- CMAP509 Art, Critique, Power
- CMAP520 Narrative Care
- CMAP505 The Art of War
- CMAP536 The Philosophy of Vision and Visuality
- CMAP515 From Sublime to Ridiculous
- CMAP520 Art & Soul of Social Change

- CMAP588 Contemporary Film Theory
- CMAP557 Geographies of Violence

Critical Discourse in t e Arts and t e edia

Students will attend monthly lectures by prominent creative and critical practitioners as part of this year-long course. While the course will be taught at CalArts, the lectures will take place at the West Hollywood Public Library.

T esis

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, students may be allowed to experiment with this form, but in this case the thesis will need to develop a rationale for such experimentation.

The thesis is due by the first week of September 2015 for students who start the program Fall 2014. Students work on the thesis during the Summer and can extend thesis work until the end of the Spring 2016 semester. Students who do not complete their theses by May 2016 will no longer be eligible to graduate and will have to re-apply to the Aesthetics and Politics program should they want to pursue the MA degree again.

If a student does not complete the required coursework within the academic year of his/her enrollment, he/she will need to enroll the following year to complete the remaining courses on a fee-per-credit basis. If the thesis is also outstanding, the thesis policy stated above will also apply.

Course Catalog

Title	Course Name	Description	Academic Level	Course Types
Critical Writing and the Arts (CCIS-110)	CCIS-110	Critical Writing and the Arts: Technology/Capital Identity in Art and Everyday Life. Open to BFA1 students only, by Permission of Instructor only. 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 metiers 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 (9:00-11:00).	Undergraduate	Critical/Intell. Skills
Feminism and Popular Culture (CCIS-120)	CCIS-120	Our modern notions of feminism and mass popular culture are ideas that were born around the same time in Enlightenment Europe and have grown up alongside each other, often in tension and opposition, ever since. Their pairing can be thought of as the plot to a generic teen comedy about the unlikely friendship forced between the bookish, serious editor of the school paper and the pretty, gossipy homecoming queen-archetypes whose ubiquity in cultural representation themselves point to the perceived antagonism between feminism and popular culture, politics and pleasure. These types, and the cultural ideas they are based on, belie the complex political realities and intersections of class, race, and sexuality that shape gender identity in the early 21st century. Or more simply put: as the teen movie genre is repeatedly telling us, there is more than meets the eye to each of these girl stereotypes. Looking at examples from popular music, television, film, and YA literature, our class will examine the ways that feminism has been represented in popular culture and the various ways that feminist thinkers have understood and responded to popular culture, in order to produce a deeper understanding of both terms. Finally, we will consider the possibilities (and limitations?) of our current cultural moment where celebrities such as Beyonce and Lena Dunham are claiming a place for feminism within popular culture and vice versa. Along with introducing students to the most exciting voices in feminist thought and experiencing together the guilty pleasure of listening to pop divas, watching chick flicks, and reading "trashy" literature together, this class is above all designed to help students gain the critical thinking and writing skills necessary to excel in upper-level Critical Studies coursework. There will be a strong emphasis on writing, revision, and peer review as students complete short weekly writing assignments, a final research paper, and a short in-class oral presentation.	Undergraduate	Critical/Intell. Skills
Research Studio (CCOM-214)	CCOM-214	Research Studio. 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.	Undergraduate	Computing & Research

Research Studio (CCOM-514)	CCOM-514	Research Studio. 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.	Graduate	Open to the Institute
Hip Hop Poetics Workshop (CCRW-211)	CCRW-211	Break: A Hip Hop Poetics Workshop. In this course, students will write poetry influenced by hip hop. But we'll look beyond just writing a capella rap verses (though well-crafted 16s are certainly welcome). Our discussions and research will guide us toward expanding our notions of what a hip hop poem can be. This may include everything from audio collages based on sampled vocals to design heavy texts that synthesize wildstyles to improvisational procedures, and on and on and on. Then, we'll apply these possibilities to generate new works in text and performance, audio and visual.	Undergraduate	Creative/Critical Writing
Intro to Creative Writing (CCRW-212)	CCRW-212	Introduction to Creative Writing. 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.	Undergraduate	Creative/Critical Writing
Adventures in Form and Chaos (CCRW-214)	CCRW-214	Adventures in Form and Chaos: A Poetry Writing Class. This course is designed both for students who have taken previous poetry writing classes and those who have not. It approaches the writing of poems through an examination of the ways in which some recent North American poets have renovated inherited poetic forms and invented new forms along with new durational, restraint-based, improvisational and performative practices. In their foregrounding of time and materiality, the forms and practices re-imagined or created by these poets have tended to be particularly open to the incorporation of chance elements. Students will be given regular poetry writing assignments based on our readings. Class sessions will be divided between discussions of our readings and peer review of student work. In our discussions of readings we will look closely at the methods and forms used in making the poems we are examining and at the ideas these forms and methods perform or suggest. Students will also be asked to regularly find connections between the methods and contexts of the work we read for class and work from their different me?tiers. We will think especially about how notions of form in general, and methods of formal constraint in particular, translate across art mediums. To help model the making of these connections in our first few class sessions we will talk about links between some of the poets on the syllabus and the work of musicians and visual artists, film makers and performers well known to students in the Institute. Especially important will be the work of John Cage. Poets whose work we may look at closely include John Ashbery, Noelle Kocot, Ted Berrigan, Alice Notely, Catherine Wagner, Chelsey Minnis, Leslie Scalapino, Barbara Guest, Fred Moten and CAConrad. Students will be given specific poetry writing assignments throughout the course. If students find working in a particular mode they have invented for one of the assignments especially productive, they may, with instructor approval, substitute continued work in that mode for one or two or even more of the last four assignments. A final portfolio of revised work is due at the end of the course.	Undergraduate	Creative/Critical Writing
Introduction to Fiction (CCRW-222)	CCRW-222	Creative Writing Workshop: Introduction to Fiction. 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.	Undergraduate	Creative/Critical Writing

Impossible Stage Directions (CCRW-310)	CCRW-310	Impossible Stage Directions: Dramatic Writing Approaches for a Broader Literary Practice. Instructor: Henry Hoke. This workshop introduces and explores playwriting and screenwriting forms, tools and techniques, considers the industry that surrounds them and the possibilities for their application in a broader literary practice: in poetry, fiction, and especially contemporary hybrid work. We will discover the echoes and effects of the relationship between theater and poetry (since their inception) and prose and movies (for a century), and the adaptation, ekphrasis, and cannibalism that can bridge all of these mediums, by reading and viewing contemporary plays and films. How can a theater-going, cinema and TV-consuming culture of writers create alongside these forms (and work through them)? Weekly exercises and collaborations will be introduced to not only generate new work from students but also help them warp and reconsider their larger works in progress. This is certainly a workshop that allows for the creation of theatrical and cinematic scripts for production, but it also values their presence on the page itself, in a larger literary context, and encourages their transposition and transformation into hybrid work or work that is strictly poetic or prosaic.	Undergraduate	Creative/Critical Writing
Graphic Texts (CCRW-325)	CCRW-325	Graphic Texts: Looking at Text and Image Combined. If every picture tells a story, and if all writing is visual, what kinds of truth can we conjure when we combine images with text and when we blur distinctions? This class will study various kinds of graphic texts in which visual design and illustration do as much work to perform narrative as does the language. This semester will focus on personal narratives, memoir, and documentary works that look beyond traditional text on the page formats and emphasize visual aspects of literary creation. For example, mediums will include: comics and graphic novels, digital literature, asemic writing, graphic design, maps, collage, photo-texts, and more. Together, we will look at modes of reading interactive image/word meaning-systems, do creative writing exercises, critically look at concepts and methodologies, and puzzle-over creative and theoretical works.	Undergraduate	Creative/Critical Writing
Eco Writing (CCRW-336)	CCRW-336	Eco Writing: Green is the New Red. This creative writing course is built on the conception that writing is a form of action. An overview of the environmental movement, its philosophical positions such as Deep Ecology, Ecofeminism, Social Ecology and Eco-Marxism, Environmental Apocalypticism, and Gaia, will be explored through literature and corresponding ecocriticism. We will begin our study with early twentieth century ideal 'pastoral' ecology and old wilderness writing, moving on to the contemporary complex postmodern, or postcolonial spectrum of eco literature, as well as contemporary works of eco art. Special emphasis will be paid to hybridity and the cross culturation of cyborgs, queer and feral animals. Through immersion in these works, we will become more effective advocates in the genres of writing prominent in the American nature writing tradition and beyond: the ramble, poetry, manifesto, lyrics, fiction and the contemporary "eco art" proposal. Student work will be reviewed in peer groups, and culminate in final short in-class presentations. Field trips and guest lectures will include local artists, musicians and writers. In the words of Henry David Thoreau, "Let your life be a counter friction to stop the machine."	Undergraduate	Creative/Critical Writing
Fabulous Writing (CCRW-345)	CCRW-345	Fabulous Writing: Fusions of the Everyday, Fantastic, Mythical, and Nightmarish. Open to BFA-2, BFA-3, and BFA-4 students only. The Fantastic, best understood not as a genre, but as a modality and aesthetic sensibility, opens up a space outside cultural order in which classical unities of space, time and character are threatened with dissolution. Far from fulfilling desire, these spaces perpetuate desire. Fabulous Writing: Fusions of the Everyday, Fantastic, Mythical, and Nightmarish will look at works that fuse the everyday, fantastic, mythical, and nightmarish, and elicit new works that are creative, critical, interdisciplinary, and / or collaborative. Exposure to and experiments with the Fantastic can stretch an artist's practice and open it up to inspiration outside of the empirical. From medieval manuscripts to folk tales, horror stories to the occult, and bestiaries to fantastical new narratives, the course will consider aesthetic questions within the face of phenomena that escape rational explanation.	Undergraduate	Creative/Critical Writing
Sent Us of the Air (CCRW-350)	CCRW-350	"Sent Us of the Air": A Poetry Writing Class. This poetry writing class explores the connection between feeling and artistic inspiration and complicates the often prevalent understanding of expression in poetry as self-expression. The course will return continuously to our evolving understandings of what can be meant by inspiration and expression. Special importance will be given in the course to phenomenological thought which links expression and inspiration to embodiment and perception. We will also use select readings in poetry and theory/philosophy to investigate different conceptions of feelings, moods, and affects	Undergraduate	Creative/Critical Writing

		and how they are embodied and articulated. Attention will also be given to the political implications of the different understandings of expression, inspiration, embodiment and affect explored in the course.		
Graduate Poetry Writing (CCRW-404)	CCRW-404	Graduate Poetry Writing: Adventures in Necrosociality. This course is open to BFA-4s only by permission of instructor space permitting. This poetry writing workshop is interested in the relational spaces made by poems-in the places we go to when we read and write poetry. Why do we wish to keep building these spaces and returning to them, as we do each time we write and read? We will be asking what these spaces are, how they are made, invested with life, and kept alive. Readings and writing prompts will help us explore this ambiguous terrain that can be seen, in the words of the poet Peter Gizzi, as "100% real and 100% imaginary." Primary importance in this poetry writing class will be given to the sharing and critique of student work, with special attention paid to how each student's work addresses issues of literary sociality. Also of importance to our discussions will be the intimacy and the distance of the relations we make in such spaces and how the space of poems manages to be simultaneously social and solitary. The course is also interested in the role of death in all this, in how poems make it possible to live, as Walt Whitman and so many other poets have emphasized, a distant and yet intimate companionship with the dead and the living. Of special concern will be the relevance of literary "necrosociality" for anarchistic conceptions of the self, of autonomy and community. Some of the poets we will read may include Alice Notley, John Ashbery, Jack Spicer, Dorothea Lasky, Chelsey Minnis, Dolores Dorantes, Catherine Wagner, Fred Moten, Peter Gizzi, Joanne Kyger, Emily Dickinson, Frank Sherlock, Eileen Myles, and Hoa Nguyen. Writing assignments will be tied tightly or loosely to our readings depending on the writing needs of its individual participants.	Undergraduate	Creative/Critical Writing
Writing Los Angeles (CCRW-405)	CCRW-405	Writing Los Angeles: The City as State of Being and State of Mind. Open to BFA-3 and BFA-4 students only. In this class, we will look at Los Angeles through the lens of its literature, and from there, learn to think about, and write about, the city in different ways. To do this, we will need to develop a critical sensibility, and apply it to the way we read and also to the way we write. We will look at texts in multiple genres - poetry, fiction, and nonfiction - to think about the issue of a Los Angeles voice. Then we will apply that notion of place and voice to our own writing, which we will workshop as part of the class. Traditionally, literature has engaged both the myth and the reality of Southern California, a landscape so misunderstood that it is often hard to see. The enormous village, Lotusland, the voluptuous allure of Hollywood, the sunshine-noir dialectic - all have been popular ways of thinking about the city, but what do they really tell us about the place in which we live? Writing is a vehicle both for the construction and the undermining of such mythologies, a medium in which we can invent or reflect the world. Indeed, in recent years, the aesthetic of the city's literature has shifted, moving away from large-scale tropes to zero in on what D.J. Waldie calls our "sacred ordinariness."	Undergraduate	Creative/Critical Writing
Interface Culture (CCRW-418)	CCRW-418	Interface Culture: Experimental Narrative in a Multimedia Age. Open to BFA-3 and BFA-4 students only. 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 experimental 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), interactive music videos, potential and emergent narratives, and social media. 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.	Undergraduate	Creative/Critical Writing
Science Fiction (CCRW-425)	CCRW-425	Science Fiction & Modern Fantastic. Open to BFA-3 and BFA-4 students only. This creative writing class focuses on contemporary cross-genre works of science fiction, horror and fantasy. Students are introduced to genre works, ranging from turn of the century horror to contemporary fabulists and fantasists, and to the present practices of the "new weird," "slipstream" and "bizarro" fiction. Short writing projects are peer reviewed in a workshop format. Students may write works in the	Undergraduate	Creative/Critical Writing

		genre of their choice: fiction, poetry, screenplay. Sub-genres include ghosts and hallucinations, early weird writing, the fantastic, fairy tales, the uncanny, new wave speculative science fiction, body horror, post-humanism and post-Anthropocene fiction. Students are introduced to key critical perspectives on the literature of science fiction and fantastic. Guest lecturers include local authors, filmmakers and artists.		
art | writing (CCRW-440)	CCRW-440	art | writing. Open to BFA-4 students only. Writing is an art, right? So is writing about art writing or art? What about writing about art writing? Here we examine the relationship between writing and art from multiple perspectives - pragmatic, allegorical, critical and conceptual. The art review is one building block, in which there is a long tradition of literary writers not necessarily trained in art history using their capacities for some bread and butter. Ekphrasis, writing about art in a way that is allusive and not referential, is an ancient but also modern way to approach the question of translation from art to writing. We look at catalog essays as well; unlike the directives of the review, the essay may address the work more obliquely. Finally we examine artists as writers, particularly those instances in which a text stands in for a work of art, enacts or instigates or is the work of art; when are artists writers and writers artists?	Undergraduate	Creative/Critical Writing
Memory, Media & the City (CCRW-444)	CCRW-444	Memory, Media, and the City. 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.	Undergraduate	Creative/Critical Writing
Tiny Press Practices (CCRW-452)	CCRW-452	Literary Citizenship: Tiny Press Practices. Open to BFA-4 students by permission of instructor only. This course is a hands-on exploration of contemporary autonomous small- and micro-press 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 be selected from a broad range of active small and tiny presses. In addition to reading, writing exercises, and class discussions, this course will support students in developing hands-on home-made book-making skills. 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.	Undergraduate	Creative/Critical Writing
Hybrid Writing (CCRW-455)	CCRW-455	Hybrid Writing. This course is specifically focused two things: the essay, as a genre, as a vehicle for instruction, an art form, as a noun and even as a verb, and on hybridity, as a scientific term, as high concept, a methodology and as a post-colonial state of being. What are the qualities of each of these things, and what do they combine to make of writing? Are hybrid texts those that exhibit, for example, the features and functions of poetry, fiction or journalism at once? What then, is 'cross-genre' writing? From this questioning we proceed into the realm of critical inquiry, creative expression and the enduring debates about what to even call writing that fuses research, lyricism, speculation, the political, personal, global, multiple registers, sources and more into a single text, as practiced by people who could be any combination of artist, poet, academic, performer, subversive or self-taught interloper. Throughout the semester, we will probe the terrain of category, craft and function of the essay culturally and historically, through close readings of various nonfiction works modified by terms like lyric, fabulist, mytho-, speculative and others that trouble lines of demarcation; write, share and discuss both single-focus and multifarious texts to get closer to our own impulses, expectations and responses to works that are decidedly non-fiction but don't stint on style or play, mask doubt, (lack of) authority or intention.	Undergraduate	Creative/Critical Writing
Conjurations (CCRW-459)	CCRW-459	Conjurations: A Lab for New Writing. Open to BFA-4 students by permission of instructor only. In her manifesto, sci-fi writer Nicola Griffith asserts, "When I write, dear reader, I don't want to build a careful tale for you to discuss with a smile in a sunny place, I want to own you." Such boldness doesn't come from the	Undergraduate	Creative/Critical Writing

		standards of creative process alone, but emerges from devising methods for manipulating grammar, syntax, vocabulary, form and structure that can at once shape the content and make an established genre do one's bidding, or transform it to something delightfully bent and unrecognizable. Appropriating the science lab, this course is designed as a space for innovating methodologies to conjure new types of writing, projects and too nascent for intense critique sessions. We will investigate literary effects and how they perform within the three-way relationship between writer, text and reader, using resources vast and recombinant, spanning a wide variety of eras, cultures, texts and approaches, neurological research, works from other metiers and from students' own personal archives. Everyone in the lab will participate in developing procedures and constraints for themselves and their peers, test new tools and techniques in lab, and document and present 'findings' throughout the semester that detail discoveries, trials, difficulties and happy accidents. Mid-semester on, we will immerse in the concept of "the changing same," deepening writing practice and choice-making through repetition and accretion, re-visitation and revision of previous and in-class writing. In the process, old habits morph, boundaries shift, and repertoires expand. Of course, these experiments may fail beautifully, but that is part of the point.		
Subject, Form & Nonfiction (CCRW-461)	CCRW-461	Subject,Form, & Nonfiction. Open to BFA-4 students by permission of instructor only. This workshop investigates what occurs 'under the sign' of non-fiction: autobiography, memoir, lyric essay and biography. We will focus on the selection of subject, from personal experiences and life stories to cultural phenomenon, philosophical musings and histories of objects and substances. Through reading and discussion, we will zero in on the traditions and innovations with form various authors employ to bring their books about. In addition to giving detailed attention to required texts, we will also peruse selected blogs, online journals, magazine columns, and more. To understand the ways in which writing about oneself and writing about the world can collide and collude, students will present, discuss and revise their own writing in concert with assigned reading, as well as generate sketches and schemes for future works.	Undergraduate	Creative/Critical Writing
Writing Los Angeles (CCRW-505)	CCRW-505	Writing Los Angeles: The City as State of Being and State of Mind. In this class, we will look at Los Angeles through the lens of its literature, and from there, learn to think about, and write about, the city in different ways. To do this, we will need to develop a critical sensibility, and apply it to the way we read and also to the way we write. We will look at texts in multiple genres - poetry, fiction, and nonfiction - to think about the issue of a Los Angeles voice. Then we will apply that notion of place and voice to our own writing, which we will workshop as part of the class. Traditionally, literature has engaged both the myth and the reality of Southern California, a landscape so misunderstood that it is often hard to see. The enormous village, Lotusland, the voluptuous allure of Hollywood, the sunshine-noir dialectic - all have been popular ways of thinking about the city, but what do they really tell us about the place in which we live? Writing is a vehicle both for the construction and the undermining of such mythologies, a medium in which we can invent or reflect the world. Indeed, in recent years, the aesthetic of the city's literature has shifted, moving away from large-scale tropes to zero in on what D.J. Waldie calls our "sacred ordinariness."	Graduate	Open to the Institute
Interface Culture (CCRW-518)	CCRW-518	Interface Culture: Experimental Narrative in a Multimedia Age. 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 experimental 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), interactive music videos, potential and emergent narratives, and social media. 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.	Graduate	Open to the Institute
Science Fiction (CCRW-525)	CCRW-525	Science Fiction & Modern Fantastic. This creative writing class focuses on contemporary cross-genre works of science fiction, horror and fantasy. Students are introduced to genre works, ranging from turn of the century horror to contemporary fabulists and fantasists, and to the present practices of the "new	Graduate	Open to the Institute

		weird," "slipstream" and "bizarro" fiction. Short writing projects are peer reviewed in a workshop format. Students may write works in the genre of their choice: fiction, poetry, screenplay. Sub-genres include ghosts and hallucinations, early weird writing, the fantastic, fairy tales, the uncanny, new wave speculative science fiction, body horror, post-humanism and post-Anthropocene fiction. Students are introduced to key critical perspectives on the literature of science fiction and fantastic. Guest lecturers include local authors, filmmakers and artists.		
Graphic Texts (CCRW-535)	CCRW-535	Graphic Texts: Looking at Text and Image Combined. If every picture tells a story, and if all writing is visual, what kinds of truth can we conjure when we combine images with text and when we blur distinctions? This class will study various kinds of graphic texts in which visual design and illustration do as much work to perform narrative as does the language. This semester will focus on personal narratives, memoir, and documentary works that look beyond traditional text on the page formats and emphasize visual aspects of literary creation. For example, mediums will include: comics and graphic novels, digital literature, asemic writing, graphic design, maps, collage, photo-texts, and more. Together, we will look at modes of reading interactive image/word meaning-systems, do creative writing exercises, critically look at concepts and methodologies, and puzzle-over creative and theoretical works.	Graduate	Open to the Institute
Eco Writing (CCRW-536)	CCRW-536	Eco Writing: Green is the New Red. This creative writing course is built on the conception that writing is a form of action. An overview of the environmental movement, its philosophical positions such as Deep Ecology, Ecofeminism, Social Ecology and Eco-Marxism, Environmental Apocalypticism, and Gaia, will be explored through literature and corresponding ecocriticism. We will begin our study with early twentieth century ideal 'pastoral' ecology and old wilderness writing, moving on to the contemporary complex postmodern, or postcolonial spectrum of eco literature, as well as contemporary works of eco art. Special emphasis will be paid to hybridity and the cross culturation of cyborgs, queer and feral animals. Through immersion in these works, we will become more effective advocates in the genres of writing prominent in the American nature writing tradition and beyond: the ramble, poetry, manifesto, lyrics, fiction and the contemporary "eco art" proposal. Student work will be reviewed in peer groups, and culminate in final short in-class presentations. Field trips and guest lectures will include local artists, musicians and writers. In the words of Henry David Thoreau, "Let your life be a counter friction to stop the machine."	Graduate	Open to the Institute
Memory, Media & the City (CCRW-544)	CCRW-544	Memory, Media, and the City. 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.	Graduate	Open to the Institute
Fabulous Writing (CCRW-545)	CCRW-545	Fabulous Writing: Fusions of the Everyday, Fantastic, Mythical, and Nightmarish. The Fantastic, best understood not as a genre, but as a modality and aesthetic sensibility, opens up a space outside cultural order in which classical unities of space, time and character are threatened with dissolution. Far from fulfilling desire, these spaces perpetuate desire. Fabulous Writing: Fusions of the Everyday, Fantastic, Mythical, and Nightmarish will look at works that fuse the everyday, fantastic, mythical, and nightmarish, and elicit new works that are creative, critical, interdisciplinary, and / or collaborative. Exposure to and experiments with the Fantastic can stretch an artist's practice and open it up to inspiration outside of the empirical. From medieval manuscripts to folk tales, horror stories to the occult, and bestiaries to fantastical new narratives, the course will consider aesthetic questions within the face of phenomena that escape rational explanation.	Graduate	Open to the Institute
Fundamental Eng for Artists (CCSE-001)	CCSE-001	Fundamental English for Artists 1. Permission of instructor required. Must also take CCIS-110. This is an intensive reading comprehension and writing course desinged for intermediate English language learneres to deepen command of English grammar and syntax while learning basic conventions of American critical snd professional writing. The content of the course will focus on the connection between word and image - between seeing and writing - with an emphasis on description, narration, and perspective. The course will involve weekly reading and writing assignments, in-class presentations, and grammar review work. In connection with course written assignments, students are required to attend a minimum of one tutoring session per week in the Writing Center. The course will count toward Critical	Undergraduate	Critical Studies Elective

		Studies elective units for graduation.		
Fundamental Eng for Artists (CCSE-002)	CCSE-002	Fundamental English for Artists 2. This course is permission of instructor only. Though at CalArts artists work in a range of creative mediums, we all rely upon language to communicate within and among our artistic communities. This class is designed to prepare advanced intermediate English language learner students to participate fully in the linguistic community of their metiers and to meet the professional writing demands of artists in their field. The content of the course will focus on the connection between written communication and other forms of expression-visual, performative, musical-as students gain practice writing about and describing the modes of expression, cultural context, and meaning of various artistic works. There will be weekly reading and writing assignments and in-class presentations, with a focus on clear communication and the conventions of Standard Written English. This will not be a grammar instruction course, however, Fundamentals 1 is more appropriate for those in need of a grammar primer-instead this class will focus on revising work and improving English communication through developing an awareness of their own individual error patterns. The central class assignments with be longer-form critical writing assignments commonly found in an interdisciplinary arts and humanities academic environment (essays, artist statements, grant applications, etc.). In connection to the completion of these assignments, students will be required to attend a minimum one tutoring session per week in the Writing Center. The course will count toward overall Critical Studies units for graduation.	Undergraduate	Critical Studies Elective
English for Artists (CCSE-003)	CCSE-003	Course available by Permission of Instructor only. English for Artists. 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.	Undergraduate	Critical Studies Elective
Expressive Writing for Artists (CCSE-004)	CCSE-004	Expressive Writing for English Language Learners. Open by permission of instructor only. Although visual and performing artists have ample opportunity to express themselves through their primary craft, writing for creative experession can supplement an artist's creative life by generating and processing creative thoughts, and by documenting the creative process. In this class English language learners will explore writing not in terms of rules and academic discipline, but as a generative creative space that will help round out the expressive life of the artist. We will read creative and process works by artists, and each student will keep a rather extensive journal of a current visual or performing art project or projects. The journal will contain both process documentation and prompted creative writing pieces and will ideally serve as a creative companion piece to the artist's metier work. The final project will be a presentation/reading of the term's cumulated creative work - both visual and written - followed by peer feedback and discussion.	Undergraduate	Critical Studies Elective
Supplemental English for CWA (CCSE-005)	CCSE-005	Supplemental English for Critical Writing and the Arts. Permission of instructor required. 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.	Undergraduate	Critical Studies Elective
Fundamental Eng for Artists (CCSE-051)	CCSE-051	Fundamental English for Artists 1. Permission of instructor required. This is an intensive reading comprehension and writing course desinged for intermediate English language learneres to deepen command of English grammar and syntax while learning basic conventions of American critical snd professional writing. The content of the course will focus on the connection between word and image - between seeing and writing - with an emphasis on description, narration, and perspective. The course will involve weekly reading and writing assignments, in-class presentations, and grammar review work. In connection with course written assignments, students are required to attend a minimum of one	Graduate	Critical Studies Elective

		tutoring session per week in the Writing Center. The course will count toward Critical Studies elective units for graduation.		
Fundamental Eng for Artists (CCSE-052)	CCSE-052	Fundamental English for Artists 2. This course is permission of instructor only. Though at CalArts artists work in a range of creative mediums, we all rely upon language to communicate within and among our artistic communities. This class is designed to prepare advanced intermediate English language learner students to participate fully in the linguistic community of their metiers and to meet the professional writing demands of artists in their field. The content of the course will focus on the connection between written communication and other forms of expression-visual, performative, musical-as students gain practice writing about and describing the modes of expression, cultural context, and meaning of various artistic works. There will be weekly reading and writing assignments and in-class presentations, with a focus on clear communication and the conventions of Standard Written English. This will not be a grammar instruction course, however, Fundamentals 1 is more appropriate for those in need of a grammar primer-instead this class will focus on revising work and improving English communication through developing an awareness of their own individual error patterns. The central class assignments with be longer-form critical writing assignments commonly found in an interdisciplinary arts and humanities academic environment (essays, artist statements, grant applications, etc.). In connection to the completion of these assignments, students will be required to attend a minimum one tutoring session per week in the Writing Center. The course will count toward overall Critical Studies units for graduation.	Graduate	Critical Studies Elective
English for Artists (CCSE-053)	CCSE-053	English for Artists. Permission of instructor required. 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.	Graduate	Critical Studies Elective
Expressive Writing for Artists (CCSE-054)	CCSE-054	Expressive Writing for Artists. Permission of instructor required. Although visual and performing artists have ample opportunity to express themselves through their primary craft, writing for creative experession can supplement an artist's creative life by generating and processing creative thoughts, and by documenting the creative process. In this class English language learners will explore writing not in terms of rules and academic discipline, but as a generative creative space that will help round out the expressive life of the artist. We will read creative and process works by artists, and each student will keep a rather extensive journal of a current visual or performing art project or projects. The journal will contain both process documentation and prompted creative writing pieces and will ideally serve as a creative companion piece to the artist's metier work. The final project will be a presentation/reading of the term's cumulated creative work - both visual and written - followed by peer feedback and discussion.	Graduate	Critical Studies Elective
English for Designers (CCSE-070)	CCSE-070	English for Designers. This is an English language class intended to build the verbal and written skills that designers need to effectively communicate their ideas in English. This is a mixed-level English Language class that will allow each student to improve English fluency regardless of their beginning skill level. The content of the course will explore the connection between linguistic communication and visual expression-allowing students to practice writing about and describing visual "texts" while also investigating the role cultural context plays in the process of visual decoding and interpretation. There will be weekly reading and written assignments, as well as the expectation for weekly in-class oral participation, and an independent research project and in-class presentation. The primary focus of the class will be the development of clear written and oral communication and the conventions of Standard Written English and conventions of American professional and academic writing. In connection to the completion of these assignments, students will be required to attend a minimum one tutoring session per week in the Writing Center.	Undergraduate	Critical Studies Elective
Feminism and Popular Culture (CCST-120)	CCST-120	Our modern notions of feminism and mass popular culture are ideas that were born around the same time in Enlightenment Europe and have grown up alongside each other, often in tension and opposition, ever since. Their pairing can be thought of as the plot to a generic teen comedy about the unlikely friendship	Undergraduate	Cultural Studies

		forced between the bookish, serious editor of the school paper and the pretty, gossipy homecoming queen-archetypes whose ubiquity in cultural representation themselves point to the perceived antagonism between feminism and popular culture, politics and pleasure. These types, and the cultural ideas they are based on, belie the complex political realities and intersections of class, race, and sexuality that shape gender identity in the early 21st century. Or more simply put: as the teen movie genre is repeatedly telling us, there is more than meets the eye to each of these girl stereotypes. Looking at examples from popular music, television, film, and YA literature, our class will examine the ways that feminism has been represented in popular culture and the various ways that feminist thinkers have understood and responded to popular culture, in order to produce a deeper understanding of both terms. Finally, we will consider the possibilities (and limitations?) of our current cultural moment where celebrities such as Beyonce and Lena Dunham are claiming a place for feminism within popular culture and vice versa. Along with introducing students to the most exciting voices in feminist thought and experiencing together the guilty pleasure of listening to pop divas, watching chick flicks, and reading "trashy" literature together, this class is above all designed to help students gain the critical thinking and writing skills necessary to excel in upper-level Critical Studies coursework. There will be a strong emphasis on writing, revision, and peer review as students complete short weekly writing assignments, a final research paper, and a short in-class oral presentation.		
Sacred & Secular Art (CCST-151)	CCST-151	Sacred & Secular Art of South Asia. Open to BFA-1 students only by permission of instructor. The Indian sub-continent is the source for multi-cultural civilizations that have lasted and evolved for several thousand years. This course attempts to introduce the full range of artistic production in India in relation to the multiple strands of Hindu, Buddhist, Jain, Sikh, Islamic, colonial and post-colonial traditions that have made its art and architecture so rich, complex and diverse. 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 religion and its relationship to the 'gaze.' We will examine the meaning of the word 'art' in the South Asian cultural milieu, the relationship between art and the subcontinent's religious and secular traditions, the status of artists and the impact of trade and travel on artistic development and cross cultural exchange. Lectures and readings provide a contextual framework for understanding the material. 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.	Undergraduate	CriticalStudiesFoundation; Cultural Studies
Music/Culture/Politics Latin America (CCST-153)	CCST-153	Music, Culture and Politics in Latin America. Open to BFA-1 students only by permission of instructor. This course will examine a variety of musical styles from Latin America, and at the same time analyze the political and historical context in which the music developed. The focus will be on the music of Jamaica, Cuba, Mexico and Brazil, including ska, reggae, son, salsa, norteo, samba, bossa nova, reggeaton, nor-tec, electronica, dubstep, and rock en espaol. In terms of the objectives of the course, the focus will be to intertwine the artistic and the political currents of Latin America in order to explore the ways in which historical events-such as slavery, the shift to the city, and political upheavals-have affected music, and how music in turn has affected political and social events. Second, what are the various differences in Latin America in terms of ethnicity, race and historical dynamics, and how can a more nuanced sense of the highly varied cultural aesthetics of the region be developed. Finally, how have the effects of globalization and the increasing speed of technology impacted the music of the region, and how does syncretism take place, within each country as well as regionally, and with the world at large. * This course fulfills Foundation and Cultural Studies credit.	Undergraduate	CriticalStudiesFoundation; Cultural Studies
European Studies (CCST-158)	CCST-158	European Studies: Monsters, Madmen and the Double. Open to BFA-1 students only by permission of instructor. 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. * This course fulfills Foundation and Cultural Studies credit.	Undergraduate	CriticalStudiesFoundation; Cultural Studies
Imaging Culture (CCST-242S)	CCST-242S	Imaging Culture: Representation and Visual Anthropology. As the discipline originally chartered to classify 'races of man,' images and their interpretation have long been important components of	Undergraduate	Cultural Studies

		anthropology. From early anthropometrics and photographic recordings of rituals and daily practices, to ethnographic film and multimedia works, anthropologists have integrated visuals in a range of forms and uses that closely parallel technological developments in imaging. This extensive integration, however, has been accompanied by a conflicting set of positions regarding visuals and their relationship to methodology, representation, and interpretation. This course explores issues of debate that visuals stimulate in ethnographic projects as well as the methods used to produce them. It takes a survey approach to anthropological visuals, with an emphasis on works that have shifted the perspective of how images and their production impact relationships among subjects, between subjects and ethnographers, between ethnographers and their work, and between these works and their audiences. In addition to films and readings, students will participate in a series of visual exercises that will enable them to engage with the issues of representation considered in the course.		
Everyday Life 20th Cent Europe (CCST-252)	CCST-252	Everyday Life in 20th Century Europe. 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.	Undergraduate	Cultural Studies
Art of the Invisible (CCST-258)	CCST-258	Art of the Invisible: Experiments in Radio Production and Podcasting. 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.	Undergraduate	Cultural Studies
Xicana Feminisms (CCST-261)	CCST-261	Xicana Feminisms: Survey Course on Theoretical Writings and Creative Practice. Through the assigned readings and cultural texts students will consider the role culture, history, and memory have in the formation of a Xicana / Chicana identity in the United States. Students will understand how activism, creativity and academic articulations on feminism informed how women of Mexican descent saw themselves in relation to the Chicano Movement and the U.S. Feminist Movement. 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 a womynist centered movement. Students will read first-person narratives published in essays, memoirs, as well as other creative texts, films, and canonical essays on the subject to better understand socio-economic, cultural and political conditions impacting Xicanas / Chicanas. 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 Xicananisma / Chicanisma within the United States.	Undergraduate	Cultural Studies
Theater of the Oppressed (CCST-310)	CCST-310	Theater of the Oppressed: The Aesthetic Language of Augusto Boal. Open to BFA-2, BFA-3, and BFA-4 students only. 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,	Undergraduate	Cultural Studies

		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.		
The End (CCST-350)	CCST-350	The End: Cross Cultural Look at Death. 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.	Undergraduate	Cultural Studies
Buying and Selling of L.A. (CCST-351)	CCST-351	Buying and Selling of L.A. 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.	Undergraduate	Cultural Studies
History of Simulation (CCST-354)	CCST-354	History of Simulation and Interactive Media. 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.	Undergraduate	Cultural Studies
Unbuilt and Farout (CCST-355)	CCST-355	Unbuilt and Farout: Collaborative Design Practices and Expanded Architecture 1945-Present. This class will look at a broad range of design groups and architecture collaboratives working since the end of the Second World War. We will consider unbuilt yet rigorously designed architecture and pay particular attention to practitioners who seek to expand architectural practice beyond a purely functional or visual form. The role of digital technology, especially the networks of communication available through the internet, will be examined in contemporary architectural practices. Particular focus will be given to groups that were intent on experimenting with ideas of community, authorship, and urbanism and those that consider a social role for the architect or designer. This class will be structured through an introduction to modern and contemporary architectural concepts and vocabulary, the investigation of historical and existing collaboratives as well as through a critical evaluation of architectural and urban planning projects. Each week we will look at the work of a collaborative group and reflect on the methods and strategies employed to generate models, designs, writings and interventions. Students will be expected to lead discussions on class readings and complete a final research project.	Undergraduate	Cultural Studies
Blood in the Water (CCST-356)	CCST-356	Blood in the Water: The Middle Passage in History and Art. 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	Undergraduate	Cultural Studies

		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.		
Fissure and Multiplicity (CCST-358S)	CCST-358S	A Collision of Voices: Fissure and Multiplicity in Latin American Literature will look at a wide range of diverse works in translation-manifestos, oral history, revolutionary accounts, poems, autobiographies, short stories, historic accounts, songs and novel excerpts-to investigate the pluralistic nature of Latin American literary production from The Pre-Columbian Era to the present. The course will pay close attention to the dynamic history and politics of the region, as well as the multicultural nature of the societies in which work was produced. Texts will include codices, Mexican corridos, cronicas, Brazilian Concrete Poetry, Afro-Latino literature, works of modernismo, criolloismo, indigenismo, and feminismo, among others.	Undergraduate	Cultural Studies
DOUBLES, In art & culture (CCST-365)	CCST-365	DOUBLES, In art & culture. This course is 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). 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 metier -- conceptually, methodologically, and in specific case studies.	Undergraduate	Cultural Studies
The Refugee Narrative (CCST-382)	CCST-382	Mapping Global Itinerancy in the Refugee Narrative. This course will examine various global literatures dealing with refugee communities in order to consider transnational mobility within the context of globalization and its sovereign architecture of borders, controls and checkpoints, detention centers, refugee camps, and coastlines. We will be investigating debates on the definition and status of nation, asylum, geography and citizenship in order to contextualize narratives of refugee exile and resettlement. Our texts will include novels and short stories, plays and poetry, film nad the graphic novel.	Undergraduate	Cultural Studies
Archaeologies of the Present (CCST-444)	CCST-444	Archaeologies of the Present. Open to BFA-4 students by permission of instructor only. 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.	Undergraduate	Cultural Studies
Parallel Worlds (CCST-446)	CCST-446	Parallel Worlds: Fiction & Imaginary Futures, 1850-Present. Open to BFA-3 and BFA-4 students only. 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.	Undergraduate	Cultural Studies
American Film in Time (CCST-451)	CCST-451	America in Time: Science Fiction Futures. Open to BFA-3 and BFA-4 students only. This course will have two basic strands: the first will be to address some of the crucial dynamics of political	Undergraduate	Cultural Studies

		and historical change in the United States via science fiction films. The second will investigate the ways in which time, as configured in those films, might be 'reversed,' where the Antropocene era has opened multipathic destinations from the future, in part producing forces of fractal becoming, incompossibility, and gaseous perception. Among the modes of this second approach will be accelerationism, speculative materialism, and the interface between the human and the non/inhuman. Both these approaches will be analyzed in terms of film images, text and sound-as symptoms and as assemblages-focusing on the dense contextual horizons as well as possible heterogeneous connections and affiliations. Among the films that will be addressed: Invasion of the Body Snatchers, Alien, Fresh Kill, 2001: A Space Odyssey, The Man Who Fell to Earth, The Terminator, Donnie Darko, and Lucy.		
Remixing Jemima (CCST-452)	CCST-452	Remixing Jemima. Open to BFA-4 students only. Many artists have explored the power of myths, folklore and fairy tales to trouble or reinforce widely-held cultural beliefs and social assumptions. When it comes to African America, social myths (including stereotypes)have shaped our experience externally and internally. We will examine the work of a range of theorists, artists and hybrids inside and outside African American cultural groups and look at how belief and art intersect. Of particular interest will be Roland Barthes's assertion that myth happens when we replace the historical/political origin of a thing with a "natural" one and an in-depth discussion of the "Mammy"-type.	Undergraduate	Cultural Studies
Applied Hip Hop Studies (CCST-458)	CCST-458	Back to the Lab: Applied Hip Hop Studies. Open to BFA-3 and BFA-4 students only. 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.'	Undergraduate	Cultural Studies
Artists As Participants (CCST-467)	CCST-467	Artists As Participants. Open to BFA-3 and BFA-4 students only. 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.	Undergraduate	Cultural Studies
Intro to Postcolonial Lit. (CCST-486)	CCST-486	Introduction to Postcolonial Literatures: Self, Nation, World. Open to BFA-2, BFA-3, and BFA-4 students only. This course provides a critical introduction to postcolonial literatures produced after decolonization. We will draw upon postcolonial theory in order to investigate how novels, short soties, graphic narratives, theater, contemporary world music and film engage with issues of identity, race, gender, trans/nationalism, diaspora and globalization in the 20th and 21st centuries. Our exploration will consider current debates within postcolonial theory and future directions within the field, while analyzing how colonialism, indigenous responses to imperialism, and postcolonialism shape conceptions fo the self,the nation and the world. Various geographies considered will include Anglophone Africa, South Asia, Pacific Oceania, Caribbean and the British Isles.	Undergraduate	Cultural Studies
Theater of the Oppressed (CCST-510)	CCST-510	Theater of the Oppressed: The Aesthetic Language of Augusto Boal. 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,	Graduate	Cultural Studies; Open to the Institute

		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.		
Archaeologies of the Present (CCST-544)	CCST-544	Archaeologies of the Present. 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.	Graduate	Open to the Institute
Parallel Worlds (CCST-546)	CCST-546	Parallel Worlds: Fiction & Imaginary Futures, 1850-Present. 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.	Graduate	Cultural Studies; Open to the Institute
The End (CCST-550)	CCST-550	The End: Cross Cultural Look at Death. 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.	Graduate	Cultural Studies; Open to the Institute
American Film in Time (CCST-551)	CCST-551	America in Time: Science Fiction Futures. This course will have two basic strands: the first will be to address some of the crucial dynamics of political and historical change in the United States via science fiction films. The second will investigate the ways in which time, as configured in those films, might be 'reversed,' where the Antropocene era has opened multipathic destinations from the future, in part producing forces of fractal becoming, incompossibility, and gaseous perception. Among the modes of this second approach will be accelerationism, speculative materialism, and the interface between the human and the non/inhuman. Both these approaches will be analyzed in terms of film images, text and sound-as symptoms and as assemblages-focusing on the dense contextual horizons as well as possible heterogeneous connections and affiliations. Among the films that will be addressed: Invasion of the Body Snatchers, Alien, Fresh Kill, 2001: A Space Odyssey, The Man Who Fell to Earth, The Terminator, Donnie Darko, and Lucy.	Graduate	Cultural Studies; Open to the Institute
Remixing Jemima (CCST-552)	CCST-552	Remixing Jemima. Many artists have explored the power of myths, folklore and fairy tales to trouble or reinforce widely-held cultural beliefs and social assumptions. When it comes to African America, social myths (including stereotypes)have shaped our experience externally and internally. We will examine the work of a range of theorists, artists and hybrids inside and outside African American cultural groups and look at how belief and art intersect. Of particular interest will be Roland Barthes's assertion that myth happens when we replace the historical/political origin of a thing with a "natural" one and an in-depth discussion of the "Mammy"-type.	Graduate	Cultural Studies; Open to the Institute

Borges and the Political (CCST-553)	CCST-553	Borges and the Political. 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.	Graduate	Cultural Studies; Open to the Institute
Blood in the Water (CCST-556)	CCST-556	Blood in the Water: The Middle Passage in History and Art. 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.	Graduate	Cultural Studies; Open to the Institute
Applied Hip Hop Studies (CCST-558)	CCST-558	Back to the Lab: Applied Hip Hop Studies. 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.'	Graduate	Cultural Studies; Open to the Institute
Artists As Participants (CCST-567)	CCST-567	Artists As Participants. 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	Graduate	Cultural Studies; Open to the Institute

		writing practices of Jennifer Karmin, Vanessa Place and Lauren Mackler.Readings will include Ted Purves, Nato Thompson, and Claire Bishop.		
Art of the Invisible (CCST-568)	CCST-568	Art of the Invisible: Experiments in Radio Production and Podcasting. 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.	Graduate	Cultural Studies; Open to the Institute
The Refugee Narrative (CCST-582)	CCST-582	Mapping Global Itinerancy in the Refugee Narrative. This course will examine various global literatures dealing with refugee communities in order to consider transnational mobility within the context of globalization and its sovereign architecture of borders, controls and checkpoints, detention centers, refugee camps, and coastlines. We will be investigating debates on the definition and status of nation, asylum, geography and citizenship in order to contextualize narratives of refugee exile and resettlement. Our texts will include novels and short stories, plays and poetry, film nad the graphic novel.	Graduate	Cultural Studies; Open to the Institute
Intro to Postcolonial Lit. (CCST-586)	CCST-586	Introduction to Postcolonial Literatures: Self, Nation, World. This course provides a critical introduction to postcolonial literatures produced after decolonization. We will draw upon postcolonial theory in order to investigate how novels, short soties, graphic narratives, theater, contemporary world music and film engage with issues of identity, race, gender, trans/nationalism, diaspora and globalization in the 20th and 21st centuries. Our exploration will consider current debates within postcolonial theory and future directions within the field, while analyzing how colonialism, indigenous responses to imperialism, and postcolonialism shape conceptions fo the self, the nation and the world. Various geographies considered will include Anglophone Africa, South Asia, Pacific Oceania, Caribbean and the British Isles.	Graduate	Cultural Studies; Open to the Institute
Wet Black Ink (CHMN-131)	CHMN-131	Wet Black Ink: African American Poetry and Poetics. Open to BFA-1 students only by permission of instructor. Poetics can be defined as 'the study of linguistic techniques in poetry and literature.' So, on the surface, Wet Black Ink asks 'What makes this African American poem?' from a number of angles (What led to this African American poem? What makes this poem an African American poem? What is this African American poem made of?). Yet, beneath those questions, the course offers another pursuit: how do poets handle aesthetic challenges and problems, and how can I meaningfully adopt/adapt those strategies in my own artistic practice? To address these questions and ask new ones, we will read 4 5 collections of contemporary African American poetry revealing a range of styles, techniques, genealogies, and perspectives. Along with these close readings, we will engage essays and interviews in which poets and critics address poetics directly. Video clips of performances, audio of musical influences (including blues, jazz, rock, funk, hip hop), and other media will accompany our conversationsas a means of providing context and reflection. Additionally, every class will begin with a reading of a bonus poem from another poet selected to illuminate and/or trouble the discussion. Our goal is to develop skills that will help you take critical ownership of your reading experience. We'll support that with our nuts-and-bolts study of literary terms and, when applicable, literary/aesthetic movements. We'll apply this knowledge via lively discussions in class, weekly informal online responses, writing assignments, and prompts designed to help you think interdisciplinarily about how poetry can relate to your metier. * This course fulfills Foundation and Humanities credit.	Undergraduate	CriticalStudiesFoundation; Humanities
20th Century Art Movements (CHMN-133)	CHMN-133	20th Century Art Movements and Society. Open to BFA-1 students only by permission of instructor. What were some of the major avant-garde art movements of the 20th century, and how do they matter now? What does the term 'avant-garde' mean? What are the possible relations between art and society? This course addresses such questions via a wide-ranging, fast-moving survey of 20th century European and American art movements, including Futurism, Dada, Surrealism, Black Arts, the Feminist Art Movement, Pop Art, and others. 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	Undergraduate	CriticalStudiesFoundation; Humanities

		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. * This course fulfills Foundation and Humanities credit.		
Contemporary Literature (CHMN-135)	CHMN-135	Contemporary Literature. Open to BFA-1 students only by permission of instructor. Contemporary Literature is the writing of the present, and it calls into question the nature of our present: who we are, why we are here, and what are we supposed to do now? The books in this course are a sample of writing from the 90s through the present. They question the nature of fiction, and its relation to reality. One theme in the readings focuses on the issue of gender from very contrasting perspectives. What does it mean to be male, or female, or something in between? How do the different genders understand, or just as importantly, misunderstand each other? Another theme in this course is on our relationship to the world, to politics, activism, and commitment, though they are also about our alienation from those things and from people around us. The range of readings also includes the theme of loss, looking at the present from the basis of what has been lost and trying to make sense of that loss. Few of the readings are optimistic, but all are serious, and each tries in its way to understand the thing we call modernity, the here and now. * This course fulfills Foundation and Humanities credit.	Undergraduate	CriticalStudiesFoundation; Humanities
Lady Murderesses (CHMN-136)	CHMN-136	Lady Murderesses: Introduction to Feminisms. Open to BFA-1 students only by permission of instructor. 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.	Undergraduate	CriticalStudiesFoundation; Humanities
Intro to Television Theory (CHMN-139)	CHMN-139	Introduction to Television Theory: The Cinema of Television. Open to BFA-1 students only by permission of instructor. 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.	Undergraduate	CriticalStudiesFoundation; Humanities
What Is Philosophy? (CHMN-231)	CHMN-231	What is Philosophy? As a subject of inquiry, twentieth-century aesthetic modernism is far-ranging, encompassing developments not only in painting and sculpture but also in architecture, design, film, and the performing arts. Although the fine arts are the focus of this course, students are encouraged to make connections to their mTtiers while considering the question of modernism's legacy. This course will be an in-depth exploration of major developments in European painting and sculpture from 1880 to 1940. We will be particularly concerned with the relationship of form and content. One of the contentions of scholars is that, beginning with Impressionism, modernists asserted the primacy of content over form. We will apply this contention to different movements and styles, examining how the new forms of modernism served as carriers for historically specific meanings. For our general text, we will use George Heard Hamilton's book, Painting and Sculpture in Europe, 1880-1940 (Yale University Press). All other readings will be available online, or in the Course	Undergraduate	Humanities

		Reader.		
State of Exception (CHMN-323)	CHMN-323	World Literature in the State of Exception. Open to BFA-2, BFA-3, and BFA-4 students only. In a text that was published in the New York Review of Books, political thinker Mark Danner refers to the political situation in which the United States has landed after the terror attacks from September 11, 2001 as 'our state of exception': a state in which the normal rule of law has been suspended in the name of a national emergency or security situation. Given that this phrase has also been used to describe Nazi Germany and Apartheid South Africa, it seems worth asking what is meant by it, exactly, and whether it can at all be said to apply to life in America today. In this course, we will look at how three contemporary (non-US) novels-Yann Martel's Life of Pi, J.M. Coetzee's Disgrace, and W.G. Sebald's Austerlitz--as well as a number of artworks and architectural experiments invite us to think through the state of exception. Ranging from India in the mid-1970s to post-Apartheid South Africa and the Holocaust, and cutting across literature, political theory, anthropology, and philosophy, the course focuses on figures of 'mere life' that are produced in the state of exception: animalized, gendered, and racialized others. It explores how such figures also become the site of a politics of 'more life' that could dismantle the logic of exception. Course requirements include weekly reading, bi-weekly response papers, and an 8-10 page final paper or art project.	Undergraduate	Humanities
Curating in Context (CHMN-325)	CHMN-325	This course welcomes students from across the Institute to develop a proposal for a Curatorial Project. This can feature film, music, discussion, art works, performance or a project that moves across these disciplines. The course will involve a set of introductions to some central themes that have emerged in historical and recent curatorial practice over the 20th and 21st Century. This includes authorship, social engagement, the archive and spatial practice. The course consists of lectures, reading seminars, presentations from your work and study groups where you will be asked to read and research material covered in class and to develop presentations of your own from this study that begin to articulate your individual direction towards developing your own project portfolio and a final project proposal, which will be the ultimate outcome of this course.	Undergraduate	Humanities
Marxisms & Anarchisms (CHMN-332)	CHMN-332	Marxisms & Anarchisms. 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.	Undergraduate	Humanities
Pataphysics (CHMN-333)	CHMN-333	Pataphysics: The Art and Science of Imaginary Solutions. 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.	Undergraduate	Humanities

Queer Books (CHMN-335)	CHMN-335	Queer Books. What makes a book gay or lesbian Or queer? Or even indecent? Is queer writing literature by gays and lesbians or about gays and lesbians? Is there such a 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.	Undergraduate	Humanities
Pornography and Sex Writing (CHMN-336)	CHMN-336	Pornography and Sex Writing. While the contemporary meaning of 'pornography' suggests primarily the visual representation of sex, the roots of the word are in language: pornography means 'the writing of harlots.' This course traces literary sex writing from the Marquis de Sade to the contemporary avant-garde and examines the issues of language, the body, thought, sensation and liberation that arise in it. Among the writers we will look at are de Sade, Georges Bataille, Pauline Reage, Jean Genet, Kathy Acker, Dennis Cooper, and John Rechy.	Undergraduate	Humanities
Art, Money & Value of Work (CHMN-342)	CHMN-342	Art, Money, and the Value of Work. What kind of work do artists do? What is the value of artistic labour? How do we identify this work? How do we measure and value it? And, how does it relate to other kinds of work that are beyond the fields of the arts? By introducing you to the concepts of 'Post-Fordism' and 'immaterial labour' this course explores how the arts contribute to both the development and critique of new forms of work which exist outside of formally designated work-places. This course welcomes students from across the institute to explore these questions through lectures, seminars, and working in groups to produce a short video using cell phones with accomanying written assignments. The latter stages of industrialisation around the World have seen a burgeoning of telecommunications and networked information and communication technologies that have greatly contributed to radical changes in work patterns and labour models. These technologies have opened the door to massive new industries and new economies that trade purely in information. It is now possible to literally be working as you 'chill out' whilst watching TV or browsing on Facebook, because our 'click' choices are monitored, processed and cross-referenced at unprecedented speeds, scales and scopes. Information gathering and trading is the new gold-rush, and your lifestyle choices are the rich seams that companies wish to mine. Your tastes, interests, knowledge, skills and abilities are now precious commodities to be bought, sold, traded, transformed and manufactured. In this course you will be introduced to the concepts of 'Fordist labour separation' and 'Post-Fordist labour models', 'Taylorist management efficiency' and 'Post-Taylorist dispersed management', 'immaterial labour', 'information economies' and 'the experience economy', as well as concepts such as 'the general intellect' and 'the society of control', to explore how work has gone airborne and is infused into every aspect of life, such as your home life, social life, and leisure time including visiting galleries. It is no longer possible to separate work and life, nor 'you' from the information your lifestyle-choices produce. We will ask, in the face of this, can and should we be able to separate art and life, and also if the avant-garde belief in merging art and life has any political purchase left in our globally networked world. What work do the arts now do in these new global economies?	Undergraduate	Humanities
Sent Us of the Air (CHMN-350)	CHMN-350	"Sent Us of the Air": A Poetry Writing Class. This poetry writing class explores the connection between feeling and artistic inspiration and complicates the often prevalent understanding of expression in poetry as self-expression. The course will return continuously to our evolving understandings of what can be meant by inspiration and expression. Special importance will be given in the course to phenomenological thought which links expression and inspiration to embodiment and perception. We will also use select readings in poetry and theory/philosophy to investigate different conceptions of feelings, moods, and affects and how they are embodied and articulated. Attention will also be given to the political implications of the different understandings of expression, inspiration, embodiment and affect explored in the course.	Undergraduate	Humanities
Outsider Theory (CHMN-372)	CHMN-372	Outsider Theory: Patacritical Interrogtion Techniques. Open to BFA-3 and BFA-4 students only. Students will be exposed to a wide range of unconventional experimental critical and literary practices that fall outside the focus of most academic surveys. These include, but are not limited to: philosophical and critical writings by schizophrenics, "crackpots," fringe political and religious figures, experimental literary forms including channeled, mistranslated and found texts, and writings from pre-modern cultures. In addition to critical and philosophical texts, this class encompasses experimental works in the fields of theater, poetry,	Undergraduate	Humanities

		prose fiction, cinema, TV, graphic narrative (comics), radio drama, and audio art.		
Deleuze & Guattari (CHMN-401)	CHMN-401	Deleuze and Guattari: Chaos, Event, Future(s). Open to BFA-3 and BFA-4 students only. This course will assess key thematics from the work of Deleuze and Guattari, utilizing their last work together, What is Philosophy?, as a template to read all their work together, their separate writings, and to evaluate/interpret a fundamental tenet: the creation of the new. How do art, philosophy and science confront chaos? How might art praxis engage with concepts like the fold, irrational cuts, rhizomatics, and chaosmosis? What kinds of event might produce new futures? How do these thinkers engage with the forces of doxa, clichTs, and opinion? In what ways can a deleuzoguattarian politics be addressed? The class readings will selectively engage with the writings of these two agents provocateurs, from Deleuze's Nietzsche and Philosophy to Guattari's Chaosmosis and The Three Ecologies, as well as key excerpts from their first two books together.	Undergraduate	Humanities
Art, Critique, Power (CHMN-409)	CHMN-409	Art, Critique, Power. Open to BFA-4 students only. This lecture and seminar based course explores the question of art's power in contemporary and historical (Modern) societial contexts. This power can be corellated to art's ability to effect social change, to construct new possibilities for life, as well as to destabilise and destroy existing forms of power. Analysing and dicussing the modes of critique that have been developed through artistic practice and which have been claimed to define and deliver the power of art within the political, we examine the tenability of critique as it has been claimed in contemporary cultural defintions and materially in artworks from avant-gardist anatgonisms, (negative) dialectics, embodiement, irony, pragmatism, nihilism and new realisms.	Undergraduate	Humanities
Narrative Care (CHMN-420)	CHMN-420	Narrative Care. Open to BFA-4 students only. If the September 11 terror attacks opened up an era of crises and emergencies of which we are yet to see the end, it is perhaps not surprising that 'care' has emerged in the early twenty-first century as a key political issue. In this seminar, we will approach the issue of care as it appears in the contemporary novel as well as in a number of films and artworks through the lens of a growing body of writings on biopolitics. Through close-readings of J.M. Coetzee's novel Slow Man and Kazuo Ishiguro's novel Never Let Me Go, as well as texts by Michel Foucault, Giorgio Agamben, and Catherine Malabou, we will reframe debates about realism in the novel ranging from Ian Watt to Zadie Smith as engagements with the novel's biopolitical origins: its relation to pastoral care, the experience of the camps, and the welfare state. Within such an understanding of the novel, what possibilities for a critical aesthetics of existence (a so-called 'care of the self') might Slow Man and Never Let Me Go include? How might these possibilities be anticipated in the earlier novels with which they are inter-textual: Daniel Defoe's Robinson Crusoe and Mary Shelley's Frankenstein? What futures for the novel might our answers to these questions open up? Course requirements include intensive weekly reading, bi-weekly response papers, and an 8-10 page final paper or art project.	Undergraduate	Humanities
The Making of Everyday Life (CHMN-435)	CHMN-435	The Making of Everyday Life. Open to BFA-3 and BFA-4 students only. 'Everyday life' has been a major preoccupation in art: visual art, music, film -- for over a hundred years. This course explores the relationship between art movements such as Situationism and Fluxus and theories of the 'everyday' put forward by Goffman, Bourdieu, Foucault, de Certeau, Hebdige and others. Should art seek to come closer to life? Under what aesthetic and political conditions is that even possible?	Undergraduate	Humanities
Vision and Visuality (CHMN-436)	CHMN-436	Philosophy of Vision and Visuality. Open to BFA-2, BFA-3, and BFA-4 students only. In recent decades, the study of vision and perception has merged with the study of visuality and cultural production. This course departs from Walter Benjamin's theorizing on culture, which was proceeded by Theodor Adorno's aesthetic theory and Guy Debord's observations on society and spectacle. The course also encompasses the postmodern perspective expounded by writers such as Jonathan Crary and Susan Buck-Morris who suggest that modern visuality has been altered by technological and media-based mediation. The tendency to fuse vision and visuality relies on an underlying philosophical tradition (from Descartes to Maurice Merleau-Ponty) that centers on the metaphor of the 'eye'. Considering both of these tendencies, the cultural and the philosophical, the course will try to define what vision entails for contemporary art beyond the filmic layer of image production.	Undergraduate	Humanities
Classical Film Theory (CHMN-487)	CHMN-487	Classical Film Theory. Open to BFA-3 and BFA-4 students only. This seminar will concentrate on classical film theory incorporating texts and screenings in Realism, Formalism,	Undergraduate	Humanities

		Classical Hollywood and Genre Studies, and Auteurism and the Art Film.		
Contemporary Film Theory (CHMN-488)	CHMN-488	Contemporary Film Theory. 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.	Undergraduate	Humanities
Deleuze & Guattari (CHMN-501)	CHMN-501	Deleuze and Guattari: Chaos, Event, Future(s). This course will assess key thematics from the work of Deleuze and Guattari, utilizing their last work together, What is Philosophy?, as a template to read all their work together, their separate writings, and to evaluate/interpret a fundamental tenet: the creation of the new. How do art, philosophy and science confront chaos? How might art praxis engage with concepts like the fold, irrational cuts, rhizomatics, and chaosmosis? What kinds of event might produce new futures? How do these thinkers engage with the forces of doxa, clichTs, and opinion? In what ways can a deleuzoguattarian politics be addressed? The class readings will selectively engage with the writings of these two agents provocateurs, from Deleuze's Nietzsche and Philosophy to Guattari's Chaosmosis and The Three Ecologies, as well as key excerpts from their first two books together.	Graduate	Humanities; Open to the Institute
Art, Critique, Power (CHMN-509)	CHMN-509	Art, Critique, Power. This lecture and seminar based course explores the question of art's power in contemporary and historical (Modern) societial contexts. This power can be corellated to art's ability to effect social change, to construct new possibilities for life, as well as to destabilise and destroy existing forms of power. Analysing and dicussing the modes of critique that have been developed through artistic practice and which have been claimed to define and deliver the power of art within the political, we examine the tenability of critique as it has been claimed in contemporary cultural defintions and materially in artworks from avant-gardist anatgonisms, (negative) dialectics, embodiement, irony, pragmatism, nihilism and new realisms.	Graduate	Humanities; Open to the Institute
Narrative Care (CHMN-520)	CHMN-520	Narrative Care. If the September 11 terror attacks opened up an era of crises and emergencies of which we are yet to see the end, it is perhaps not surprising that 'care' has emerged in the early twenty-first century as a key political issue. In this seminar, we will approach the issue of care as it appears in the contemporary novel as well as in a number of films and artworks through the lens of a growing body of writings on biopolitics. Through close-readings of J.M. Coetzee's novel Slow Man and Kazuo Ishiguro's novel Never Let Me Go, as well as texts by Michel Foucault, Giorgio Agamben, and Catherine Malabou, we will reframe debates about realism in the novel ranging from Ian Watt to Zadie Smith as engagements with the novel's biopolitical origins: its relation to pastoral care, the experience of the camps, and the welfare state. Within such an understanding of the novel, what possibilities for a critical aesthetics of existence (a so-called 'care of the self') might Slow Man and Never Let Me Go include? How might these possibilities be anticipated in the earlier novels with which they are inter-textual: Daniel Defoe's Robinson Crusoe and Mary Shelley's Frankenstein? What futures for the novel might our answers to these questions open up? Course requirements include intensive weekly reading, bi-weekly response papers, and an 8-10 page final paper or art project.	Graduate	Humanities; Open to the Institute
Curating in Context (CHMN-525)	CHMN-525	This course welcomes students from across the Institute to develop a proposal for a Curatorial Project. This can feature film, music, discussion, art works, performance or a project that moves across these disciplines. The course will involve a set of introductions to some central themes that have emerged in historical and recent curatorial practice over the 20th and 21st Century. This includes authorship, social engagement, the archive and spatial practice. The course consists of lectures, reading seminars, presentations from your work and study groups where you will be asked to read and research material covered in class and to develop presentations of your own from this study that begin to articulate your individual direction towards developing your own project portfolio and a final project proposal, which will be the ultimate outcome of this course.	Graduate	Humanities; Open to the Institute

Marxisms & Anarchisms (CHMN-532)	CHMN-532	Marxisms & Anarchisms. 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.	Graduate	Humanities; Open to the Institute
Pataphysics (CHMN-533)	CHMN-533	Pataphysics: The Art and Science of Imaginary Solutions. 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.	Graduate	Humanities; Open to the Institute
The Making of Everyday Life (CHMN-535)	CHMN-535	The Making of Everyday Life. 'Everyday life' has been a major preoccupation in art visual art, music, film -- for over a hundred years. This course explores the relationship between art-as-life movements such as Situationism and Fluxus and theories of the 'everyday' put forward by Goffman, Bourdieu, Foucault, de Certeau and others. Why were these artists and cultural critics compelled to theorize and transform everyday life, and how do their efforts relate to our present cultural situation? Other issues we'll consider are the role of subcultures in redefining the everyday (Hebdige, Grossberg) and the mediatization of everyday life through reality TV programming.	Graduate	Humanities
Vision and Visuality (CHMN-536)	CHMN-536	Philosophy of Vision and Visuality. In recent decades, the study of vision and perception has merged with the study of visuality and cultural production. This course departs from Walter Benjamin's theorizing on culture, which was proceeded by Theodor Adorno's aesthetic theory and Guy Debord's observations on society and spectacle. The course also encompasses the postmodern perspective expounded by writers such as Jonathan Crary and Susan Buck-Morris who suggest that modern visuality has been altered by technological and media-based mediation. The tendency to fuse vision and visuality relies on an underlying philosophical tradition (from Descartes to Maurice Merleau-Ponty) that centers on the metaphor of the 'eye'. Considering both of these tendencies, the cultural and the philosophical, the course will try to define what vision entails for contemporary art beyond the filmic layer of image production.	Graduate	Humanities; Open to the Institute
Outsider Theory (CHMN-572)	CHMN-572	Outsider Theory: Patacritical Interrogtion Techniques. Students will be exposed to a wide range of unconventional experimental critical and literary practices that fall outside the focus of most academic surveys. These include, but are not limited to: philosophical and critical writings by schizophrenics, "crackpots," fringe political and religious figures, experimental literary forms including channeled, mistranslated and found texts, and writings from pre-modern cultures. In addition to critical and philosophical texts, this class encompasses experimental works in the fields of theater, poetry, prose fiction, cinema, TV, graphic narrative (comics), radio drama, and audio art.	Graduate	Humanities; Open to the Institute
Queer Books (CHMN-	CHMN-585	Queer Books. What makes a book gay or lesbian Or queer? Or	Graduate	Humanities; Open to the

585)		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.		Institute
Classical Film Theory (CHMN-587)	CHMN-587	Classical Film Theory. 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.	Graduate	Humanities; Open to the Institute
Critical Studies Internship (CINT-599)	CINT-599	Internship open to Creative Writing Program only. Internship under the editorial supervision of Steve Erickson. Students will edit and produce a literary magazine. Contract supplied by Student Affairs.	Graduate	
Black Clock Internship (CINT-699)	CINT-699	Internship open to Creative Writing Program only. Internship under the editorial supervision of Steve Erickson. Students will edit and produce a literary magazine. Contract supplied by Student Affairs.	Graduate	
Publishing Internship (CINT-799)	CINT-799	Internship open to Creative Writing Program only. Internship faculty supervisors (mentors) assist students as they integrate academic learning in the MFA Creative Writing Program with real-world learning in the field of publishing. Contract is available in Student Affairs.	Graduate	
Contemporary Aesthetic Theory (CMAP-621)	CMAP-621	Contemporary Aesthetic Theory. This course is required for all MA Aesthetics & Politics students. Other graduate students by permission of instructor only, space permitting. 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.	Graduate	Open to the Institute
Contemporary Political Thought (CMAP-622)	CMAP-622	Contemporary Political Thought. This course is required for all MA Aesthetics & Politics students. Other graduate students by permission of instructor only, space permitting. 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	Graduate	Open to the Institute

		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.		
Critical Discourse in Arts (CMAP-623)	CMAP-623	Critical Discourse in the Arts and Media. This course is required for all MA Aesthetics & Politics students. Other graduate students by permission of instructor only, space permitting. This course will focus on the question of media and democracy. The lecture series' yearlong line-up that structures the course normally ranges from political debates to film screenings and performances, as well as conversations about art, architecture, and philosophy. All public events (once a month) take place either in the Council Chambers (street level) or in the Community Room (upstairs) at the West Hollywood Public Library, located on 625 N. San Vicente Bolevard, West Hollywood, CA 90069. Speakers meet with MA students for a seminar session during the same days of the events and at the same premises. A light lunch with them follows. The classes at CalArts focus on the upcoming events and are structured around the discussion of readings by or on the visiting speakers.	Graduate	Open to the Institute
Critical Discourse in Arts (CMAP-624)	CMAP-624	Critical Discourse in the Arts and Media. This course is required for all MA Aesthetics & Politics students. Other graduate students by permission of instructor only, space permitting. This course will focus on the question of media and democracy. The lecture series' yearlong line-up that structures the course normally ranges from political debates to film screenings and performances, as well as conversations about art, architecture, and philosophy. All public events (once a month) take place either in the Council Chambers (street level) or in the Community Room (upstairs) at the West Hollywood Public Library, located on 625 N. San Vicente Bolevard, West Hollywood, CA 90069. Speakers meet with MA students for a seminar session during the same days of the events and at the same premises. A light lunch with them follows. The classes at CalArts focus on the upcoming events and are structured around the discussion of readings by or on the visiting speakers.	Graduate	Open to the Institute
A&P Thesis Seminar (CMAP-625)	CMAP-625	Aesthetics and Politics Thesis Seminar. This course is required for all MA Aesthetics & Politics students. Open to the MA A&P Program only. This seminar aims to guide students from pre-writing to writing: it intends to accompany them through the preparatory stages of the writing 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.	Graduate	Open to the Institute
Theorist in Residence (CMAP-626)	CMAP-626	Judith Butler - "Demonstrating Precarity: Vulnerability, Embodiment, and Resistance". Required for all MA Aesthetics & Politics students. Other graduate students must submit in writing a statement of interest to adeboever@calarts.edu and mplot@calarts.edu. The visiting Theorist in Residence for 2014-2015 is American philosopher Judity Butler. This seminar will focus on four specific subtopics: 1. From Performativity to Precarious Acts of Resistance. 2. "We, the People": Thoughts on Public Assembly. 3. Vulnerability and Resistance. 4. Interpreting Non-Violence. 4 Seminars/workshops with students and 4 Lectures Seminar 1: At CalArts, Thursday, January 22nd, 6-9pm. Room D206 Lecture 1: From Performativity to Precarious/Acts of Resistance (West Hollywood Public Library, Council Chambers, (Friday, January 23rd, 7pm.) Seminar 2: At CalArts, Thursday, January 29th, 6-9pm. Room D206 Lecture 2: "We, the People": Thoughts on Public Assembly (CalArts campus, Room Langley, Friday, January 30th, 7pm.) Semianr 3: At CalArts, Tuesday, March 3rd, 6-9pm. Room Faculty Center Lecture 3: Vulnerability	Graduate	Open to the Institute

		and Resistance (REDCAT, Wednesday, March 4th, 8:30pm.) Seminar 4: At CalArts, Thursday, March 5th. Room D206. Lecture 4: Interpreting Non-Violence (CalArts campus, Room Langley, Friday, March 6th, 7pm.)		
Writing Now I (CMWP-601)	CMWP-601	Writing Now: First Year Seminar. Required for first year MFA Writing Program Students. This seminar will introduce first year MFA Creative Writing students to both each other and our program via workshops, discussion, and the hosting of several visiting writers over the course of the term (one of whom will be the Katie Jacobsen Writer-in-Residence). We will pay specific attention to nuts-and-bolts issues such as narrative voice, sentence structure, the use of figurative language, and structuring strategies/ approaches to revision, by means of our own experiments and close reading of the work of our visitors, which we will discuss in advance of their visits. Consideration of formal issues will expand out to include larger questions of genre, inspiration, textual methodology, and possible roles of the political, social, and personal in our creative writing and critical response. This course meets once a week during the fall semester, and is team-taught by 2 members of the MFA faculty. In the spring, only the Visiting Writer element continues, which will consist of four visiting writers, one in relation to each of the four concentrations offered by the program (Documentary Strategies, Image and Text, Writing and Its Publics, and Writing and Performance). MFA faculty teams representing each these concentrations will curate and host the four spring events.	Graduate	
Writing Now II (CMWP-602)	CMWP-602	Writing Now II. Required for MFA Creative Writing Program students. This seminar will introduce first year MFA Creative Writing students to both each other and our program via workshops, discussion, and the hosting of several visiting writers over the course of the term (one of whom will be the Katie Jacobsen Writer-in-Residence). We will pay specific attention to nuts-and-bolts issues such as narrative voice, sentence structure, the use of figurative language, and structuring strategies/ approaches to revision, by means of our own experiments and close reading of the work of our visitors, which we will discuss in advance of their visits. Consideration of formal issues will expand out to include larger questions of genre, inspiration, textual methodology, and possible roles of the political, social, and personal in our creative writing and critical response. This course meets once a week during the fall semester, and is team-taught by 2 members of the MFA faculty. In the spring, only the Visiting Writer element continues, which will consist of four visiting writers, one in relation to each of the four concentrations offered by the program (Documentary Strategies, Image and Text, Writing and Its Publics, and Writing and Performance). MFA faculty teams representing each these concentrations will curate and host the four spring events.	Graduate	Open to the Institute
Graduate Poetry Writing (CMWP-614)	CMWP-614	Graduate Poetry Writing: Adventures in Necrosociality. This course is open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This poetry writing workshop is interested in the relational spaces made by poems-in the places we go to when we read and write poetry. Why do we wish to keep building these spaces and returning to them, as we do each time we write and read? We will be asking what these spaces are, how they are made, invested with life, and kept alive. Readings and writing prompts will help us explore this ambiguous terrain that can be seen, in the words of the poet Peter Gizzi, as "100% real and 100% imaginary." Primary importance in this poetry writing class will be given to the sharing and critique of student work, with special attention paid to how each student's work addresses issues of literary sociality. Also of importance to our discussions will be the intimacy and the distance of the relations we make in such spaces and how the space of poems manages to be simultaneously social and solitary. The course is also interested in the role of death in all this, in how poems make it possible to live, as Walt Whitman and so many other poets have emphasized, a distant and yet intimate companionship with the dead and the living. Of special concern will be the relevance of literary "necrosociality" for anarchistic conceptions of the self, of autonomy and community. Some of the poets we will read may include Alice Notley, John Ashbery, Jack Spicer, Dorothea Lasky, Chelsey Minnis, Dolores Dorantes, Catherine Wagner, Fred Moten, Peter Gizzi, Joanne Kyger, Emily Dickinson, Frank Sherlock, Eileen Myles, and Hoa Nguyen. Writing assignments will be tied tightly or loosely to our readings depending on the writing needs of its individual participants.	Graduate	Creative/Critical Writing; Open to the Institute
Performance Theory (CMWP-630)	CMWP-630	Performance Theory and Practice. This course is open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This seminar is for anyone interested in the relationship between performance and writing. Through embodied exercises,	Graduate	Open to the Institute

		experimentation with scores, and translation of various performance theories into writing practices, students will produce texts for the page and/or the stage. Notions of immediacy, presence, and kinasthetics - core constitutents of performance -- will be foregrounded in textual creations. We will investigate: 1) performative tropes such as play (the "as-if" element of culture), display, improvisation, dramaturgy, spectacle, masquerade, and carnival; 2) oralities including gossip, confession, spells, sermons, ballads, bally, prayer, eulogies, and; 3) comedic forms including jokes, stand-up, physical comedy, parody, and trickery. All students will produce a final project; collaboration is encouraged. Readings include essays by Judith Butler, Anne Bogart, Gregory Bateson, Della Pollock, and Bertolt Brecht.		
Contact and Assemblage (CMWP-633)	CMWP-633	Contact and Assemblage. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This is a workshop for anyone interested in research and writing real live events or places and negotiating the "documentary data" within mixed-genre pieces. First, we will investigate different modes and problematics of CONTACT with the subject(s) of our investigations including Heisenberg and the Uncertainty Principle, Keat's "negative capability," the way of the flaneur and the bricoleur, framing devices, and participation/ observation. Second, we will investigate modes of ASSEMBLAGE such as montage, puzzles, dialectical notebooks, scoring, mapping, and braiding. We'll look at assemblages of several writers and artists. Some questions we will ponder: What ethical, aesthetic, and political issues are involved in researching "live data?" What constitutes "data" anyway? How does the presence of writer/investigator on site affect the very circumstances we are attempting to document? How might the process of researching suggest the form of assemblage? How do we parley the unsteady borders between self and other, fiction and fact, and when does it matter to differentiate between them and when not? Students will workshop their projects 2 times during the semester.	Graduate	Open to the Institute
The Novel (CMWP-634)	CMWP-634	Workshop in the Novel. Open to MFA Creative Writing Program students only. 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.	Graduate	Open to the Institute
Thesis Workshop (CMWP-637)	CMWP-637	Thesis Workshop. Course open to MFA2 Creative Writing students only. Required of all 2nd year students in their graduating year. The course is devoted to editing, critiquing, and completing the thesis project. The thesis defense and graduation review will be conducted at the conclusion of the course.	Graduate	Open to the Institute
art | writing (CMWP-640)	CMWP-640	art | writing. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. Writing is an art, right? So is writing about art writing or art? What about writing about art writing? Here we examine the relationship between writing and art from multiple perspectives - pragmatic, allegorical, critical and conceptual. The art review is one building block, in which there is a long tradition of literary writers not necessarily trained in art history using their capacities for some bread and butter. Ekphrasis, writing about art in a way that is allusive and not referential, is an ancient but also modern way to approach the question of translation from art to writing. We look at catalog essays as well; unlike the directives of the review, the essay may address the work more obliquely. Finally we examine artists as writers, particularly those instances in which a text stands in for a work of art, enacts or instigates or is the work of art; when are artists writers and writers artists?	Graduate	Open to the Institute
Hybrid Writing (CMWP-644)	CMWP-644	Hybrid Writing. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This course is specifically focused two things: the essay, as a genre, as a vehicle for instruction, an art form, as a noun and even as a verb, and on hybridity, as a scientific term, as high concept, a methodology and as a post-colonial state of being. What are the qualities of each of these things, and what do they combine to make of writing? Are hybrid texts those that exhibit, for example, the features and functions of poetry, fiction or journalism at once? What then, is 'cross-genre' writing? From this questioning we proceed into the realm of critical inquiry, creative expression and the enduring debates	Graduate	Open to the Institute

		about what to even call writing that fuses research, lyricism, speculation, the political, personal, global, multiple registers, sources and more into a single text, as practiced by people who could be any combination of artist, poet, academic, performer, subversive or self-taught interloper. Throughout the semester, we will probe the terrain of category, craft and function of the essay culturally and historically, through close readings of various nonfiction works modified by terms like lyric, fabulist, mytho-, speculative and others that trouble lines of demarcation; write, share and discuss both single-focus and multifarious texts to get closer to our own impulses, expectations and responses to works that are decidedly non-fiction but don't stint on style or play, mask doubt, (lack of) authority or intention.		
Workshop in Short Story (CMWP-646)	CMWP-646	Workshop in Short Story. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This course focuses on the writing of short 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.	Graduate	Open to the Institute
Pop Criticism (CMWP-649)	CMWP-649	Popular Criticism. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. 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.	Graduate	Creative/Critical Writing; Open to the Institute
Documentary Strategies (CMWP-651)	CMWP-651	Real World, Real Poems: Documentary Strategies. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. Writing and art-making are lenses through which we can instigate ourselves to perceive the world differently, and to configure a different world. What becomes 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, Allison Cobb, Brenda Coultas, Amber DiPietra, C.S. Giscombe, Susan Howe, Lawson Inada, Denise Leto, Jill Magi, Valerie Martinez, Mark Nowak, Craig Santos Perez, M. NourbeSe Philip, Claudia Rankine, Evelyn Reilly, Charles Reznikoff, Muriel Rukeyser, Kaia Sand, Catherine Taylor, Padcha Tuntha-Obas, Spring Ulmer, Anne Waldman, Shangxing Wang, and C.D. Wright. 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." Writers and artists who work primarily in non-literary forms are welcome.	Graduate	Open to the Institute
Tiny Press Practices (CMWP-652)	CMWP-652	Literary Citizenship: Tiny Press Practices. This course is open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This course is open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only space provided. This course is a hands-on exploration of contemporary autonomous small- and micro-press 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	Graduate	Open to the Institute

		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 be selected from a broad range of active small and tiny presses. In addition to reading, writing exercises, and class discussions, this course will support students in developing hands-on home-made book-making skills. 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 Collection (CMWP-655)	CMWP-655	The Collection. This course is open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This course will focus on the various meanings and methods of making a "collection," be it of poems, short stories, essays, texts with visual or material elements, or hybrids of the above. It is designed to provide a creative and critical forum for students whose thesis projects already are, or may end up, being "a collection" of sorts, rather than a book-length narrative. That said, writers and artists of all stripes may find the concepts, strategies, and questions this course poses about the relationship between part and whole to be useful in their creative journey. Types of texts we may consider include: discrete collections of poems by contemporaries (who may also be our visitors); hulking volumes of collected poems (such as those of Robert Creeley); famous essay collections (such as Joan Didion's The White Album); experiments in the scrapbook (such as Anne Carson's Nox); multi-genre collections (such as Carson's Men in the Off Hours or Jean Toomer's Cane); and linked short story collections (such as Denis Johnson's Jesus' Son). We will consider how all collections, be they of disparate work or explicitly linked pieces, come together to make a whole of sorts, with its own structure, shape, logic, and effect. Creative course work will include several experiments along the way, as well as one final "collection" project.	Graduate	Creative/Critical Writing; Open to the Institute
Conjurations (CMWP-659)	CMWP-659	Conjurations: A Lab for New Writing. This course is open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. In her manifesto, sci-fi writer Nicola Griffith asserts, "When I write, dear reader, I don't want to build a careful tale for you to discuss with a smile in a sunny place, I want to own you." Such boldness doesn't come from the standards of creative process alone, but emerges from devising methods for manipulating grammar, syntax, vocabulary, form and structure that can at once shape the content and make an established genre do one's bidding, or transform it to something delightfully bent and unrecognizable. Appropriating the science lab, this course is designed as a space for innovating methodologies to conjure new types of writing, projects and too nascent for intense critique sessions. We will investigate literary effects and how they perform within the three-way relationship between writer, text and reader, using resources vast and recombinant, spanning a wide variety of eras, cultures, texts and approaches, neurological research, works from other metiers and from students' own personal archives. Everyone in the lab will participate in developing procedures and constraints for themselves and their peers, test new tools and techniques in lab, and document and present 'findings' throughout the semester that detail discoveries, trials, difficulties and happy accidents. Mid-semester on, we will immerse in the concept of "the changing same," deepening writing practice and choice-making through repetition and accretion, re-visitation and revision of previous and in-class writing. In the process, old habits morph, boundaries shift, and repertoires expand. Of course, these experiments may fail beautifully, but that is part of the point.	Graduate	Open to the Institute
Professional Development (CMWP-660)	CMWP-660	Professional Development for Writing. Open to MFA2 Creative Writing students only. This new course provides students with tools to begin developing their careers beyond college. It is focused around a series of panels in which guests discuss different career paths open to writers, including publishing with both large houses and with independent presses specializing in new forms, hybrid genres, and different kinds of experimental work including digital writing, and work that mixes text and image. As well as looking at the processes of placing work with publishers, guests discuss the craft of publishing itself: how presses run, how they can be set up, and how to enter the profession, as editor and/or publisher. Other panels focus on aspects of freelancing, including reviewing, essay writing, journalism, editing and other forms of professional/technical writing. Accompanying the panels are sessions on the apparatuses of professional life, such as developing websites, writing CVs and other support materials, grant writing, applications to residencies, PhD programs, and teaching positions. The course also covers other avenues for employment, inviting program alumni who work across a range of professions, including art reviewing, journalism,	Graduate	Open to the Institute

		script writing, vgame development, museum curation, arts' organization, website design, ghost writing, publicity, etc. The course is linked to the M-level Core Course, and students also attend the core sessions where guest artists discuss how writers can intervene in public life and discourse. Students emerge with a portfolio of professional tools and materials, presented orally and in writing in the final week, which may be seen as a first step into the world.		
Subject, Form & Nonfiction (CMWP-661)	CMWP-661	Subject,Form, & Nonfiction. This course is open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This workshop investigates what occurs 'under the sign' of non-fiction: autobiography, memoir, lyric essay and biography. We will focus on the selection of subject, from personal experiences and life stories to cultural phenomenon, philosophical musings and histories of objects and substances. Through reading and discussion, we will zero in on the traditions and innovations with form various authors employ to bring their books about. In addition to giving detailed attention to required texts, we will also peruse selected blogs, online journals, magazine columns, and more. To understand the ways in which writing about oneself and writing about the world can collide and collude, students will present, discuss and revise their own writing in concert with assigned reading, as well as generate sketches and schemes for future works.	Graduate	Open to the Institute
Poetry Workshop (CMWP-670)	CMWP-670	Crafting A Richer Risk: Poetry Workshop. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This course proceeds from the notion that craft and experimentation are not antithetical. As such, we will participate in exercises that allow us to grapple with historic components of prosody, all the better to critically consider their relationship to our own emergent work. These exercises will accompany readings ranging from 'Rhyme and Freedom' (Susan Stewart); 'Of the Sonnet and Paradoxical Beauties' (Rafael Campo); 'Goatfoot, Milktongue, Twinbird: The Infantile Origins of Poetic Form' (Donald Hall); 'Within a Field of Knowing' (Ruth Ellen Kocher). In addition to these essays, interviews and statements of poetics, we will read a wide-ranging selection of poetry with an emphasis on (but not exclusively of) what's happening in the field today. These investigations are meant to fuel, inspire and provoke our own writing. Though students will submit three poems for group workshopping, rest assured we will generate far more first drafts over the semester.	Graduate	Open to the Institute
Fiction As Witness (CMWP-673)	CMWP-673	Fiction as Witness: Writing Trauma & Transformation. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. In this workshop, we will explore the writerly idea that creating fiction can be a healing practice for addressing both lived experience and the ambient violence of the world around us. We will also interrogate the readerly expectation and literary convention that fictional crises resolve, transforming character(s) in the process. And we'll inquire further: What happens when the writer not only relates trauma, but (re)enacts it? Are we mutually dependent upon each other for remembering and release of traumatic experience? What are some of the narrative forms and structures for this kind of writing? To address these concerns, among others, we will focus our reading and discussion on a variety of texts, along with works from critics and theorists Beth Brant, Dana Luciano, Donna Haraway and Gay Alden Willentz, visual art, photography and writing from Kara Walker, Magdelena Campos-Pons, LaToya Ruby Frazier, Cauleen Smith, Wura-Natasha Ogunji and Carrie Mae Weems, films by Tanya Hamilton, Leslie Harris, Julie Dash, and more. As a large part of the work to understand where artistic practice, traumatic experience and creative process intersect and become distinct, students will present, discuss and revise their own original writing, while identifying techniques and approaches for transforming existing texts and creating new fictions of witness.	Graduate	Open to the Institute
Introduction to Screenwriting (CMWP-674)	CMWP-674	Introduction to Screenwriting. Open to MFA Creative Writing Program students only. This course is an introduction to film screenwriting. Each student will complete a feature-length script by the end of the semester. Class work will include readings (screenplay, fiction, non-fiction) and screenings (scripted and documentary), but the majority of time will be spent workshopping scripts-in-progress. Students are expected to come to the first class with three ideas for full length screenplays. Each idea should be described in a few paragraphs.	Graduate	Open to the Institute
Heredity, Race, Intelligence & Evolution (CSCM-162)	CSCM-162	Heredity, Race, Intelligence, and Evolution. Open to BFA-1 students only by permission of instructor. People perceive themselves as of different 'races'. In every generation someone tries to prove that one or another 'race' is superior or inferior to	Undergraduate	CriticalStudiesFoundation; Science & Math

		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 area of contention. * This course fulfills Foundation and Science & Math credit.		
Intro to Science As Method (CSCM-196)	CSCM-196	Introduction to Science as Method. Open to BFA-1 students only by permission of instructor. This course will primarily use examples from the biological sciences to investigate how the methods used by scientists help to inform society about the world. By using a case study approach we will examine a few high profile controversies including the hypothetical connection between vaccines and autism, the safety of genetically modified foods and the potential environmental hazards of fracking. We will engage each case study with a thorough examination of the basic science, the potential harms and benefits and how mainstream stream scientists approach each issue to weigh in on the public debate. In class discussions and through critical writing exercises, we will frame each controversy, as a question that can be answered with the methods of scientific inquiry. Finally we look at how artists have responded to these and similar controversies and construct our own critical responses to these debates.	Undergraduate	CriticalStudiesFoundation; Science & Math
Introduction to Human Anatomy (CSCM-222)	CSCM-222	Introduction to Human Anatomy. 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.	Undergraduate	Science & Math
All That Glitters (CSCM-234)	CSCM-234	All That Glitters: Investigating the Expressiveness of Materials. Materials are mass assemblies of parts so tiny that they exist in a world beyond our ability to observe. We may never know the expressiveness of the individual parts, but we are readily able to appreciate the aggregated forms we know as materials. In this class we will study the expressiveness of these materials. We will measure and record the structural, spectral and acoustic characteristics of materials with DIY tools to measure light absorption, natural resonance, thermal and electrical conductivity, elasticity, hardness, and microscopic structure with tools constructed during class-time. We will analyze the range of materials including ceramics, metals, minerals, wood, textiles, bone, plastics and engineered materials.	Undergraduate	Science & Math
Environments for Intelligence (CSCM-260)	CSCM-260	Environments for Intelligence. 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 planets around other stars and 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.	Undergraduate	Science & Math
Science of Art Safety (CSCM-262)	CSCM-262	Science of Art Safety. 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, government regulations, risk assessment, principles of insurance, 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, and look for opportunities for art to enhance safety at CalArts. HIV & AIDS will be covered. First Aid and CPR certificates will be required as part of the course.	Undergraduate	Science & Math
Number, Numeral, Shape & Structure (CSCM-265)	CSCM-265	Number, Numeral, Shape and Structure. This course explores the nature of mathematics starting with how the human brain conceptualizes numbers and how human cultures have represented numbers through the use of oral and written language. Through a series of lectures and readings, we will examine how a wide range of cultures developed mathematical ideas such as zero, the infinitely small and the even idea that there are types of infinity that exceed what you might think of as	Undergraduate	Science & Math

		infinity. We will see where geometry and algebra are similar and how mathematicians discovered entirely different ways of conceptualizing the Universe by challenging what they thought was know about "truth" and "proof". This course provides a general survey of some of the major ideas in mathematics and as such puts far less emphasis of how to make calculations and places much more emphasis on how mathematics have enabled humanity to understand patterns and how that understanding helps us to make further discoveries. Short essays and problem sets will be assigned but students will also complete a final project where they critically engage a mathematical concept through the arts.		
Conservation & The Environment (CSCM-269)	CSCM-269	Conservation and the Environment. This course considers the current state of the Earth from an environmental perspective. We will look at the causes, consequences and possible cures of various environmental stresses to the Earth's ecosystems. We start with perhaps the most complex and controversial stress on the environment, namely human population growth. We will see how perspectives from a range of disciplines (from ecology to the social sciences) help us to understand and potentially alter the patterns of population growth. We then turn our focus of climate change where we will focus on how science helps us to answer questions about dynamics that are on a global scale, took decades to develop but are now spiraling out of control. Finally, we turn to the consequences of humanity's use and overuse of habitat and biological resources including the loss of biodiversity and what that might mean for our future. Many solutions to halt or reverse environmental damage have been hypothesized. These range from the enactment of laws, creating economic incentives, the development of new technologies and even tapping into emotional ties to nature. Through a series of lectures and readings, we will critically evaluate the science behind, and when possible the success of, these hypothesized solutions. Students will reflect on the issues, methods and have the chance to make proposals for solutions in essays and research based projects.	Undergraduate	Science & Math
Matter & Molecules: From the Eve of Atom (CSCM-277)	CSCM-277	Matter and Molecules: From the Eve of Atoms. What is the physical universe made of? This course begins by looking at many of the different hypotheses that have been proposed in the past. We will consider a range of ideas developed by alchemists from across the globe. While the lecture portion of course moves through historical notions of the Philosopher's Stone and the transmutation of cheap metals into gold, we will conduct a series of simple experiments to characterize natural laws and test various notions of the elements and atoms. As the course progresses and the lectures turn to more modern ideas of the atom, we will continue to experiment and make observations that illustrate how science has addressed the issue of how to observe of the invisible? The course will end with a basic description of quantum mechanics and how this bizarre theory helps to explain the behavior of the more than 100 elements that make up the periodic table. 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 understanding of matter. The In-class demonstrations and experiments will not only illustrate concepts but help us to appreciate science as an active process and not just a collection of facts. Descriptive lab reports that involve simple mathematics and graphing based off of the experiments are assigned, as are short essays and problems sets. There is a final project where students can explore concepts from class in both a critical and artistic fashion.	Undergraduate	Science & Math
Biotechnology Demystified (CSCM-304)	CSCM-304	Biotechnology Demystified. Open to BFA-2, BFA-3, and BFA-4 students only. Biotechnology is one of the most highly publicized and controversial branches of science. This course is a non-major, biotechnology course that will cover leading advancements in stem cells, cloning, recombinant technology, genetically modified organisms (GMO), and immunotherapy, as well as applications in medicine, agriculture, and the environment. In addition, this course also covers the major fears and controversies regarding biotechnology and the applications it may have in the future.	Undergraduate	Science & Math
The Pink Mirror (CSCM-315)	CSCM-315	The Pink Mirror. Open to BFA-2, BFA-3, and BFA-4 students only. We seek to answer four questions: How does perception make sense of the world? How is the sensation of light and sound rendered into recognizable imagery? How does imagery act on us? And how can images change our physiology? We will proceed by studying apparent failures in perception: optical illusions, magic tricks and mirror box therapies designed to ease pain from amputated limbs. We conclude with an appraisal of CAT scans,fMRI and other data-imaging technologies.	Undergraduate	Science & Math
4(5) Forces and Dark Matters (CSCM-333)	CSCM-333	Four (Five) Forces and Dark Matters. Open to BFA-2, BFA-3, and BFA-4 students only. What holds us together? What drives us apart? We will investigate the fours "traditional" fundamental	Undergraduate	Science & Math

		forces (can you name them?) and the newer idea of "dark" forces that have yet to be understood. How did we discover them? Howe do they relate to each other? What is missing? How do the new developments of Relativity and Quantum Mechanics connect to and fail to connect to the forces and each other?		
Sex and Death (CSCM-355S)	CSCM-355S	Sex and Death: Biology from Begining To End Biology is the scientific study of life. An individual's life begins through a process of reproduction. Reproduction may be either asexual or sexual, and in some species both may occur. Regardless of modality, successful reproduction is contingent on the individual's ancestors' ability to have survived long enough to reproduce. The differential survival of individuals may lead to evolution by natural selection, another hallmark of 'life'. In the case of sexual reproduction, an individual's immediate ancestors also had to find a mate and thus also had to beat the odds against a force called 'sexual selection'. Because of intrinsic trade-offs between the ability to survive and the ability to reproduce, death is inevitable and is thus perhaps also a hallmark of 'life'. This course is organized around the biology of life histories (patterns of reproduction and death). Perspectives from anatomy, behavior, ecology, evolution, developmental biology, genetics, neuroscience and physiology will be brought together to understand life. All life forms will be considered but there will be an emphasis on the biology of humans. Towards our more complete understanding of 'life' in the context of humans, we will conduct a class project on human reproductive behaviors and examine some technological advances for controlling our reproduction and lifespan.	Undergraduate	Science & Math
Green Science (CSCM-365)	CSCM-365	Green Science. When we say some product or practice or process is 'Green,' what do we mean? Can we believe Green labels? For example, 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? 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? Through examinations of historical and current case studies and topics and hands-on assignments, we will investigate these and related topics, to find our way to ideas of sustainability based on sound science and ethical behavior.	Undergraduate	Science & Math
Introduction to Holography (CSCM-461)	CSCM-461	Introduction to Holography. BFA-3, and BFA-4 students only. May be open to BFA-2 by permission of instructor 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.	Undergraduate	Science & Math
Selfish Genes (CSCM-477)	CSCM-477	Selfish Genes, Altruistic Groups. Open to BFA-3 and BFA-4 students only. The theory of evolution is a dynamic and continuously developing field of inquiry. Aspects of this theory are frequently used to help understand animal behavior, including the behavior of humans. While descent with modification and natural selection as a mechanism of evolutionary change form the theory's foundation, 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 or sociality. This course examines the conceptual frameworks that have and are being developed to explain how behaviors that appear to be selfless could have evolved by natural selection. However, each new framework presents its own set of challenges and may limit how researchers see the "big picture". This course begins 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". Connections to human social behavior, politics and even religion will be critically evaluated through presentations, projects and research papers.	Undergraduate	Science & Math
Introduction to Holography (CSCM-561)	CSCM-561	Introduction to Holography. Step through the magical window into the world of holography. Students will learn how to produce artistically and technically interesting 3-D holograms viewable in	Graduate	Science & Math; Open to the Institute

		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 (and thus class size) is very limited. Lab fee of $100.		
Human Body Food to Function (CSCM-562)	CSCM-562		Graduate	Science & Math; Open to the Institute
Selfish Genes (CSCM-577)	CSCM-577	Selfish Genes, Altruistic Groups. The theory of evolution is a dynamic and continuously developing field of inquiry. Aspects of this theory are frequently used to help understand animal behavior, including the behavior of humans. While descent with modification and natural selection as a mechanism of evolutionary change form the theory's foundation, 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 or sociality. This course examines the conceptual frameworks that have and are being developed to explain how behaviors that appear to be selfless could have evolved by natural selection. However, each new framework presents its own set of challenges and may limit how researchers see the "big picture". This course begins 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". Connections to human social behavior, politics and even religion will be critically evaluated through presentations, projects and research papers.	Graduate	Science & Math; Open to the Institute
Ritual (CSOC-147)	CSOC-147	Ritual. Open to BFA-1 students only by permission of instructor. This is an introductory anthropology course focusing on the role of ritual in constructing individual and group identities. Ritual is conventionally understood as a means to restore a new balance, a new order, at times of rupture, fear, loss, and transformation. In this course we will focus on rites of passage, both in small tribal cultures and in contemporary, modern culture. All over the world, rites of passage are performed to acknowledge and address critical stages of change (e.g. birth, puberty, marriage, illness, death) in the lives of individuals and groups of individuals. We will read selected case-studies from around the world, study diverse theories that articulate the meaning and affect of ritual action, and investigate the relationship between ritual practice and 'healing.' Some of the questions we will explore together include: what is the relationship between ritual practice in small societies and in our own contemporary, late-capitalist culture? Do our N. Americanrituals address the needs of their participants or have they become empty ceremonies? Is it possible to create new rituals? If so, how do we do that? Students will be required to keep reading journals, write 2 papers (each of which will undergo 2 drafts), and work in small groups to evaluate, redesign, and/or create new rituals relevant to their lives and communities. * This course fulfills Foundation and Social Science credit.	Undergraduate	CriticalStudiesFoundation; Social Science
Introduction to Psychology (CSOC-220)	CSOC-220	Introduction to Psychology. This course is designed to give students an understanding and appreciation of the scientific approach to human behavior, thought and action, and to provide the basic conceptual framework for studying the cognitive, emotional, and social aspects of human activity. This course will look at the many different areas of psychology such as biological, learning, cognitive, sociocultural and psychodynamic theories. In addition we will look at the science of psychology and how it affects our day-to-day lives.	Undergraduate	Social Science
LOCKED UP (CSOC-222)	CSOC-222	LOCKED UP: The Literature, Art, and Reality of Prisons in the U.S. This class will examine the transformation of the prison system in the United States following the 1960's through an in-depth look at the experiences of prisoners, including modes of self-expression and resistance and through the lens of scholars dedicated to understanding the political dynamics of the Prison Industrial Complex. The emphasis on both prisons themselves and the broader dynamics of policing, the war on drugs and social attitudes about criminology is designed to expose students to the network of social and political forces that shape the criminal justice system. Particular focus will be given to the racial dynamics of policing, sentencing and prison life; the historical roots of contemporary criminal and legal issues; and the broad reach of the Prison Industrial Complex. The first section of the class is devoted to writing by prisoners about prison life. Students will examine various narrative and literary strategies	Undergraduate	Social Science

		employed to communicate about life in prison. In the second part of the course, historical and scholarly writing contextualizes the social and political implications of a nation that has the highest incarceration rate in the world. The final section looks at the ways that prisons are visually represented in the work of contemporary artists and the ways that prisoners engage in significant forms of cultural and expressive activities. Students will be expected to participate actively in course discussions and complete a final research project.		
Imaging Culture (CSOC-242)	CSOC-242	Imaging Culture: Representation and Visual Anthropology. As the discipline originally chartered to classify 'races of man,' images and their interpretation have long been important components of anthropology. From early antropometrics and photographic recordings of rituals and daily practices, to ethnographic film and multimedia works, anthropologists have integrated visuals in a range of forms and uses that closely parallel technological developments in imaging. This extensive integration, however, has been accompanied by a sometimes conflicting set of positions regarding visuals and their relationship to methodology, representation, and interpretation. This course explores issues of debate that visuals stimulate in ethnographic projects as well as the methods used to produce them. It takes a survey approach to anthropological visuals, with an emphasis on works that have shifted the perspective of how images and their production impact relationships among subjects, between subjects and ethnographers, between ethnographers and their work, and between these works and their audiences.	Undergraduate	Social Science
Imaging Culture (CSOC-242S)	CSOC-242S	Imaging Culture: Representation and Visual Anthropology. As the discipline originally chartered to classify 'races of man,' images and their interpretation have long been important components of anthropology. From early anthropometrics and photographic recordings of rituals and daily practices, to ethnographic film and multimedia works, anthropologists have integrated visuals in a range of forms and uses that closely parallel technological developments in imaging. This extensive integration, however, has been accompanied by a conflicting set of positions regarding visuals and their relationship to methodology, representation, and interpretation. This course explores issues of debate that visuals stimulate in ethnographic projects as well as the methods used to produce them. It takes a survey approach to anthropological visuals, with an emphasis on works that have shifted the perspective of how images and their production impact relationships among subjects, between subjects and ethnographers, between ethnographers and their work, and between these works and their audiences. In addition to films and readings, students will participate in a series of visual exercises that will enable them to engage with the issues of representation considered in the course.	Undergraduate	Social Science
Feminist and Queer Theory (CSOC-311)	CSOC-311	Feminist and Queer Theory. Open to BFA-2, BFA-3, and BFA-4 students only. This class will give students a brief but crucial grounding in some of the major concepts, debates, and critical texts to emerge in feminist and queer studies over the past few decades, while also keeping an eye out to the relationship between these theories and the lived process of art-making. The first third of the class will focus on feminist texts; the next third, on queer theory; the last third, on the intersection of theoretical work, contemporary issues, and art practice. Issues we will likely touch on include: relations between feminist theory, queer theory, and critical race theory; the problematics of identity politics; distinctions between gender and sexuality; the rise of the transgender movement and its effects; the "difference vs. equality" debate; relations between aesthetics and activism; current debates over gay marriage, privatization, neo-liberalism, and normativity; notions of utopia, pragmatism, and disobedience.	Undergraduate	Social Science
Engagement by Design (CSOC-332)	CSOC-332	Engagement by Design: The Social Turn in Architecture and Design. This class will investigate recent and contemporary design that puts social and political questions at the center of its practice. Moving beyond the Modernist maxim form = function to take up further questions of engagement and materiality, we will trace strains of contemporary design and architecture that re-evaluate and re-shape our notions of use and necessity. Looking to the edges of architectural, graphic, industrial and product design discourse, Activating Engagement explores the social dimensions of the world of objects, with special attention to furniture, mobile architecture, temporary structures, consumer products and landscape, interface and information design.	Undergraduate	Social Science
Cityscapes: Asian Megacities (CSOC-342)	CSOC-342	Cityscapes: Asian Megacities, Globalization, Urbanism and Identity. Cities, the largest human artifact, are of interest to geographers, political scientists, architects and artists alike meriting a study from an interdisciplinary perspective. Globalization has overwhelmingly been an urbanizing	Undergraduate	Social Science

		phenomenon and it is creating radical changes; inventing and re-invention major Megacities of Asia. This course investigates the diverse forms of "CityScapes", using the latest social theories about megacities while considering the histories of colonialism and globalization that undergird them. Alongside this theoretical analysis, we will use architecture, urban design, film, photographs and reportage as different forms to read the city and understand what cities in the 21st century mean. Our focus will be on Asian cities, whose residents range from being associated with "tigers" and "slumdogs." The course will attempt to address some key questions; (i) to what extent do those who would "improve" a city take into account the intangible qualities of that city, (ii) how do the economics of capital, compromise with the economics of living, (iii) how and why does the "cityscape" create an "invisible city" , a "violent city" or an "extreme city" that rivals the "real" geo-political site? 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 cityscapes of the future. Will the megacities be able to maintain their distinctive identities or will they become reproducible and homogenized entities? There will be two mandatory field trips to explore Asia in LA and to examine the other side of the local-global nexus.		
On Words and Deeds (CSOC-350)	CSOC-350	On Words and Deeds: Theories of Speech and Action. Open to BFA-2, BFA-3, and BFA-4 students only. As opposed to what happens with those human activities associated with the production of objects with a concrete physical existence, the performance of an actor in a play, a musician in a concert, or a political actor in a public stage are all characterized by something like a vanishing futility. Performative arts, speaking language, and political action share one fundamental quality: their "material" does not last longer than the actual happening. The saying and the acting, always in real time, seem to have no choice but to live in a constant present. This seemingly ephemeral character of speech and action lies behind the difficulties that both everyday understanding and theoretical reasoning have had to grasp the fundamental relevance of these two intimately intertwined human activities. The goal of this course is to overcome these theoretical limitations by critically reviewing some of the most influential contemporary theories of speech and action- decisionist, phenomenological, deconstructionist, pragmatist, discourse-ethical. Particular attention will be paid to those authors that inscribe their approach to the study of speech and action at the center of an otherwise comprehensive political theory. This semester we will focus on the work of four authors: Carl Schmitt, Hannah Arendt, Jacques Derrida, and Jurgen Habermas.	Undergraduate	Social Science
The Art of War (CSOC-405)	CSOC-405	The Art of War: Blood, Sex, Celluloid & Death. Open to BFA-3 and BFA-4 students only. 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 war?' 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.	Undergraduate	Social Science
Interrogating the Image (CSOC-411)	CSOC-411	Interrogating the Image. Open to BFA-3 and BFA-4 students only. What questions can be asked of art today? In an era of image saturation accompanied by an increasingly digitized existence, what does a thinking of aesthetics involve? Fundamentally, how does mediation/passage from aesthesis to synthesis happen, or by what series of forces can sensation become sense, affect, and thought? Paraphrasing Judith Butler by shifting power toward the image, the latter might then be defined as "formative or productive, malleable, multiple, proliferative, and conflictual." This course will follow a genealogy of the image, utilizing the work of four thinkers-Michel Foucault, Judith Butler, Gilles Deleuze and Jacques Ranciere-and trace the changes in the composition of the image over time via painting, photography, film, and the digital. Central concepts in aesthetic theory will be assessed, from the simulacra to the interplay of visibility/textuality to digital intensities. Following that analysis, how will 'seeing-algorithms,' 'operationalized' images, and the	Undergraduate	Social Science

		rampant forces of quantification affect issues such as temporality, framing, and art theory/practice? Finally, the work of a variety of art critics and artists will be engaged, including Arthur C. Danto, Rosalind E. Krauss, Peter Osborne, Liz Deschenes, Jeff Wall, Tacita Dean, Trevor Paglen, Tracey Moffatt, Bela Tarr, Steve McQueen and Lucrecia Martel.		
Film, Video & TV In Latin America (CSOC-442)	CSOC-442	Contemporary Latin American Film/TV/Video. Open to BFA-3 and BFA-4 students only. 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?	Undergraduate	Social Science
Sufism: Islamic Mysticism (CSOC-443)	CSOC-443	Sufi Literature, Mysticism, Music, Dance and the Self. Open to BFA-3 and BFA-4 students only. 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.	Undergraduate	Social Science
Geographies of Violence (CSOC-457)	CSOC-457	Geographies of Violence: Women in Conflict Zones. 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.	Undergraduate	Social Science
Aesthetics & Politics in China (CSOC-461)	CSOC-461	Aesthetics and Politics in China. Open to BFA-3 and BFA-4 students only. 'I thought it would be terrible to live in this world and not know what another part of the world was like.' Robert Rauschenberg. In modern China, politics have been conducted not simply by means of party and mass movement, but also by way	Undergraduate	Social Science

		of aesthetic experience. In this course we will focus on the appreciation and creation of art, and how it has intermeshed with politics. How the need to forge a modern subjectivity, to foster national and class consciousness has been addressed aesthetically---in ways that intimately involve the bodily, sensuous, and emotional dimensions of the individual's lived experience and the way that politics themselves have been turned into aesthetic experience. We will begin with an analysis of literati Art which established the importance of harmony between nature and culture, feeling and reason, society and individuals, making the tone of Confucian aesthetics deeply emotional. Its overturn by Mao Zedong, the adoption of Lu Xun's thinking as the foundation of communist Chinese aesthetics till 1979. The rise of Scar painting and Star group as important art movements and Rustic Realism depicting the revolution's impact on ordinary rural people. We will then move to the Pro-democracy student movement, the rise of the China/avant-garde and the Political Pop of the 1990s. Finally we will contemplate the resurgence of contemporary art movement in China with Beijing once again becoming the artistic center especially with the creation of 798 art zone. Students will research and present a contemporary political issue and write a report on role of the artist in a heavily censored society. The class will also visit China Town and The Chinese Art collection at LACMA.		
Queer Representability (CSOC-466)	CSOC-466	Queer Representability: The Politics of LGBT Visual Culture. Open to BFA-3 and BFA-4 students only. What makes an image a queer image-the content, producer, mode of production, a certain sensibility, a set of politics, or simply the eye of the beholder? What are the social, linguistic, and semiotic conditions of intelligibility that inform our available modes for representing queer experience? Does the recent explosion of gay and lesbian characters on television mean we have emerged from the celluloid closet? Or are we witnessing new homonormative forms of censorship? Are social recognition and visibility the necessary goals of all queer representation? What potential may linger in the obscene, the abject, or the unintelligible? Is queerness, in its most radical possibilities, ever fully representable? The term representability is drawn from psychoanalytic theory where it is used to address the process by which latent unconscious content takes the form of dream images and, thus, becomes available to consciousness. The course will expand from this starting point to understand morebroadly the process by which an endless possibility of arrangements of bodies and pleasures are channeled and disciplined into a narrow set of recognizable sexual identities and kinship practices. Course readings include works by Butler, Bersani, Berlant, Edelman, de Lauretis, Gopinath, Halberstam, Munoz, Warner and many more-offering a comprehensive introduction to a range of approaches to queer cultural politics. Our critical inquiries will unfold alongside the investigation of a number of flashpoints in queer cultural studies-including pre- and post- Hayes code Hollywood cinema, the early representation of HIV/AIDS, diva worship and slash culture, 'New Queer Cinema,' TV after-Ellen, and contemporary trans portraiture.	Undergraduate	Social Science
The Art of War (CSOC-505)	CSOC-505	The Art of War: Blood, Sex, Celluloid & Death. 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.	Graduate	Social Science; Open to the Institute
Interrogating the Image (CSOC-511)	CSOC-511	Interrogating the Image. What questions can be asked of art today? In an era of image saturation accompanied by an increasingly digitized existence, what does a thinking of aesthetics involve? Fundamentally, how does mediation/passage from aesthesis to synthesis happen, or by what series of forces can sensation become sense, affect, and thought? Paraphrasing Judith Butler by shifting power toward the image, the latter might then be defined as "formative or productive, malleable, multiple, proliferative, and conflictual." This course will follow a genealogy of the image, utilizing the work of four thinkers-Michel Foucault, Judith Butler, Gilles Deleuze and Jacques Ranciere-and trace the	Graduate	Social Science; Open to the Institute

		changes in the composition of the image over time via painting, photography, film, and the digital. Central concepts in aesthetic theory will be assessed, from the simulacra to the interplay of visibility/textuality to digital intensities. Following that analysis, how will 'seeing-algorithms,' 'operationalized' images, and the rampant forces of quantification affect issues such as temporality, framing, and art theory/practice? Finally, the work of a variety of art critics and artists will be engaged, including Arthur C. Danto, Rosalind E. Krauss, Peter Osborne, Liz Deschenes, Jeff Wall, Tacita Dean, Trevor Paglen, Tracey Moffatt, Bela Tarr, Steve McQueen and Lucrecia Martel.		
Film, Video & TV In Latin America (CSOC-542)	CSOC-542	Contemporary Latin American Film/TV/Video. 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?	Graduate	Social Science; Open to the Institute
Sufism: Islamic Mysticism (CSOC-543)	CSOC-543	Sufi Literature, Mysticism, Music, Dance and the Self. 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.	Graduate	Social Science; Open to the Institute
Engagement by Design (CSOC-552)	CSOC-552	Engagement by Design: The Social Turn in Architecture and Design. This class will investigate recent and contemporary design that puts social and political questions at the center of its practice. Moving beyond the Modernist maxim form = function to take up further questions of engagement and materiality, we will trace strains of contemporary design and architecture that re-evaluate and re-shape our notions of use and necessity. Looking to the edges of architectural, graphic, industrial and product design discourse, Activating Engagement explores the social dimensions of the world of objects, with special attention to furniture, mobile architecture, temporary structures, consumer products and landscape, interface and information design.	Graduate	Social Science; Open to the Institute
Geographies of Violence (CSOC-557)	CSOC-557	Geographies of Violence: Women in Conflict Zones. 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	Graduate	Social Science; Open to the Institute

		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.		
Aesthetics & Politics in China (CSOC-561)	CSOC-561	Aesthetics and Politics in China. 'I thought it would be terrible to live in this world and not know what another part of the world was like.' Robert Rauschenberg. In modern China, politics have been conducted not simply by means of party and mass movement, but also by way of aesthetic experience. In this course we will focus on the appreciation and creation of art, and how it has intermeshed with politics. How the need to forge a modern subjectivity, to foster national and class consciousness has been addressed aesthetically---in ways that intimately involve the bodily, sensuous, and emotional dimensions of the individual's lived experience and the way that politics themselves have been turned into aesthetic experience. We will begin with an analysis of literati Art which established the importance of harmony between nature and culture, feeling and reason, society and individuals, making the tone of Confucian aesthetics deeply emotional. Its overturn by Mao Zedong, the adoption of Lu Xun's thinking as the foundation of communist Chinese aesthetics till 1979. The rise of Scar painting and Star group as important art movements and Rustic Realism depicting the revolution's impact on ordinary rural people. We will then move to the Pro-democracy student movement, the rise of the China/avant-garde and the Political Pop of the 1990s. Finally we will contemplate the resurgence of contemporary art movement in China with Beijing once again becoming the artistic center especially with the creation of 798 art zone. Students will research and present a contemporary political issue and write a report on role of the artist in a heavily censored society. The class will also visit China Town and The Chinese Art collection at LACMA.	Graduate	Social Science; Open to the Institute
Queer Representability (CSOC-566)	CSOC-566	Queer Representability: The Politics of LGBT Visual Culture. What makes an image a queer image-the content, producer, mode of production, a certain sensibility, a set of politics, or simply the eye of the beholder? What are the social, linguistic, and semiotic conditions of intelligibility that inform our available modes for representing queer experience? Does the recent explosion of gay and lesbian characters on television mean we have emerged from the celluloid closet? Or are we witnessing new homonormative forms of censorship? 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.	Graduate	Social Science; Open to the Institute

The Sharon Disney Lund School of Dance Academic Requirements

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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.

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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-4 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-2 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.

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Bachelor of Fine Arts Course Requirements

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

First Year

- TC 2 , 22 Contemporary Dance Technique
- DTCH 101, 102 Ballet Technique
- DPER 101, 102 Choreo/Performance Lab
- DPRD 101, 102 Production Crewing
- DCHR 130, 131 Composition I
- PR 2 Music For Dancers I
- DCHR 101 Dance Improvisation
- DTCH 151 Pilates Mat I
- DAIC 174, 175 Modern Dance History
- DPRD 111, 112 Production Technology for Dance

Second Year

- DTCH 221, 222 Contemporary Dance Technique
- DTCH 201, 202 Ballet Technique
- DPER 201, 202 Choreo/Performance Lab

- DPRD 201, 202 Production Crewing
- DAIC 220 Music for Dancers II
- C R 2 , 2 Composition II
- DAIC 274, 275 Dance & World Cultures
- DSCM 230, 231 The Anatomy of Movement
- DPRD 250 Concepts in Lighting Design for Dance

Third Year

- DTCH 321, 322 Contemporary Dance Technique
- DTCH 301, 302Ballet Technique
- DPER 301, 302 Choreo/Performance Lab
- DPRD 301, 302 Production Crewing
- DCHR 330, 331 Choreography I
- DPRD 360, 361 Dance for Camera

Fourth Year

- TC 2 , 22 Contemporary Dance Technique
- DTCH 401, 402 Ballet Technique
- P R , 2 Choreo Performance Lab
- DPRD 401, 402 Production Crewing
- DCHR 430, 431 Choreography II
- DPER 432 Company Repertory
- DPRD 432 NEXT! Preparing for My Future in Dance

Elective Courses for BFA1, 2, 3 & 4

- TC azz
- DTCH 141,142 Partnering
- DTCH 311, 312 Ballet Men's Class
- TC , 2 Pointe
- TC 2 Pilates Reformer I
- TC Pilates Reformer II (not for 1st yr. students)
- TC 2 Pilates Mat II
- DCHR 301 Advanced Improvisation
- P R Contemporary Repertory
- DCHR 415 Choreographer/Composer Seminar
- DTCH 465 Laban Movement Studies
- DCHR 474 Contemporary Dance Artists
- DIND 199 Independent Project: Dance
- MBLE 250 African Dance
- MBLE 221 Balinese Gamelan
- MBLE 252 Balinese Dance
- MBLE 254, 256 Javanese Dance

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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.

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Master of Fine Arts Course Requirements

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

First Year

- DTCH 521, 522 Graduate Contemporary Dance Technique
- DPER 501, 502 Graduate Choreo/Performance Lab
- DCHR 530, 531 Graduate Choreography I
- DPRD 580, 581 MFA-1 Project
- DPRD 505, 506 Music Seminar
- DPRD 610-617 MFA Theory, Practice, and Thesis Workshop
- DPRD 559, 560 Final Cut Pro Editing

Second Year

- DTCH 621, 622 Graduate Contemporary Dance Technique
- DPER 601, 602 Graduate Choreo/Performance Lab
- DCHR 630, 631 Graduate Choreography II
- DPRD 610-617 Theory, Practice and Thesis Workshop
- PR , M A-2 Thesis Project
- PR , igital Portfolio
- PR Advanced Final Cut Pro Editing

Elective Courses for MFA 1 & 2

- DPRD 650 Graduate Concepts/Lighting Design for Dance
- DCHR 615 Graduate Choreographer/Composer Seminar
- DCHR 601 Graduate Advanced Improvisation
- DTCH 665 Graduate Laban Movement Studies
- Graduate Independent Project: Dance

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Title	Course Name	Description	Academic Level	Course Types
Modern Dance History I (DAIC-174)	DAIC-174	Section 1 open to BFA1 students only. Section 2 open to BFA2 students only. This course will provide students with a unique opportunity to analyze dances from the 20th Century modern dance repertory. Within a broad historical perspective, modern dance artists will 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.	Undergraduate	Arts in Context
Modern Dance History II (DAIC-175)	DAIC-175	Open to BFA1 students only. This course will provide students with a unique opportunity to analyze dances from the 20th Century modern dance repertory. Within a broad historical perspective, modern dance artists will 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.	Undergraduate	Arts in Context
Music for Dancers I (DAIC-220)	DAIC-220	Course open to BFA1 Dance School students only. Engaged inquiry into the dynamic relationships between music and dance performance/choreography. Applying theoretical understanding to analysis of examples of music genres, drawn from 20th and 21st century western concert and popular music as well as transnational aesthetic in uences. Understanding compositional trends through the following artistic musical element choices: rhythm, meter, polyrhythm, pitch systems for linear and vertical constructs, and structural and thematic organization.	Undergraduate	Arts in Context
Dance and World Cultures I (DAIC-274)	DAIC-274	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.	Undergraduate	Arts in Context
Dance and World Cultures II (DAIC-275)	DAIC-275	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.	Undergraduate	Arts in Context
Institute Dance Composition (DCHR-001)	DCHR-001	This course, taught by Graduate Teaching 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.	Undergraduate	Open to the Institute
Dance Improvisation (DCHR-101)	DCHR-101	Course open to BFA1 Dance School students only. 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,	Undergraduate	

		and the class will culminate in final performance projects to be presented at the end of the semester.	
Composition I BFA 1 (DCHR-130)	DCHR-130	Course open to BFA1 Dance School students only. A two semester course consisting of a series of activities, exercises, and assignments. Designed to stimulate the discovery and development of the creative impulse in movement in the individual student. A significant component of the course is dedicated to the peer review and critique, and the founding of a solid communication base within the peer group.	Undergraduate
Composition I BFA 1 (DCHR-131)	DCHR-131	Open to Dance School students only. A two semester course consisting of a series of activities, exercises, and assignments. Designed to stimulate the discovery and development of the creative impulse in movement in the individual student. A significant component of the course is dedicated to the peer review and critique, and the founding of a solid communication base within the peer group.	Undergraduate
Composition II BFA 2 (DCHR-230)	DCHR-230	Course open to BFA2 Dance School students only. Through assignments, observation, discussion and constructive critical assessment this course will continue the exploration of movement vocabulary and finding one's own choreographic voice. The ongoing exploration of quality and essence of movement will be investigated as we manipulate space, time dynamics and energy. How do we use these tools to make different statements and produce abstract movement studies? Sound both music and voice will be introduced to produce accompaniment and to enhance these differing qualities. Exploring the role of choreographer by transferring one's own movement vocabulary to others will take precedent second semester. We will investigate small group forms and the design possibilities that entails by working in both duets and trios.	Undergraduate
Composition II BFA 2 (DCHR-231)	DCHR-231	Open to Dance School students only. Through assignments, observation, discussion and constructive critical assessment this course will continue the exploration of movement vocabulary and finding one's own choreographic voice. The ongoing exploration of quality and essence of movement will be investigated as we manipulate space, time dynamics and energy. How do we use these tools to make different statements and produce abstract movement studies? Sound both music and voice will be introduced to produce accompaniment and to enhance these differing qualities. Exploring the role of choreographer by transferring one's own movement vocabulary to others will take precedent second semester. We will investigate small group forms and the design possibilities that entails by working in both duets and trios.	Undergraduate
Advanced Improvisation (DCHR-301)	DCHR-301	Course available by permission of instructor only. 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.	Undergraduate
Choreography I BFA 3 (DCHR-330)	DCHR-330	Course open to BFA3 Dance School students only. This course is centered on the expressivity of movement, and challenges the student to make it visible. One focus is on skills: Building the abilities to manipulate movement, work fruitfully with others, use sound and music effectively, and create form that is content. The other, and equally important, focus is on uncovering and developing each student's individual taste.	Undergraduate
Choreography I BFA 3 (DCHR-331)	DCHR-331	Open to Dance School students only. This course is centered on the expressivity of movement, and challenges the student to make it visible. One focus is on skills: Building the abilities to manipulate movement, work fruitfully with others, use sound and music effectively, and create form that is content. The other, and equally important, focus is on uncovering and developing each student's individual taste.	Undergraduate
Choreographer/Composer Seminar (DCHR-415)	DCHR-415	Course open to BFA3 and BFA4 students only, by Permission of Instructor only. This seminar focuses on investigating the possibilities in collaborative relationships between dance makers and music/sound makers. Dance students will experiment with how sound and movement interact, and with collaborating in different ways. Working with a range of composing students, they will have the opportunity to expand communication skills. In developing ways of supporting and challenging each others' creative processes, students will be able to develop the clarity, range and responsiveness of their own artistic voices.	Undergraduate

Choreography II BFA 4 (DCHR-430)	DCHR-430	Course open to BFA4 Dance School students only. Choreography II provides the opportunity for students to delve deeply into the choreographic process. The first semester emphasizes an advanced tool based approach to generating movement material for choreographic development. The second semester addresses in-depth investigations of form, narrative and content. Topics include: William Forsythe Improvisational Technologies, Movement/Video Journals, Music Visualization, Use of Text, Site-Specific approaches among others. Over all emphasis is on dance making with an emphasis on developing each student's individual and unique voice and style. Attendance at LA area dance events and critical writing are also required.	Undergraduate
Choreography II BFA 4 (DCHR-431)	DCHR-431	Open to Dance School students only. Choreography II provides the opportunity for students to delve deeply into the choreographic process. The first semester emphasizes an advanced tool based approach to generating movement material for choreographic development. The second semester addresses in-depth investigations of form, narrative and content. Topics include: William Forsythe Improvisational Technologies, Movement/Video Journals, Music Visualization, Use of Text, Site-Specific approaches among others. Over all emphasis is on dance making with an emphasis on developing each student's individual and unique voice and style. Attendance at LA area dance events and critical writing are also required.	Undergraduate
Contemporary Dance Artists (DCHR-475)	DCHR-475	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. mphasis is on choreographers creating for live performance.	Undergraduate
Institute Dance Composition (DCHR-501)	DCHR-501	This course, taught by Graduate Teaching 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.	Graduate
Choreography I MFA 1 (DCHR-530)	DCHR-530	Course open to MFA1 Dance School students only. This course is centered on the expressivity of movement, and challenges the student to make it visible. One focus is on skills: Building the abilities to manipulate movement, work fruitfully with others, use sound and music effectively, and create form that is content. The other, and equally important, focus is on uncovering and developing each student's individual taste.	Graduate
Choreography I MFA 1 (DCHR-531)	DCHR-531	Open to Dance School students only. This course is centered on the expressivity of movement, and challenges the student to make it visible. One focus is on skills: Building the abilities to manipulate movement, work fruitfully with others, use sound and music effectively, and create form that is content. The other, and equally important, focus is on uncovering and developing each student's individual taste.	Graduate
Contemporary Dance Artists (DCHR-575)	DCHR-575	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. mphasis is on choreographers creating for live performance.	Graduate
Graduate Advanced Improvisation (DCHR-601)	DCHR-601	Course available by permission of instructor only. 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.	Graduate
Choreographer/Composer Seminar (DCHR-615)	DCHR-615	Course open to MFA1 or MFA2 students only, by Permisson of Instructor only. This seminar focuses on investigating the possibilities in collaborative relationships between dance makers and music/sound makers. Dance students will experiment with how sound and movement interact, and with collaborating in different ways. Working with a range of composing students, they will have the opportunity to expand communication skills. In developing ways of supporting and challenging each others' creative processes, students	Graduate

		will be able to develop the clarity, range and responsiveness of their own artistic voices.	
Choreography II MFA 2 (DCHR-630)	DCHR-630	Course open to MFA2 Dance School students only. Choreography II provides the opportunity for students to delve deeply into the choreographic process. The first semester emphasizes an advanced tool based approach to generating movement material for choreographic development. The second semester addresses in-depth investigations of form, narrative and content. Topics include: William Forsythe Improvisational Technologies, Movement/Video Journals, Music Visualization, Use of Text, Site-Specific approaches among others. Over all emphasis is on dance making with an emphasis on developing each student's individual and unique voice and style. Attendance at LA area dance events and critical writing are also required.	Graduate
Choreography II MFA 2 (DCHR-631)	DCHR-631	Open to Dance School students only. Choreography II provides the opportunity for students to delve deeply into the choreographic process. The first semester emphasizes an advanced tool based approach to generating movement material for choreographic development. The second semester addresses in-depth investigations of form, narrative and content. Topics include: William Forsythe Improvisational Technologies, Movement/Video Journals, Music Visualization, Use of Text, Site-Specific approaches among others. Over all emphasis is on dance making with an emphasis on developing each student's individual and unique voice and style. Attendance at LA area dance events and critical writing are also required.	Graduate
Independent Study (DIND-199)	DIND-199		Undergraduate
Independent Study (DIND-299)	DIND-299		Undergraduate
Independent Study (DIND-399)	DIND-399		Undergraduate
Independent Study (DIND-499)	DIND-499		Undergraduate
Independent Study (DIND-599)	DIND-599		Graduate
Independent Study (DIND-699)	DIND-699		Graduate
Independent Study (DIND-799)	DIND-799		Graduate
Internship (DINT-199)	DINT-199		Undergraduate
Internship (DINT-299)	DINT-299		Undergraduate
Internship (DINT-399)	DINT-399		Undergraduate
Internship (DINT-499)	DINT-499		Undergraduate
Internship (DINT-599)	DINT-599		Graduate
Internship (DINT-699)	DINT-699		Graduate
Choreo/Performance Lab BFA 1 (DPER-101)	DPER-101	Course open to BFA1 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Undergraduate
Choreo/Performance Lab BFA 1 (DPER-102)	DPER-102	Open to BFA1 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Undergraduate
Choreo/Performance Lab BFA 2 (DPER-201)	DPER-201	Course open to BFA2 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Undergraduate
Choreo/Performance Lab BFA 2 (DPER-202)	DPER-202	Open to BFA2 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Undergraduate
Choreo/Performance Lab BFA 3 (DPER-301)	DPER-301	Course open to BFA3 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Undergraduate

Choreo/Performance Lab BFA 3 (DPER-302)	DPER-302	Open to BFA3 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Undergraduate
Contemporary Repertory (DPER-311)	DPER-311	Course open to Dance Program students only, by Permissoin of Instructor only. The development, rehearsal and performance of a new or repertory piece of Choreography. Students audition for casting in works by faculty, guest artists and MFAII students. Enrollment by audition only.	Undergraduate
Contemporary Repertory (DPER-312)	DPER-312	Course open to Dance Program students only, by Permissoin of Instructor only. The development, rehearsal and performance of a new or repertory piece of Choreography. Students audition for casting in works by faculty, guest artists and MFAII students. Enrollment by audition only.	Undergraduate
Choreo/Performance Lab BFA 4 (DPER-401)	DPER-401	Course open to BFA4 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Undergraduate
Choreo/Performance Lab BFA 4 (DPER-402)	DPER-402	Open to BFA4 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Undergraduate
Company Repertory (DPER-432)	DPER-432	Open to BFA4 students only. Company Repertory provides BFA 4 students the opportunity to participate in a rehearsal process of contemporary repertory that culminates in a concert performance.	Undergraduate
Choreo/Performance Lab MFA 1 (DPER-501)	DPER-501	Course open to MFA1 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Graduate
Choreo/Performance Lab MFA 1 (DPER-502)	DPER-502	Open to MFA1 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Graduate
Choreo/Performance Lab MFA 2 (DPER-601)	DPER-601	Course open to MFA2 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Graduate
Choreo/Performance Lab MFA 2 (DPER-602)	DPER-602	Open to MFA1 students only. Weekly gathering of all students and faculty of the School of Dance, as well as students from other metier within the Institute. Showing and critique of student works being prepared for performance. Students are expected to show choreography being prepared for School of Dance Concerts.	Graduate
Production Crewing BFA 1 (DPRD-101)	DPRD-101	Course open to BFA1 Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate
Production Crewing BFA 1 (DPRD-102)	DPRD-102	Open to Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate
Production Technology for Dance (DPRD-111)	DPRD-111	Course open to BFA1 Dance School students only. Introduction to the basics of dance costuming, management, lighting, sound, stage management, and other areas related to dance production.	Undergraduate
Production Technology for Dance (DPRD-112)	DPRD-112	Introduction to the basics of dance costuming, management, lighting, sound, stage management, and other areas related to dance production.	Undergraduate
Music for Dancers I (DPRD-120)	DPRD-120	Open to Dance School students only. This course offers an introduction to the fundamentals of music and their relationship to the dancer/choreographer. Music for Dancers I focuses on audio editing, processing, and recording techniques for use in dance performance. Areas studied will include stereo and multi-track editing, basic mastering techniques, digital manipulation of sound files, and recording of acoustic sources. Course will additionally include listening- based activities for comprehension and identification of standard music genres, as well as rhythm skill development through study of meter and specific rhythmic units.	Undergraduate
Production Crewing BFA 2 (DPRD-201)	DPRD-201	Course open to BFA2 Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate
Production Crewing BFA	DPRD-202	Open to Dance School students only. Analysis and application of	Undergraduate

2 (DPRD-202)		technical production skills needed for individual projects.	
Concepts in Lighting Design Dance (DPRD-250)	DPRD-250	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.	Undergraduate
Production Crewing BFA 3 (DPRD-301)	DPRD-301	Course open to BFA3 Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate
Production Crewing BFA 3 (DPRD-302)	DPRD-302	Open to Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate
Dance Film (DPRD-360)	DPRD-360	Course open to BFA3 Dance School students only. 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.	Undergraduate
Dance Film (DPRD-361)	DPRD-361	Open to Dance School students only. 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.	Undergraduate
Production Crewing BFA 4 (DPRD-401)	DPRD-401	Course open to BFA4 Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate
Production Crewing BFA 4 (DPRD-402)	DPRD-402	Open to Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate
Next! Preparing for My Future in Dance (DPRD-432)	DPRD-432	Open to Dance School students only. A seminar course to help students prepare for their future after graduation addressing such subjects as: progressing as young artists, defining directions and objectives, researching possibilities and options, surviving financially, and building contacts and support systems. This course also assists students in learning how to set useful goals, conduct honest self-assessment, and present themselves effectively for employment.	Undergraduate
MFA Music Seminar I (DPRD-505)	DPRD-505	Course open to MFA1 Dance School students only. Creation, rehearsal, critique, development and concert preparation for MFA I choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.	Graduate
MFA Music Seminar II (DPRD-506)	DPRD-506	Course open to MFA1 Dance School students only. Creation, rehearsal, critique, development and concert preparation for MFA I choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.	Graduate
Video Editing I (DPRD-559)	DPRD-559	Course open to MFA1 Dance School students only. This course provides dancers and choreographers with essential skills in shooting and editing video. Students will learn basic editing grammar and craft using Apple's Final Cut Pro X, while obtaining a more technical and aesthetic understanding of camerawork for dance. The dance film genre and how cinematic space presents new considerations for dance-making will guide our technical pursuits in the class. Students will complete 3 of their own dance films, while completing editing, camera and documentation exercises throughout the year.	Graduate
Video Editing II (DPRD-560)	DPRD-560	Course open to MFA1 Dance School students only. This course provides dancers and choreographers with essential skills in shooting and editing video. Students will learn basic editing grammar and craft using Apple's Final Cut Pro X, while obtaining a more technical and aesthetic understanding of camerawork for dance. The dance film genre and how cinematic space presents new considerations for dance-making will guide our technical pursuits in the class. Students will complete 3 of their own dance films, while completing editing, camera and documentation exercises throughout the year.	Graduate
MFA 1 Thesis Project I (DPRD-580)	DPRD-580	Course open to MFA1 Dance School students only. Creation, rehearsal, critique, development and concert preparation for MFA 1	Graduate

		choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.	
MFA 1 Thesis Project II (DPRD-581)	DPRD-581	Creation, rehearsal, critique, development and concert preparation for MFA 1 choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.	Graduate
Dance Education (DPRD-610)	DPRD-610	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.	Graduate
Critical Perspectives (DPRD-611)	DPRD-611	This seminar is a course designed to broaden exposure and gain literacy in the body of contemporary dance criticism and scholarship. Through readings, viewings of contemporary dance and class discussion, we will focus on approaches to critical understanding of contemporary dance aesthetics and practices. Attention will be given to the critical strategies evident in a variety of contemporary approaches to dance writing	Graduate
Artist Identity & Representation (DPRD-612)	DPRD-612	In this seminar attention will specifically be given to cultivating writing skills relevant for professional presentation of oneself as an artist. Students will develop artist statements, CV, cover letters and promotional copy. The course will also provide a forum for addressing issues of creative process and the role of the artist in society.	Graduate
Dance Education II (DPRD-613)	DPRD-613	This seminar will focus on preparation for College and University level teaching. Course curriculum development in content areas of particular interest to each student will be explored. The course will address issues of effective pedagogy, assessing student outcomes relative to curricular goals and broader issues of higher education in today's global society. A schedule of class observation and discussion with each student will be an important part of this course.	Graduate
Collaborative Arts Practices (DPRD-614)	DPRD-614	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 collaboration.	Graduate
Dance Program Design and Administration (DPRD-615)	DPRD-615	This Seminar provides an overview of dance and higher education, looking specifically at dance administration and program/curriculum design. It will give students the opportunity to design their own (original) model for a 21st century dance program in higher education. Through readings, discussion and interviews with visiting professionals in the field, the course will address issues related to design and implementation of a comprehensive dance program. Content will address the articulation of a program's vision, mission, structures and methods for implementation including: staffing, facilities, curriculum, budget, accreditation and assessment. Attention will also be given to professional organizations like NASD, Dance USA and NDEO, that provide advocacy and governance guidelines for dance programs in College and University settings as well as private studios.	Graduate
Artists At Work (DPRD-616)	DPRD-616	This course involves lectures and discussions focusing on career preparation and transition. Writing assignments that support future grant writing (how to write a project description), press releases and choreographic contract negotiation are among the topics covered. A student's own graduate thesis work is often the basis from which writing assignments are based. Strategies involving how to get produced, future self production and issues around management, in addition to self marketing both in print and on the web (viral) are covered.	Graduate
Choreography Teaching (DPRD-617)	DPRD-617	This seminar will focus on educational goals and methods in effective teaching of dance composition and choreography, particularly within college and university dance contexts with a brief look at some issues pertaining to K-12 instruction. Attention will be given to facilitating creative process for artists at different developmental stages in relationship to craft. Also techniques and processes for effective choreographic coaching will be explored. Students will devise both course and specific class plans pertaining to the teaching of dance	Graduate

		choreography and composition. This class will involved in class participation and experimentation with the concepts introduced.	
Graduate Concepts in Lighting Design (DPRD-650)	DPRD-650	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.	Graduate
Advanced Video Editing (DPRD-659)	DPRD-659	Course open to MFA2 Dance School students only. This class expands on the work of Video Editing. 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.	Graduate
Digital Portfolio I (DPRD-660)	DPRD-660	Course open to MFA1 or MFA2 Dance School students only. This class provides the opportunity for students to develop a personal website and gain the necessary skills to sustain this website beyond graduation. A portion of this class will be devoted to integrating media such as videos and images, learning Photoshop, and working with social media as a marketing resource. Within the course, students will gain a general comfort and self-confidence working within this media genre, in order to be self-sustaining as the technologies evolve.	Graduate
Digital Portfolio II (DPRD-661)	DPRD-661	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.	Graduate
MFA 2 Thesis Project I (DPRD-680)	DPRD-680	Course open to MFA2 Dance School students only. Creation, rehearsal, critique, development and concert preparation for MFA 2 choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.	Graduate
MFA 2 Thesis Project II (DPRD-681)	DPRD-681	Creation, rehearsal, critique, development and concert preparation for MFA 2 choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.	Graduate
The Anatomy of Movement I (DSCM-230)	DSCM-230	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.	Undergraduate
The Anatomy of Movement II (DSCM-231)	DSCM-231	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.	Undergraduate
Institute Dance Technique (DTCH-001)	DTCH-001	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.	Undergraduate
Ballet Technique Level 1 (DTCH-101)	DTCH-101	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Undergraduate
Ballet Technique Level 1 (DTCH-102)	DTCH-102	Open to BFA1 students only. Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Undergraduate
Contemporary Technique	DTCH-121	Course open to Dance Program students only. Intensive training in at	Undergraduate

Level 1 (DTCH-121)		least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	
Contemporary Technique Level 1 (DTCH-122)	DTCH-122	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Undergraduate
Contemporary Jazz (DTCH-131)	DTCH-131	Course open to Dance School students only, by Permission of Instructor only. Contemporary Jazz approaches movement through a a 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.	Undergraduate
Partnering (DTCH-141)	DTCH-141	Course open to Dance School students only, by Permission of Instructor only. Selections from contemporary repertoire with emphasis on in-depth study of the basics of partner work.	Undergraduate
Partnering (DTCH-142)	DTCH-142	Open to Dance School students only. Selections from contemporary repertoire with emphasis on in-depth study of the basics of partner work.	Undergraduate
Pilates Mat 1 (DTCH-151)	DTCH-151	Course open to BFA1 Dance School students only. Intensive weekly sessions in Pilates Method mat Technique.	Undergraduate
Ballet Technique Level 2 (DTCH-201)	DTCH-201	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Undergraduate
Ballet Technique Level 2 (DTCH-202)	DTCH-202	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Undergraduate
Contemporary Technique Level 2 (DTCH-221)	DTCH-221	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Undergraduate
Contemporary Technique Level 2 (DTCH-222)	DTCH-222	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Undergraduate
Conditioning With Imagery for Dancers (DTCH-240)	DTCH-240	Course open to Dance School students only. Not available for BFA1 students. This course offers a practical introduction to the fundamentals of physical conditioning for dancers, and their supportive relationship to dance performance skills and injury prevention. Both general and individual exercise programs are developed with reference to alignmnent, release, flexibility, stength, and muscular endurance.	Undergraduate
Pilates Mat 2 (DTCH-251)	DTCH-251	Course available by permission of instructor only. Intensive weekly sessions in Intermediate and Advanced Pilates Mat Technique.	Undergraduate
Pilates Reformer 1 (DTCH-255)	DTCH-255	Course open by Permission of Instructor only. Basic Pilates mat work translated on to the universal reformer.	Undergraduate
Pilates Reformer 1 (DTCH-256)	DTCH-256	Course open by Permission of Instructor only. Basic Pilates mat work translated on to the universal reformer.	Undergraduate
Ballet Technique Level 3 (DTCH-301)	DTCH-301	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Undergraduate
Ballet Technique Level 3 (DTCH-302)	DTCH-302	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Undergraduate
Ballet Men's Class (DTCH-311)	DTCH-311	Course open to Dance School students only, by Permission of Instructor only. Advanced Ballet technique for men, with an emphasis on jumps, turns, beats, and other skills associated with classical male roles.	Undergraduate

Ballet Men's Class (DTCH-312)	DTCH-312	Open to Dance School students only. Advanced Ballet technique for men, with an emphasis on jumps, turns, beats, and other skills associated with classical male roles.	Undergraduate	
Contemporary Technique Level 3 (DTCH-321)	DTCH-321	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Undergraduate	
Contemporary Technique 322 (DTCH-322)	DTCH-322	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Undergraduate	
Pointe (DTCH-331)	DTCH-331	Course open to Dance School students only, by Permission of Instructor only. Advanced ballet technique Permission of instructor required	Undergraduate	
Pointe (DTCH-332)	DTCH-332	Open to Dance School students only. Advanced ballet technique Permission of instructor required	Undergraduate	
Dance Pedagogy (DTCH-360)	DTCH-360	Open to BFA3 and BFA4 students. Open to BFA1 and BFA2 students by permission of instructor only. This course offers a theoretical and practical introduction to the skills necessary to teach dance technique classes. The focus of the course will be for instruction in ballet and modern/contemporary dance, while addressing additional dance forms. Material will cover design and delivery of dance class plans, motor control and motor learning issues in dance, anatomical and psychological factors related to teaching dance, and appropriate material for various age groups and dance class settings.	Undergraduate	
Ballet Technique Level 4 (DTCH-401)	DTCH-401	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Undergraduate	
Ballet Technique Level 4 (DTCH-402)	DTCH-402	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Undergraduate	
Contemporary Technique Level 4 (DTCH-421)	DTCH-421	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Undergraduate	
Contemporary Technique Level 4 (DTCH-422)	DTCH-422	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Undergraduate	
Pilates Reformer 2 (DTCH-455)	DTCH-455	Course open by Permission of Instructor only. A Pilates advanced exercise course using the Pilates equipment, specifically the Universal Reformer and the Trapeze Table.	Undergraduate	
Pilates Reformer 2 (DTCH-456)	DTCH-456	Course open by Permission of Instructor only. A Pilates advanced exercise course using the Pilates equipment, specifically the Universal Reformer and the Trapeze Table.	Undergraduate	
Laban Movement Studies BFA (DTCH-465)	DTCH-465	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.	Undergraduate	Open to the Institute
Institute Dance Technique (DTCH-500)	DTCH-500	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.	Graduate	Open to the Institute
Ballet Technique (DTCH-501)	DTCH-501	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.	Graduate	
Ballet Technique 502 (DTCH-502)	DTCH-502	Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward	Graduate	

		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.	
Contemporary Technique 521 (DTCH-521)	DTCH-521	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Graduate
Contemporary Technique (DTCH-522)	DTCH-522	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Graduate
Contemporary Jazz (DTCH-531)	DTCH-531	Course open to Dance School students only, by Permission of Instructor only. Contemporary Jazz approaches movement through a a 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.	Graduate
Conditioning With Imagery for Dancers (DTCH-540)	DTCH-540	Course open to Dance School students only. Not available for BFA1 students. This course offers a practical introduction to the fundamentals of physical conditioning for dancers, and their supportive relationship to dance performance skills and injury prevention. Both general and individual exercise programs are developed with reference to alignmnent, release, flexibility, stength, and muscular endurance.	Graduate
Pilates Mat 1 (DTCH-551)	DTCH-551	Course open to BFA1 Dance School students only. Intensive weekly sessions in Pilates Method mat Technique.	Graduate
Pilates Reformer 1 (DTCH-556)	DTCH-556	Course open by Permission of Instructor only. Basic Pilates mat work translated on to the universal reformer.	Graduate
Dance Pedagogy (DTCH-560)	DTCH-560	This course offers a theoretical and practical introduction to the skills necessary to teach dance technique classes. The focus of the course will be for instruction in ballet and modern/contemporary dance, while addressing additional dance forms. Material will cover design and delivery of dance class plans, motor control and motor learning issues in dance, anatomical and psychological factors related to teaching dance, and appropriate material for various age groups and dance class settings.	Graduate
Contemporary Technique (DTCH-621)	DTCH-621	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Graduate
Contemporary Technique (DTCH-622)	DTCH-622	Course open to Dance Program students only. Intensive training in at least three contemporary dance techniques aimed at the ongoing development of movement skills, kinetic perceptions, center strength, creativity, intellectual understanding and versatility.	Graduate
Pilates Mat 2 (DTCH-651)	DTCH-651	Intensive weekly sessions in Intermediate and Advanced Pilates Mat Technique.	Graduate
Pilates Reformer 2 (DTCH-656)	DTCH-656	Course open by Permission of Instructor only. A Pilates advanced exercise course using the Pilates equipment, specifically the Universal Reformer and the Trapeze Table.	Graduate
Laban Movement Studies MFA (DTCH-665)	DTCH-665	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.	Graduate
Choreographers & Composers (MCMP-415)	MCMP-415	Course open to BFA4 Music School students only. This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines.	Undergraduate
Choreographers & Composers (MCMP-615)	MCMP-615	Course open to Music School students only. This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines.	Graduate

School of Film/Video Academic Requirements

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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 program faculty may recommend an earlier graduation (see Accelerated Graduation policy), based on that program's specific policies (accessible in the School of Film/Video office).

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Curriculum Requirements

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.

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 works 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.

Integrated Media Curriculum (Graduate Only)

See Center for Integrated Media curriculum.

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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-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.

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Required Courses for Undergraduate Students

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

BFA1

- FPFV101/FPFV 102 Filmmaking Fundamentals (fall and spring)
- FPFV126* Video Production Workshop (fall)
- FPFV134* Digital Editing: Introduction to Avid (fall)
- FPFV153 Structuring Strategies/Artist Presentations (fall and spring)
- FAIC420/FAIC421 Film History (fall and spring)

BFA2

- FPFV203 Cinematography (fall)
- FPFV204/FPFV205* Film Production Workshop (fall and spring)
- FPFV285* Production Sound (fall)
- FPFV286* Post-Production Sound (spring)

BFA2 Transfer Students

- FPFV101/FPFV 102 Filmmaking Fundamentals (fall and spring)
- FPFV126* Video Production Workshop (fall)
- FPFV134* Digital Editing: Introduction to Avid (fall)
- FPFV153* Structuring Strategies/Artist Presentations (fall and spring)
- FPFV203 Cinematography (fall)
- FPFV285* Production Sound (fall)
- FPFV286* Post-Production Sound (spring)
- FPFV304/FPFV305* Film Production Workshop (fall and spring)
- FAIC420/FAIC421 Film History (fall & spring)

BFA3 Transfer Students

- FPFV101/FPFV 102 Filmmaking Fundamentals (fall and spring)
- FPFV126* Video Production Workshop (fall)
- FPFV134* Digital Editing: Introduction to Avid (fall)
- FPFV153* Structuring Strategies/Artist Presentations (fall and spring)
- FPFV203 Cinematography (fall)
- FPFV285* Production Sound (fall)
- FPFV286* Post-Production Sound (spring)
- FPFV304/FPFV305* Film Production Workshop (fall and spring)
- FAIC420/FAIC421 Film History (fall & 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 (FPFV340) 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 (FAIC420/FAIC421). 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 (FPFV450) during their 3rd or 4th year.

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Required Courses for Incoming Graduate Students

- FPFV501 Film-making Fundamentals (fall)
- FPFV503 Cinematography (fall)
- FPFV504/FPVF505* Film Production Workshop (fall and spring)
- FPFV526* Video Production Workshop (fall)
- FPFV534* Digital Editing: Introduction to Avid (fall)
- FPFV553 Structuring Strategies/Artists Presentations (fall and spring)
- FPFV585* Production Sound (fall)
- FPFV586* Post Production Sound (spring)
- FAIC620/FAIC621 Film History or FAIC600 Film Today (fall or 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 (FAIC620 - Fall or FAIC621 - Spring) unless exempted by instructor based on prior education. Graduates are also required to take one semester of Film Today (FAIC600 - Fall or Spring).

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 (FPFV650).

Graduate Students are required to leave a copy of their Thesis Project for the CalArts archives.

2014-2015 List of History, Theory or Criticism Courses for Program in Film and Video Students in Fall and/or Spring

Students who enter as BFA1 are required to complete 6 semesters of film/video history, theory or criticism courses; BFA2 Transfer students are required to complete 5 semesters of film/video history, theory, or criticism courses; BFA3 Transfer students are required to complete 4 semesters of film/video history, theory, or criticism courses.

Course Options

- FPFV424 Sound and the Image
- FPFV442 Radicalizing Vision: Long Form
- FPFV452 Cinema of Transformation
- FPFV490 Graduate Seminar: Deleuze and Cinema
- FAIC400 Film Today
- FAIC410 History of Documentary Film
- FAIC412 Documentary Inquiries -- Performance, Witnessing and Restless Archives
- FAIC415 Questions of Third Cinema
- FAIC420 Film History

- FAIC428 Prostitution in Film
- FAIC430 History of Video Art
- FAIC453 Special Topics: The Western
- CSOC442 Contemporary Latin American Film/TV/Video

MFA students are required to complete 5 semesters of film/video history, theory, or criticism courses listed below:

- FFDP657 Special Topics: Love Stories
- FPFV624 Sound and the Image
- FPFV642 Radicalizing Vision: Long Form
- FPFV652 Cinema of Transformation
- FPFV690 Graduate Seminar: Deleuze and Cinema
- FAIC600 Film Today
- FAIC610 History of Documentary Film
- FAIC612 Documentary Inquiries -- Performance, Witnessing and Restless Archives
- FAIC615 Questions of Third Cinema
- FAIC620 Film History
- FAIC628 Prostitution in Film
- FAIC630 History of Video Art
- FAIC653 Special Topics: The Western

This list may be subject to change.

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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 several short film projects. The following four semesters are comprised of the remaining graduation requirements including 6 métier 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.

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, Catherine Hardwicke, 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 Artist roster changes 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.

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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

- FFDP504 Acting Workshop 1
- FFDP520 Narrative Fundamentals
- FFDP530 Cinematography for Directors (with lab)
- FFDP534 Digital Editing: Introduction to Avid
- FFDP540 Guest Artist Workshop
- FFDP580 Production Sound
- FAIC620 Film History

Highly Recommended:

- FFDP506 Cinematheque
- FFDP599 Independent Study MFA 1

SPRING SEMESTER

- P Scene Study
- FFDP521 Narrative Fundamentals

- FFDP529 Technical Workshop (fall and spring)
- FFDP540 Guest Artist Workshop
- FAIC 2 ilm History
- FFDP680 Post Production Sound

Highly Recommended:

- FFDP599 Independent Study MFA 1
- Metier special topics and elective courses as determined by student and mentor (see course list below).

MFA 2 Students Required Courses

FALL SEMESTER

- FFDP540 Guest Artist Workshop
- FFDP535/435 Visual Design

Highly Recommended:

- FFDP699 Independent Study MFA 2
- Métier, special topics and elective courses as determined by student and mentor (see course list below).

SPRING SEMESTER

- FFDP540 Guest Artist Workshop

Highly Recommended:

- FFDP699 Independent Study MFA 2
- Métier, Special Topics and Elective courses as determined by student and mentor (see course list below)

MFA 3 Students

FALL AND SPRING SEMESTERS

Métier, Special Topics and Elective courses as determined by student and mentor (see course list below).

Métier Directing Courses (minimum 6 courses required over three year residency)

Open To MFA 2s/3s (unless with permission from the instructor)
* Courses offered in Fall 2 semester
** Courses offered in Spring 2 semester

- FFDP682** Project Development
- FFDP616*/FFDP617** One Act to Cinematic Event
- FFDP524** Cinematic Storytelling
- P 2 Advanced Scripting
- FFDP632** Advanced Staging
- FFDP633** Real World Survival Skills
- FFDP655 Special Topics: Survey of Historical Directors
- FFDP656 Special Topics: Experiments in Narrative
- P Special Topics: Love Stories
- FFDP654 Special Topics: History and Practice of Performance in Film

- FFDP675 Thesis Workshop
- FFDP677** Narrative Editing
- FAIC651** Special Topics: The Curious Art of Autobiography
- FAIC653* Special Topics: The Western
- FFDP659* Special Topics: History/Narrative
- FFDP604 Acting Workshop II

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)
* Courses offered in Fall 2014 semester
** Courses offered in Spring 2015 semester

- FFDP655 Survey of Historical Directors
- FFDP656 Experiments in Narrative
- FFDP657 Love Stories
- FFDP658 Coming of Age Stories
- FFDP659* Special Topics: History/Narrative
- FAIC650 Realist Style
- FAIC651** The Curious Art of Autobiography
- FAIC652 Rock & Roll and Movies
- FAIC653* The Western
- 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. While there will be many offerings in Film Directing and the Film/Video School, we actively encourage exploration throughout the Institute.

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Program in Experimental Animation

The Experimental Animation Program offers both BFA and MFA degrees. The degree programs emphasize the creative development of a personal aesthetic in an artist-centered environment. A broad range of animation approaches, processes, and techniques are covered in lecture courses, seminars, workshops, visiting artist lectures, internships, and independent studies. The program supports 2D animation, stop-motion, multiplane, digital production, installation, stereoscopy, motion capture, performance animation, programming, and other approaches. Students work closely with a mentor in developing skills, course schedules, and projects, and also benefit from working among artistic peers in a studio environment. To support development of each student's creative voice, we offer technical and critical skills within a wide range of production courses, as well as history and theory. Students are also required to take production courses in other Schools at CalArts (Theater, Dance, Music, and Art), in order to develop interdisciplinary approaches. Study abroad opportunities are also offered, mainly for BFA students.

Bachelor of Fine Arts Program in Experimental Animation

BFA students in Experimental Animation leave the program with a well-developed artistic identity and varied abilities, and establish careers in studio production and personal practice, often forming creative partnerships with fellow students. In the program, students are provided with a comprehensive education in the history, styles, techniques, and technology of animation

arts. As a culminating project they conceive, design, and produce a graduation project that reflects the student's personal artistic sensibilities.

The Experimental Animation Program accepts BFA-level students in one of two tracks: 1) at the BFA1 level with a four-year residency or 2) at the BFA2 level as a transfer student with a three-year residency. In the Experimental Animation Program, residency requirements cannot be altered after admission, regardless of the number of credits earned. Students must attend full-time; part-time attendance is not allowed.

Learning Goals for BFA Students

- Individual voice: Student's style is recognizable and compelling. This distinctive voice extends through his or her creative process, resulting in conceptually complex works that display competency with technical skills.a
- Contextual knowledge: Student is aware of and can critically discuss current developments in time-based art and is cognizant of past developments in animation and live-action media history. Student is able to demonstrate his/her understanding of the historical/cultural/social context of his/her work.
- Interdisciplinary approaches: Student is aware of production practices in other métiers, such as art, theater, dance, and music, and has participated in one or more of these areas while at the Institute.
- Technical skills: Student has a working knowledge of digital media used in animation production, and can apply them effectively in realizing projects. Students are able to use technology creatively and with an experimental attitude.
- Collegiality: Student is an active participant within critiques, applying knowledge and experience effectively in his/her arguments and valuing other people's opinions. Student understands the value of mentorship and works closely with faculty to achieve personal goals. Student values collaboration with others.
- Professionalism: Student's personal work is outstanding, fulfilling his or her potential as an artist. Student is able to give cogent presentations about his or her work and is prepared to enter the professional world. Student attends visiting artist workshops, makes contacts through internships or various projects, and participates in portfolio presentations, and he or she is sought after for professional opportunities.

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Track 1 Requir FA1

BFA students accepted as a BFA1 complete a four-year residency. In this track, the first two years provide the student with an understanding of principles and techniques of animation, as well as the history of animation, digital methods, and elements of sound development. An animation project is produced in both the BFA1 and BFA2 years. The BFA3 year is left relatively open, so students can take practice-related courses in other Schools at the Institute; they must take at least three courses totaling six credits or more in another métier (Art, Theater, Dance, or Music) during the four-year residency. A mid-residency review occurs during fall of the BFA3 year, when the student presents work he or she has produced within the program to a group of faculty. This review is scheduled by the student through the Film/Video office, after meeting with his or her mentor to assure that all required métier and critical studies courses have been taken. At this review, the student is to discuss plans for his or her senior animation project. BFA students are required to complete an approved senior project during their BFA4 year as part of graduation requirements. That project, along with other significant work, will be evaluated during the student's graduation review in the last semester of residence. The student arranges this review with the Film/Video office, after getting a graduation check from his or her mentor and having critical studies requirements signed off by the Registrar's office.

Required courses:

The following courses are required for students accepted at the BFA1 level in the Experimental Animation program, but they do not constitute a student's entire program. In addition to the Experimental Animation requirements below, BFA students are also required to take production courses in other métiers.* Consult the online catalog for critical studies and other

requirements. Students schedule regular meetings with their mentors throughout each semester to discuss the development of work and progress through required courses. The student will be asked to provide documentation of academic progress when he or she schedules mid-residency and graduation reviews. It is the student's responsibility to fulfill all graduation requirements.

BFA1

FALL SEMESTER

- FVEA107 BFA Animation Workshop (4 credits)
- FVEA255 Hybrid Imaging (2 credits)
- FAIC170 Animation History (3 credits)
- Critical Studies (3 credits)
- Elective (3 - 6 credits recommended)

SPRING SEMESTER

- FVEA108 BFA Animation Production (4 credits)
- FVEA145 Intermediate After Effects (2 credits)
- FAIC171 Animation History (3 credits)
- Critical Studies (3 credits)
- Elective (3 - 6 credits recommended)

BFA2

FALL SEMESTER

- FVEA202 The Digital Path/Short Projects (3 credits)
- FSFV240 SoundImage One (2 credits)
- FAIC420 Film History I (3 credits)
- Other métier practice* (2 credits)
- Critical Studies (3 credits recommended)
- Elective (2 - 4 credits recommended)

SPRING SEMESTER

- FVEA203 The Digital Path/Short Projects (3 credits)
- FVEA241 Post Production Sound for Experimental Animators (2 credits)
- FAIC421 Film History II (3 credits)
- Critical Studies (3 - 6 credits recommended)
- Elective (4 - 6 credits recommended)

BFA3

FALL SEMESTER

- Mid-Residency Review
- FPFV153 Structuring Strategies (2 credits)
- Other métier practice* (2 credits)
- Critical Studies and electives as needed (11 - 15 credits recommended)

SPRING SEMESTER

- Other métier practice* (2 credits)
- Critical Studies and electives as needed (13 - 16 credits recommended)

BFA4

FALL SEMESTER

- FVEA382 Experimental Animation Undergrad Critique (3 credits)
- Critical Studies and electives as needed (9 - 15 credits recommended)

SPRING SEMESTER

- Graduation review/Submit Senior Project
- FVEA483 Experimental Animation Undergrad Critique (3 credits)
- Critical Studies and electives as needed (9 -15 credits recommended)

* over a four year residency, BFA students must complete at least three courses totaling six credits or more in another métier practice: Art, Theater, Dance, or Music. These courses must be completed at CalArts, not transferred in. They can be taken in any semester. Recommended timing for courses is indicated above.

Track 2 Requirements: Student Accepted as a BFA2 Transfer Student

Most BFA applicants are accepted at the BFA1 level, but in some cases a student may be accepted as a BFA2 transfer student. Transfer students who begin in the BFA2 year complete a three-year residency. In this track, the first two years provide the student with an understanding of principles and techniques of animation, as well as the history of animation, digital methods, and elements of sound development. An animation project is produced in both the BFA2 and BFA3 years. During the BFA3 year, these students also should take practice-related courses in other Schools at the Institute; they must take at least two courses totaling four credits or more in another métier (Art, Theater, Dance, or Music) during the three-year residency. A mid-residency review occurs during fall of the BFA3 year, when the student presents work he or she has produced within the program to a group of faculty. This review is scheduled by the student through the Film/Video office, after meeting with his or her mentor to assure that all required métier and critical studies courses have been taken. At this review, the student is to discuss plans for his or her senior animation project. Students are required to complete an approved senior project during their BFA4 year as part of graduation requirements. That project, along with other significant work, will be evaluated during the student's graduation review in the last semester of residence. The student arranges this review with the Film/Video office, after getting a graduation check from his or her mentor and having critical studies requirements signed off by the Registrar's o ce.

Required courses:

The following courses are required for students accepted at the BFA2 transfer level in the Experimental Animation program, but they do not constitute a student's entire program. In addition to the Experimental Animation requirements below, BFA students are also required to take production courses in other métiers.* Consult the online catalog for critical studies and other requirements. Students schedule regular meetings with their mentors throughout each semester to discuss the development of work and progress through required courses. The student will be asked to provide documentation of academic progress when he or she schedules mid-residency and graduation reviews. It is the student's responsibility to fulfill all graduation requirements.

BFA2

FALL SEMESTER

- FVEA107 BFA Animation Workshop (4 credits)
- FVEA255 Hybrid Imaging (2 credits)
- FAIC170 Animation History (3 credits)
- FAIC420 Film History I (3 credits)
- Critical Studies and electives as needed (3 - 6 credits recommended)

BFA2

SPRING SEMESTER

- FVEA108 BFA Animation Production (4 credits)
- FVEA145 Intermediate After Effects (2 credits)
- FAIC171 Animation History (3 credits)
- FAIC421 Film History II (3 credits)
- Critical Studies and electives as needed (3 - 6 credits recommended)

BFA3

FALL SEMESTER

- Mid-Residency Review
- FVEA202 The Digital Path/Short Projects (3 credits)
- FSFV240 SoundImage One (2 credits)
- FPFV153 Structuring Strategies (2 credits)
- Other métier practice* (2 credits)
- Critical Studies and electives as needed (6 - 9 credits recommended)

BFA3

SPRING SEMESTER

- FVEA203 The Digital Path/Short Projects (3 credits)
- FVEA241 Post Production Sound for Experimental Animators (2 credits)
- Other métier practice* (2 credits)
- Critical Studies and electives as needed (6 - 9 credits recommended)

BFA4

FALL SEMESTER

- FVEA382 Experimental Animation Undergrad Critique (3 credits)
- Critical Studies and electives as needed (9 - 15 credits recommended)

SPRING SEMESTER

- Graduation Review/Submit Senior Project
- FVEA483 Experimental Animation Undergrad Critique (3 credits)
- Critical Studies and electives as needed (9 - 15 credits recommended)

* over a three year residency, BFA transfer students must complete at least two courses totaling four credits or more in another métier practice: Art, Theater, Dance, or Music. These courses must be completed at CalArts, not transferred in. They can be taken in any semester. Recommended timing for courses is indicated above.

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Master of Fine Arts Program in Experimental Animation

Graduates of the MFA Program in Experimental Animation become creative leaders in the field, establishing careers in studio production, teaching, and personal practice, often forming creative partnerships with fellow students. In the program, students are provided with a comprehensive education in the history, styles, techniques, and technology of animation arts. As a culminating project they conceive, design, and produce a thesis that reflects the student's personal artistic sensibilities.

The Experimental Animation program accepts MFA-level students in one of two tracks: 1) at the MFA1 level with a three-year residency or, in rare instances, 2) at the MFA2 level, with a two-year residency, an option that may be offered only to students who already have a BFA from the Experimental Animation program. In the Experimental Animation program, residency requirements cannot be altered after admission, regardless of the number of credits earned. Students must attend full-time; part-time attendance is not allowed.

Learning Goals for MF

- Individual voice: Student's style is unique and developed over a body of work. This distinctive voice extends through his or her creative process, resulting in conceptually complex works that display competency with technical skills. Students develop creative methods that serve their personal styles.
- Contextual knowledge: Student can discuss current developments in time-based art as well as past developments in animation and live-action media history. Student is able to demonstrate his/her advanced understanding of the historical/cultural/social context of his/her work convincingly in presentations, discussions, and writing.
- Interdisciplinary approaches: Student is aware of production practices in other métiers, such as art, theater, dance, and music, and has participated in one or more of these areas while at the Institute. Student draws upon these disciplines as appropriate to expand his or her own creative approaches.
- Technical skills: Student has an advanced knowledge of digital media used animation production, and can apply them with confidence in realizing projects. Student projects reflect the creative use of technology and an experimental attitude.
- Collegiality: Student is an active participant within critiques, applying knowledge and experience effectively in his/her arguments and valuing other people's opinions. Student works with others on projects. Student understands the value of mentorship and works closely with faculty to achieve personal goals. Student finds opportunity for leadership and collaboration within the program and the larger animation community.
- Professionalism: Student's personal work is outstanding, fulfilling his or her potential as an artist. Student gives cogent presentations about his or her work and is prepared to enter the professional world. Student attends visiting artist workshops, makes contacts through internships or various projects, and participates in portfolio presentations, and he or she is sought after for professional opportunities. Student is familiar with leading film festivals and has submitted his or her work to them as appropriate. Student attends professional gatherings and events and/or is a member of related organizations. He or she contributes to the advancement of animation production, history, and/or theory.

Track 1 Requirements: Student Accepted as an MFA1

Students accepted into the Master of Fine Arts Program in Experimental Animation complete a three-year residency, which provides time for students to participate in the full range of studies necessary for artistic and professional growth. MFA1 year level courses provide students with a comprehensive understanding of production techniques, including both visual and sound

elements. In seminar-type settings, students are encouraged to engage in critical discourse as a means of developing and articulating personal aesthetics. The spring semester culminates in completion of a first-year project, which is developed within supporting coursework. Through the study of animation history and continued conceptual investigation, MFA 2s further their understanding of the creative possibilities of animation and are encouraged to take courses from other métiers (Art, Dance, Theater, and Music) to develop in interdisciplinary ways.

During the MFA2 year, students develop a proposal for a thesis project that is completed in the MFA3 year, within courses and in consultation with a mentor and other faculty. This proposal is presented within a preliminary review during the spring semester of the MFA2 year. The student schedules this review with the Film/Video office after meeting with his or her mentor to assure that all course requirements have been met. During the preliminary review, the student receives feedback and establishes an agreement with his or her faculty committee on the goals of the project. The creative development of the thesis parallels studies focusing on advanced technical and conceptually oriented courses that support its production.

During the MFA3 year, students focus mostly on producing the thesis project under the tutelage of a mentor and other faculty, while continuing to participate in supporting coursework. After checking graduation requirements with his or her mentor, the student schedules a graduation review with his or her committee during the spring semester of the MFA3 year. At this meeting, he or she presents the completed thesis project for review by the faculty committee. MFA students are required to complete an approved thesis project in order to graduate.

Required courses:

Following is information about courses that are required for the Experimental Animation MFA, but they do not constitute a student's entire program. Students must take at least 60 credits at the graduate level to graduate. Consult the official curriculum online for other requirements. Students schedule regular meetings with their mentors throughout each semester to discuss the development of work and progress through required courses. The student will be asked to provide documentation of academic progress when he or she schedules preliminary and graduation reviews. It is the student's responsibility to fulfill all graduation requirements, including at least 7 graduate-level credits of history/theory coursework in residence at CalArts. To fulfill these requirements, students take FAIC570 Seminar in Animation History, FAIC675 History of Experimental Animation, and FPFV553 Structuring Strategies. Any changes to the schedule of required courses must be approved by the required course instructor and the student's mentor.

MFA1

FALL SEMESTER

- FVEA502 The Digital Path for Animation (2 credits)
- FVEA515 Drawn Techniques for the Experimental Animator (3 credits)
- FVEA525 First Year Shorts (3 credits)
- FSFV540 SoundImage One (2 credits)
- FVEA555 Hybrid Imaging* (2 credits)
- Electives (0 – 4 credits recommended)

SPRING SEMESTER

- FVEA526 First Year Shorts (3 credits)
- FVEA541 Post Production Sound for Experimental Animators (2 credits)
- FAIC675 History of Experimental Animation (2 credits)
- Electives (2 – 8 credits recommended)

MFA2

FALL SEMESTER

- FVEA520 Experimental Animation Thesis Concept Seminar (3 credits)
- FAIC570 Seminar in Animation History (2 credits)
- Electives (4 - 13 credits recommended)

SPRING SEMESTER

- Preliminary Review (before Spring break)
- FVEA521 Experimental Animation Thesis Concept Seminar (3 credits)
- FPFV553 Structuring Strategies (2 credits)
- Electives (4 - 13 credits recommended)

MFA3

FALL SEMESTER

- FVEA530 Experimental Animation Thesis Production Seminar (3 credits)
- Electives (6 - 15 credits recommended)

SPRING SEMESTER

- Graduation Review/Submit Thesis Project
- FVEA531 Experimental Animation Thesis Production Seminar (3 credits)
- Electives (6 - 15 credits recommended)
- To graduate, a total of 60 or more credits is needed for MFA students in a three-year residency.

* 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.

Track 2: Student Accepted as an MFA2

Students accepted at the MFA2 level of the Master of Fine Arts Program in Experimental Animation complete a two-year residency. This MFA degree is meant to supplement the BFA experience by allowing time for development of an additional, more complex animation project and more study of both interdisciplinary and historical/theoretical frameworks. Students in Experimental Animation leave the program as creative leaders in the field, primarily finding careers in production and teaching, often forming creative partnerships with fellow students. In the program, students are exposed to a comprehensive education in the history, styles, techniques, and technology of animation arts. They also further the skills necessary to conceive, design, and produce a thesis project demonstrating continued development of personal aesthetics.

Through the study of animation history and conceptual investigation, MFA2s further their understanding of the creative possibilities of animation and are encouraged to take courses from other métiers (Art, Dance, Theater, and Music) to develop in interdisciplinary ways. During the MFA2 year, students develop a proposal for a thesis project that is completed in the MFA3 year, within courses and in consultation with a mentor and other faculty. This proposal is presented within a preliminary review during the spring semester of the MFA2 year. The student schedules this review with the Film/Video office after meeting with his or her mentor to assure that all course requirements have been met. During the preliminary review, the student receives feedback and establishes an agreement with his or her faculty committee on the goals of the project. The creative development of the thesis parallels studies focusing on advanced technical and conceptually oriented courses that support its production.

During the MFA3 year, students focus most of their concentration on producing the thesis project under the tutelage of a

mentor and other faculty, while continuing to participate in supporting coursework. After checking graduation requirements with his or her mentor, the student schedules a graduation review with his or her committee during the spring semester of the MFA3 year. At this meeting he or she presents the completed thesis project for review by the faculty committee. MFA students are required to complete an approved thesis project in order to graduate.

Required courses:

Following is information about courses that are required for the two-year residency track Experimental Animation program, but they do not constitute a student's entire program. Students who have an undergraduate degree from Experimental Animation and are accepted into the two-year MFA track must complete at least 40 credits as graduate students. The two-year track is open only to students who have a BFA from the Experimental Animation program at CalArts. Students schedule regular meetings with their mentors throughout each semester to discuss the development of work and progress through required courses. The student will be asked to provide documentation of academic progress when he or she schedules preliminary and graduation reviews. It is the student's responsibility to fulfill all graduation requirements, including at least 7 graduate-level credits of history/theory coursework in residence at CalArts. To fulfill these requirements, students take FAIC570 Seminar in Animation History (3 credits), FAIC675 History of Experimental Animation (2 credits), and one other history/theory course (2 credits). Any changes to the schedule of required courses must be approved by the required course instructor and the student's mentor.

MFA2

FALL SEMESTER

- FVEA520 Experimental Animation Thesis Concept Seminar (3 credits)
- FAIC570 Seminar in Animation History (2 credits)
- Electives (4 - 13 credits recommended)

SPRING SEMESTER

- Preliminary Review (before Spring break)
- FVEA521 Experimental Animation Thesis Concept Seminar (3 credits)
- FAIC675 History of Experimental Animation (2 credits)
- Additional graduate level history/theory course (2 credits)
- Electives (2 - 11 credits recommended)

MFA3

FALL SEMESTER

- FVEA530 Experimental Animation Thesis Production Seminar (3 credits)
- Electives (6 - 15 credits recommended)

SPRING SEMESTER

- Graduation Review/Submit Thesis Project
- FVEA531 Experimental Animation Thesis Production Seminar (3 credits)
- Electives (6 - 15 credits recommended)

To graduate, a total of 40 or more credits is needed for MFA students in a two-year residency.

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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.

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The Character Animation Program is limited to undergraduate study and offers a comprehensive four-year curriculum for traditional and CG animation artists. Required courses are:

First Year / BFA1

FALL

- FVCA100 2D Character Animation I
- FVCA110 Life Drawing I
- FVCA132 Color and Design I
- FVCA150 Story I
- FVCA160 Digital Methods I
- FVCA170 CG Character Animation I
- FVCA180 CG Foundation I

SPRING

- FVCA101 2D Character Animation I
- FVCA111 Life Drawing I
- FVCA140 Perspective I
- FVCA151 Story I
- FVCA161 Digital Methods I
- FVCA171 CG Character Animation I
- FVCA181 CG Foundation I

Second year / BFA2

FALL

- FVCA200 2D Character Animation II
- FVCA210 Life Drawing II
- FVCA220 Film Workshop II
- FVCA240 Animation Layout
- FVCA252 Story II: Storyboarding
- FVCA260 Digital Methods II: Sound
- FVCA270 CG Character Animation II
- FVCA280 CG Foundation II

SPRING

- FVCA201 2D Character Animation II
- FVCA211 Life Drawing II
- FVCA221 Film Workshop II
- FVCA271 CG Character Animation II
- FVCA281 CG Foundation II

Third Year / BFA3

FALL

- FVCA300 2D Character Animation III
- FVCA through FVCA ife rawing choice of various classes hrs required)
- FVCA320 Film Workshop III
- FVCA334 Professional Preparation III
- FVCA370 CG Character Animation III

SPRING

- FVCA301 2D Character Animation III
- FVCA through FVCA ife rawing choice of various classes hrs required)
- FVCA321 Film Workshop III

Fourth Year / BFA4

FALL

- FVCA400 2D Character Animation IV
- FVCA through FVCA ife rawing choice of various classes hrs required)
- FVCA420 Film Workshop IV

SPRING

- FVCA401 2D Character Animation IV
- FVCA421 Film Workshop IV

In addition, all Character Animation students are required to take Acting for Animators (FVCA-290) once during their BFA degree.

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Title	Course Name	Description	Academic Level	Course Types
Animation History A (FAIC-170)	FAIC-170	Course available by Permission of Instructor only. 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.	Undergraduate	Arts in Context
Animation History B (FAIC-171)	FAIC-171	Course available by permission of instructor only. 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.	Undergraduate	Arts in Context
History of Character Anim (FAIC-294)	FAIC-294	Course available by Permission of Instructor only. This course covers the history of character animaation, mainly focusing on the American studio system. It focuses on studio and individual styles, as well as the influences of technological development, other arts, and historical events including political and sociological shifts). Students will be exposed to a wide range of examples through screenings in each class and they will engage in critical discussion in class and within course papers. A ipbook project demonstrates the student's knowledge of basic animation principles.	Undergraduate	Arts in Context
Screenwriting for Animators (FAIC-390)	FAIC-390	Open to BFA2, BFA3 and BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). Course receives Critical Studies credit in the Arts in Context (AIC) category. A writing class for animators that avoids traditional gag-oriented animation writing. Screenwriting basics such as format, structure, action, conflict, story and character will be addressed at length. Long and short character-driven narratives will be explored with the ultimate goal of screenplay literacy and completion of a script. Each student will write a screenplay, guided by the instructor and augmented by class discussion and critique.	Undergraduate	Arts in Context
Screenwriting for Animators (FAIC-391)	FAIC-391	Open to BFA2, BFA3 and BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). Course receives Critical Studies credit in the Arts in Context (AIC) category. A writing class for animators that avoids traditional gag-oriented animation writing. Screenwriting basics such as format, structure, action, conflict, story and character will be addressed at length. Long and short character-driven narratives will be explored with the ultimate goal of screenplay literacy and completion of a script. Each student will write a screenplay, guided by the instructor and augmented by class discussion and critique.	Undergraduate	Arts in Context
History of Character Anim (FAIC-394)	FAIC-394	Course available by permission of instructor only (enroll on Course Advising Day). Course receives Critical Studies credit in the Arts in Context (AIC) category. This course covers the history of character animaation, mainly focusing on the American studio system. It focuses on studio and individual styles, as well as the influences of technological development, other arts, and historical events (including political and sociological shifts). Students will be exposed to a wide range of examples through screenings in each class and they will engage in critical discussion in class and within course papers. A flipbook project demonstrates the student's knowledge of basic animation principles.	Undergraduate	Arts in Context
Character Animation in Disney Features (FAIC-395)	FAIC-395	Course available by permission of instructor only (enroll on Course Advising Day). Course receives Critical Studies credit in the Arts in Context (AIC) category. In this course, students will learn about Disney 2D animated features from the studio's beginnings through the 1960s. Readings, lectures, and screenings will be prepare students for discussion of the films. They will analyze developments in narrative, adaptation, character design, animated movement, backgrounds, and other aesthetic elements. They will also learn about the role of individual artists at the Disney studio. Students will keep weekly notes on films, generate short papers, and take written exams.	Undergraduate	Arts in Context; Open to the Institute
Comics World: History and Art (FAIC-396)	FAIC-396	Course available by permission of instructor only (enroll on Course Advising Day).Course receives Critical Studies credit in the Arts in Context (AIC) category. An introductory tour through 100 years of prints, newspaper comic strips, comic books, and other forms of 'sequential' mixed media. Classes will focus on the medium's history, especially as seen in work by iconoclasts committed to breaking taboos and embracing their own vision. Work to be studied includes early precursors; pioneers of the 19th century; comics as popular entertainment, first as newspaper strips and then as comic books; the rise of Underground Comix; RAW and international comics in the 1980's; graphic novels; and small press, self-published and Internet designed graphic art. The history of commercial comics will frequently be touched upon, especially as practiced by artists and publishers interested in expanding popular genres. However, the main focus will	Undergraduate	Arts in Context

		be on artists who made significant contributions to the broad eld. Two short papers and one longer one will be due, in addition to one quiz in the middle of the semester. Papers will critique or analyze an artist covered in class. Students will be asked to spend $52 on one book and reproduced artwork to be handed out in class. Approved for Critical Studies credit		
Film Today (FAIC-400)	FAIC-400	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. 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. Offered by Program in Film and Video. May be repeated for credit.	Undergraduate	Arts in Context
Animals and the Nonhuman in Film & Video (FAIC-401)	FAIC-401	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. ilm has been obsessed with animals since its emergence in the late 19th century. From nature documentaries to animal stars, animals have served to function in film as everything from melodramatic companions and allegorical figures to objects of quasi-scientific fascination. This course offers an introduction to some of the key concepts in animal studies, and asks the question "Why Look at Animals?" The first section of the course explores what cinema teaches us about animals: the second section focuses on the way animals have been used to represent issues in gender and sexuality; the third section turns more broadly to questions of the nonhuman realm by exploring nature and landscape in cinema.	Undergraduate	Arts in Context; Open to the Institute
History of Experimental Film (FAIC-405)	FAIC-405	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. Offered by Program in Film and Video. May be repeated for credit.	Undergraduate	Arts in Context
History of Documentary Film (FAIC-410)	FAIC-410	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. An historical survey of the documentary (or nonfiction) tradition in motion pictures and its major genres: the exploration film, the ethnographic reconstruction, the agitprop film, the observational ethnographic film, the touroistic film, the historiographic reconstruction, the essayistic film. Offered by Program in Film and Video. May be repeated for credit.	Undergraduate	Arts in Context
Documentary Inquiries (FAIC-412)	FAIC-412	Course available by Permission of Instructor only. 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. rawing 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. Offered by Program in Film and Video.	Undergraduate	Arts in Context
Questions of Third Cinema (FAIC-415)	FAIC-415	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 irst Cinema is Hollywood, Second Cinema is Western 'auteur' cinema, Third Cinema is resolutely non-capitalist and non-Western. We will look at films from Africa, the Arab World, East India, Latin America, Taiwan...but also films that assert a cultural/political resistance within Western industrialized countries, such as African American cinema, the Black British workshops and the 'Beur' films in France. Offered by Program in Film and Video. May be repeated for credit.	Undergraduate	Arts in Context
Cinema and Media: East Central Europe (FAIC-416)	FAIC-416	Course open to BFA3 and BFA4 students across the institute. This course will also have spaces available to enroll at Course Advising Day. This course will examine narrative films from Czechoslovakia [now	Undergraduate	Arts in Context

		Czech Republic and Slovakia] and Hungary from post-WWII to the present, including the remarkably inventive and often banned films of the 1960s Czech New Wave ("diamonds of the everyday"); the often dark and experimental "documentary fictions" of 1970s-80s Hungary; and probing work of the transitional period (1988-91) including samizdat media and video art from societies experiencing dramatic cultural and political changes. The ongoing impact of surrealism (and animation) in the region, ethnic tensions reflected in art and media before and during the wars in Yugoslavia (1990s), the austere realism of the "hard to live in" post-socialist society reflected in New Romanian Cinema (2000s), and work from other countries that contribute insights to contemporary directions in the "former East" will also be explored.		
Film History I - 1895-1950 (FAIC-420)	FAIC-420	Course available by Permission of Instructor only. Film History is a two semester survey of cinema from its origins in the late 19th century to the present day. The course emphasizes the development of cinema aesthetics through the study of works by major filmmakers and national cinemas. The Fall semester covers the period from 1895 to 1950, focusing on both the evolution of narrative filmmaking and challenges to that style. The Spring semester is concerned with work from 1950 to today, with particular attention paid to the impact of neo-realism and the proliferation of new national cinemas and alternative approaches. The course is designed as a yearlong sequence and is best experienced that way, but students can begin the sequence in Spring, take a single semester, or repeat semesters to see alternate programming. Auditing is encouraged depending on class size. The class consists of lectures and screenings; after each session a voluntary (but highly recommended) discussion group meets to talk about that week's lms. Requirements include strict regular attendance, weekly readings, weekly short papers and a final research paper. Purchase of a course reader is mandatory each semester. Offered by Program in Film and Video. Required of PFV BFA1 and EA BFA1. May be repeated for credit.	Undergraduate	Arts in Context
Film History II - 1950-PRESENT (FAIC-421)	FAIC-421	Course available by permission of instructor only. Film History is a two semester survey of cinema from its origins in the late 19th century to the present day. The course emphasizes the development of cinema aesthetics through the study of works by major filmmakers and national cinemas. The Fall semester covers the period from 1895 to 1950, focusing on both the evolution of narrative filmmaking and challenges to that style. The Spring semester is concerned with work from 1950 to today, with particular attention paid to the impact of neo-realism and the proliferation of new national cinemas and alternative approaches. The course is designed as a yearlong sequence and is best experienced that way, but students can begin the sequence in Spring, take a single semester, or repeat semesters to see alternate programming. Auditing is encouraged depending on class size. The class consists of lectures and screenings; after each session a voluntary (but highly recommended) discussion group meets to talk about that week's lms. Requirements include strict regular attendance, weekly readings, weekly short papers and a final research paper. Purchase of a course reader is mandatory each semester. Offered by Program in Film and Video. Required of PFV BFA1 and EA BFA1. May be repeated for credit. Attendance required during Interim and Practicum.	Undergraduate	Arts in Context
Sexuality, Gender, Destruction in Cinema (FAIC-424)	FAIC-424	This course will provide a forum to view and discuss films and readings which problematize traditional constructions of gender and sexuality on multiple levels. The selected works also have a special emphasis on trajectories of violence and destruction that involve sexuality, with an emphasis on works in which the knife, so to speak, is pointed in the 'wrong direction'. Offered by Program in Film and Video.	Undergraduate	Arts in Context
Cinema of Exile (FAIC-426)	FAIC-426	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. Offered by Program in Film and Video.	Undergraduate	Arts in Context
Prostitution in Film (FAIC-428)	FAIC-428	Course available by permission of instructor only. The course will view films and read texts that center on the prostitution, 'the world's oldest profession'. Prostitution has been a subject of singular fascination since biblical times. We will consider the construction of prostitution in a range of cinema, including mainstream work, alternative experimental fiction, as well as documentary films. Our investigation will necessarily intersect with questions of the representation of sexuality, and exploitation in a more global sense. Offered by Program in Film and Video.	Undergraduate	Arts in Context
History of Video Art (FAIC-430)	FAIC-430	Course available by permission of instructor only. 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	Undergraduate	Arts in Context

		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. Offered by Program in Film and Video.		
Women in Cinema: Femininity /Performance (FAIC-432)	FAIC-432	Course available by Permission of Instructor only. Using feminist film criticism, film and cultural theory, psychoanalytic and post-colonial texts, we will explore how the advent of cinema has changed the symbolic and visual representation of sexual difference, how the images of men and women in film have been constructed as signifiers of that sexual difference. ifferent films will be shown in Fall 2014 than were shown in Fall 2013. Offered by Program in Film and Video. May be repeated for credit.	Undergraduate	Arts in Context
Cinema Against the Grain (FAIC-442)	FAIC-442	Now that the cinematic present is dominated by previews for video games and theme park rides, and the cinematic past threatens to congeal into AFI's greatest hits lists, it is particularly important to examine under-appreciated, even disreputable films that have gotten lost in the shuffle. 'Cinema Against the Grain' presents (mostly) independent films in historical context and deals with the themes and formal strategies of works that have thus far been refused a secure place in the canon. Screenings include films directed by Oscar Michaeux, Rowland Brown, James Bidgood, Fred Halsted, Doris Wishman and others. The requirements for the course are a paper per week, attendance at lectures and readings from photocopied articles and books on reserve. Offered by Program in Film and Video.	Undergraduate	Arts in Context
Jean-Luc/Cinema/Godard (FAIC-445)	FAIC-445	Course available by permission of instructor only. Jean-Luc Godard once said, "as long as I'm alive, [the cinema] shall live." No other film director has identified himself so intimately and passionately with the cinema and its history. And no other director has created so many new cinematic forms and connections between images, as his motto demands: "An image is not strong because it is brutal or fantastic, but because the association of ideas is distant and true." We can certainly learn something from Godard about images and sounds and montage. To create cinema, you have to know what it is. The course will concentrate on his lesser-known films, from Le petit soldat to Helas pour moi and Eloge de l'amour. The primary text will be Everything is Cinema: The Working Life of Jean-Luc Godard by Richard Brody. Brody's accounts of Godard's films are often reductionist, but this failing has the virtue of demystifying the films, which can seem daunting and obscure on a first or second viewing. Students will be required to watch Godard's other films and write short papers on five of them.	Undergraduate	Arts in Context
Special Topics: Realist Style (FAIC-450)	FAIC-450	Course available by permission of instructor only. An investigation into the formal means that narrative filmmakers (from the Italian neo-realists to Dogme95, 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.	Undergraduate	Arts in Context
Spec Topic: Curious Art of Autobiography (FAIC-451)	FAIC-451	This is a critical examination of first-person films drawn from personal experience, literature and history, as well as a practicum for studentsE 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 oneEs 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.	Undergraduate	Arts in Context
Special Topics: Rock & Roll Movies (FAIC-452)	FAIC-452	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.	Undergraduate	Arts in Context
Special Topics: The Western (FAIC-453)	FAIC-453	Course available by Permission of Instructor only. A survey of the richest, most inexhaustible genre in the American cinema. We will approach the Western as genre, as history and as mythology. Particular attention will be paid to questions of authorship, the roles of race and	Undergraduate	Arts in Context

		gender and the recurring death - and rebirth - of the genre.		
The Tracking Shot in Kapo (FAIC-470)	FAIC-470	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. The Tracking Shot in KAPO: Aesthetics and Politics In The Cinematic Representation of War, Destruction and Violence ook 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. - Jacques Rivette, Cahiers du cinema, une . 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 (leading later to some major developments, such as the political analyses of Cahiers du cinema in the 1970s; the incisive writings of Serge Daney; Jacques Ranciere's texts on history and cinema, etc.). The shot is at the center of any critical discourse on cinema - even though both film practitioners (such as Robert Bresson) and analysts (such as Jean-Pierre Oudart) have asserted that what is important in a shot is not the image within its frame, but the shot that comes before, and the shot that comes after - each new shot "denying" or "eradicating" the shot that preceded it and, in some way, enacting the death of the spectator himself/herself. 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). A crucial combination took place (as noted by Paul Virilio) when the apparatus of cinema met with the apparatus of mass killing during WWII.	Undergraduate	Arts in Context
History of Experimental Animation (FAIC-475)	FAIC-475	This course is by Permission of Instructor Only. This thematically organized trip through the history of experimental animation will look at work from pre-cinema to the present day, with an eye towards connecting disparate time periods, traditions, and techniques by nding and exploring some common threads. In our class attempt to define what "experimental animation" is, we will arrive at a more complex understanding of the concept of animation itself. By the end of the semester, students will have been exposed to a radically diverse selection of work, and ideally come away from the experience with a rich, impressionistic understanding of the history, scope, and possibilities in experimental animation. ach class session will include screenings of multiple works, as well as contextualizing and supplemental information. iscussion will be greatly encouraged in class.	Undergraduate	Arts in Context
The Art of Intuition (FAIC-485)	FAIC-485	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	Undergraduate	Arts in Context; Open to the Institute
Seminar in Animation History (FAIC-570)	FAIC-570	Seminar in Animation History is a course for graduate students focusing on animation history and related research. The course includes related readings and seminar discussions on a range of topics, in-depth research on a topic of the student's choosing, a resulting 15-page paper utilizing multiple sources, a class presentation, a research interview, and development of writing skills. Course topics include historical research techniques, interviewing, conference papers, and publication strategies, and other graduate-level issues related to writing.	Graduate	
Screenwriting for Animators (FAIC-590)	FAIC-590	Open to MFA students on a limited basis by permission of instructor only (enroll on Course Advising Day). 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.	Graduate	
Comics World: History	FAIC-596	Course available by permission of instructor only (enroll on Course	Graduate	

and Art (FAIC-596)		Advising Day).Course receives Critical Studies credit in the Arts in Context (AIC) category. An introductory tour through 100 years of prints, newspaper comic strips, comic books, and other forms of 'sequential' mixed media. Classes will focus on the medium's history, especially as seen in work by iconoclasts committed to breaking taboos and embracing their own vision. Work to be studied includes early precursors; pioneers of the 19th century; comics as popular entertainment, first as newspaper strips and then as comic books; the rise of Underground Comix; RAW and international comics in the 1980's; graphic novels; and small press, self-published and Internet designed graphic art. The history of commercial comics will frequently be touched upon, especially as practiced by artists and publishers interested in expanding popular genres. However, the main focus will be on artists who made significant contributions to the broad eld. Two short papers and one longer one will be due, in addition to one quiz in the middle of the semester. Papers will critique or analyze an artist covered in class. Students will be asked to spend $52 on one book and reproduced artwork to be handed out in class. Approved for Critical Studies credit		
Film Today (FAIC-600)	FAIC-600	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. 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. Offered by Program in Film and Video. May be repeated for credit.	Graduate	
Animals and the Nonhuman in Film & Video (FAIC-601)	FAIC-601	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. ilm has been obsessed with animals since its emergence in the late 19th century. From nature documentaries to animal stars, animals have served to function in film as everything from melodramatic companions and allegorical figures to objects of quasi-scientific fascination. This course offers an introduction to some of the key concepts in animal studies, and asks the question "Why Look at Animals?" The first section of the course explores what cinema teaches us about animals: the second section focuses on the way animals have been used to represent issues in gender and sexuality; the third section turns more broadly to questions of the nonhuman realm by exploring nature and landscape in cinema.	Graduate	Open to the Institute
History of Experimental Film (FAIC-605)	FAIC-605	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. Offered by Program in Film and Video. May be repeated for credit.	Graduate	
History of Documentary Film (FAIC-610)	FAIC-610	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. An historical survey of the documentary (or nonfiction) tradition in motion pictures and its major genres: the exploration film, the ethnographic reconstruction, the agitprop film, the observational ethnographic film, the touroistic film, the historiographic reconstruction, the essayistic film. Offered by Program in Film and Video. May be repeated for credit.	Graduate	
Documentary Inquiries (FAIC-612)	FAIC-612	Course available by Permission of Instructor only. 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. rawing 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. Offered by Program in Film and Video.	Graduate	
Questions of Third Cinema (FAIC-615)	FAIC-615	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	Graduate	

		dialectical connection between domination/subordination, centre/periphery and resistance/hegemony. While irst Cinema is Hollywood, Second Cinema is Western 'auteur' cinema, Third Cinema is resolutely non-capitalist and non-Western. We will look at films from Africa, the Arab World, East India, Latin America, Taiwan...but also films that assert a cultural/political resistance within Western industrialized countries, such as African American cinema, the Black British workshops and the 'Beur' films in France. Offered by Program in Film and Video. May be repeated for credit.		
Cinema and Media: East Central Europe (FAIC-616)	FAIC-616	This course will also have spaces available to enroll at Course Advising Day. This course will examine narrative films from Czechoslovakia [now Czech Republic and Slovakia] and Hungary from post-WWII to the present, including the remarkably inventive and often banned films of the 1960s Czech New Wave ("diamonds of the everyday"); the often dark and experimental "documentary fictions" of 1970s-80s Hungary; and probing work of the transitional period (1988-91) including samizdat media and video art from societies experiencing dramatic cultural and political changes. The ongoing impact of surrealism (and animation) in the region, ethnic tensions reflected in art and media before and during the wars in Yugoslavia (1990s), the austere realism of the "hard to live in" post-socialist society reflected in New Romanian Cinema (2000s), and work from other countries that contribute insights to contemporary directions in the "former East" will also be explored.	Graduate	Open to the Institute
Film History I - 1895-1950 (FAIC-620)	FAIC-620	Course available by Permission of Instructor only. Film History is a two semester survey of cinema from its origins in the late 19th century to the present day. The course emphasizes the development of cinema aesthetics through the study of works by major filmmakers and national cinemas. The Fall semester covers the period from 1895 to 1950, focusing on both the evolution of narrative filmmaking and challenges to that style. The Spring semester is concerned with work from 1950 to today, with particular attention paid to the impact of neo-realism and the proliferation of new national cinemas and alternative approaches. The course is designed as a yearlong sequence and is best experienced that way, but students can begin the sequence in Spring, take a single semester, or repeat semesters to see alternate programming. Auditing is encouraged depending on class size. The class consists of lectures and screenings; after each session a voluntary (but highly recommended) discussion group meets to talk about that week's lms. Requirements include strict regular attendance, weekly readings, weekly short papers and a final research paper. Purchase of a course reader is mandatory each semester. Offered by Program in Film and Video. PFV MFA are required to take one semester of FAIC620 or FAIC621. Required of FDP MFA . May be repeated for credit.	Graduate	
Film History II - 1950-PRESENT (FAIC-621)	FAIC-621	Course available by permission of instructor only. Film History is a two semester survey of cinema from its origins in the late 19th century to the present day. The course emphasizes the development of cinema aesthetics through the study of works by major filmmakers and national cinemas. The Fall semester covers the period from 1895 to 1950, focusing on both the evolution of narrative filmmaking and challenges to that style. The Spring semester is concerned with work from 1950 to today, with particular attention paid to the impact of neo-realism and the proliferation of new national cinemas and alternative approaches. The course is designed as a yearlong sequence and is best experienced that way, but students can begin the sequence in Spring, take a single semester, or repeat semesters to see alternate programming. Auditing is encouraged depending on class size. The class consists of lectures and screenings; after each session a voluntary (but highly recommended) discussion group meets to talk about that week's lms. Requirements include strict regular attendance, weekly readings, weekly short papers and a final research paper. Purchase of a course reader is mandatory each semester. Offered by Program in Film and Video. PFV MFA are required to take one semester of FAIC620 or FAIC621. Required of FDP MFA . May be repeated for credit. Attendance required during Interim and Practicum.	Graduate	
Sexuality, Gender, Destruction in Cinema (FAIC-624)	FAIC-624	This course will provide a forum to view and discuss films and readings which problematize traditional constructions of gender and sexuality on multiple levels. The selected works also have a special emphasis on trajectories of violence and destruction that involve sexuality, with an emphasis on works in which the knife, so to speak, is pointed in the 'wrong direction'. Offered by Program in Film and Video.	Graduate	
Cinema of Exile (FAIC-626)	FAIC-626	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. Offered by Program in Film and Video.	Graduate	
Prostitution in Film (FAIC-628)	FAIC-628	Course available by permission of instructor only. The course will view films and read texts that center on the prostitution, 'the world's oldest	Graduate	

		profession'. Prostitution has been a subject of singular fascination since biblical times. We will consider the construction of prostitution in a range of cinema, including mainstream work, alternative experimental fiction, as well as documentary films. Our investigation will necessarily intersect with questions of the representation of sexuality, and exploitation in a more global sense. Offered by Program in Film and Video.		
History of Video Art (FAIC-630)	FAIC-630	Course available by permission of instructor only. 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 mid 90s 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. Offered by Program in Film and Video.	Graduate	
Women in Cinema: Femininity/Performance (FAIC-632)	FAIC-632	Course available by Permission of Instructor only. Using feminist film criticism, film and cultural theory, psychoanalytic and post-colonial texts, we will explore how the advent of cinema has changed the symbolic and visual representation of sexual difference, how the images of men and women in film have been constructed as signifiers of that sexual difference. ifferent films will be shown in Fall 2014 than were shown each semester. Offered by Program in Film and Video. May be repeated for credit.	Graduate	
Cinema Against the Grain (FAIC-642)	FAIC-642	Now that the cinematic present is dominated by previews for video games and theme park rides, and the cinematic past threatens to congeal into AFI's greatest hits lists, it is particularly important to examine under-appreciated, even disreputable films that have gotten lost in the shuffle. 'Cinema Against the Grain' presents (mostly) independent films in historical context and deals with the themes and formal strategies of works that have thus far been refused a secure place in the canon. Screenings include films directed by Oscar Michaeux, Rowland Brown, James Bidgood, Fred Halsted, Doris Wishman and others. The requirements for the course are a paper per week, attendance at lectures and readings from photocopied articles and books on reserve. Offered by Program in Film and Video.	Graduate	
Jean-Luc/Cinema/Godard (FAIC-645)	FAIC-645	Course available by permission of instructor only. Jean-Luc Godard once said, "as long as I'm alive, [the cinema] shall live." No other film director has identified himself so intimately and passionately with the cinema and its history. And no other director has created so many new cinematic forms and connections between images, as his motto demands: "An image is not strong because it is brutal or fantastic, but because the association of ideas is distant and true." We can certainly learn something from Godard about images and sounds and montage. To create cinema, you have to know what it is. The course will concentrate on his lesser-known films, from Le petit soldat to Helas pour moi and Eloge de l'amour. The primary text will be Everything is Cinema: The Working Life of Jean-Luc Godard by Richard Brody. Brody's accounts of Godard's films are often reductionist, but this failing has the virtue of demystifying the films, which can seem daunting and obscure on a first or second viewing. Students will be required to watch Godard's other films and write short papers on five of them.	Graduate	Open to the Institute
Special Topics: Realist Style (FAIC-650)	FAIC-650	Course available by Permission of Instructor only. An investigation into the formal means that narrative filmmakers (from the Italian neo-realists to Dogme95, 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.	Graduate	
Spc Topics: Curious Art of Autobiography (FAIC-651)	FAIC-651	This is a critical examination of first-person films drawn from personal experience, literature and history, as well as a practicum for studentsE 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 oneEs 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	Graduate	

		or autobiographical work.		
Special Topics: Rock & Roll Movies (FAIC-652)	FAIC-652	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.	Graduate	
Special Topics: The Western (FAIC-653)	FAIC-653	Course available by Permission of Instructor only. A survey of the richest, most inexhaustible genre in the American cinema. We will approach the Western as genre, as history and as mythology. Particular attention will be paid to questions of authorship, the roles of race and gender and the recurring death - and rebirth - of the genre.	Graduate	
The Tracking Shot in Kapo (FAIC-670)	FAIC-670	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. This course is an elective for the MA in Aesthetics and Politics. The Tracking Shot in KAPO: Aesthetics and Politics In The Cinematic Representation of War, Destruction and Violence ook 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. - Jacques Rivette, Cahiers du cinema, une . 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 (leading later to some major developments, such as the political analyses of Cahiers du cinema in the 1970s; the incisive writings of Serge Daney; Jacques Ranciere's texts on history and cinema, etc.). The shot is at the center of any critical discourse on cinema - even though both film practitioners (such as Robert Bresson) and analysts (such as Jean-Pierre Oudart) have asserted that what is important in a shot is not the image within its frame, but the shot that comes before, and the shot that comes after - each new shot "denying" or "eradicating" the shot that preceded it and, in some way, enacting the death of the spectator himself/herself. 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). A crucial combination took place (as noted by Paul Virilio) when the apparatus of cinema met with the apparatus of mass killing during WWII.	Graduate	
History of Experimental Animation (FAIC-675)	FAIC-675	This thematically organized trip through the history of experimental animation will look at work from pre-cinema to the present day, with an eye towards connecting disparate time periods, traditions, and techniques by nding and exploring some common threads. In our class attempt to define what "experimental animation" is, we will arrive at a more complex understanding of the concept of animation itself. By the end of the semester, students will have been exposed to a radically diverse selection of work, and ideally come away from the experience with a rich, impressionistic understanding of the history, scope, and possibilities in experimental animation. ach class session will include screenings of multiple works, as well as contextualizing and supplemental information. iscussion will be greatly encouraged in class.	Graduate	Open to the Institute
The Art of Intuition (FAIC-685)	FAIC-685	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	Graduate	
Flash (FCOM-364)	FCOM-364	Open to the Institute (enroll online). Course receives Critical Studies credit in the Computing & Research category. undamentals 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.	Undergraduate	Computing & Research

Flash (FCOM-564)	FCOM-564	Fundamental 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.	Graduate	Open to the Institute
Story (FFDP-150S)	FFDP-150S	This intensive class will focus on all aspects of Story, as it relates to animation. Students will get a real immersion into the process of how stories are generated and developed at the major animation studio level. We will cover all aspects of Storytelling for animation, including: How to pick a concept that lends itself well to animation; How to develop that idea, both visually, and from a screenwriting standpoint; and how to create believable and interesting animated film characters. The course will delve into many of the basics of storyboarding, such as staging, cutting and continuity. Students will also learn about the different types of Storyboarding, and what their functions and considerations are. Many examples of professional concept drawings, storyboards, and story reels will be brought in for review and discussion. We will also spend time going over how to pitch and present your ideas effectively, using techniques that are taught at the studios.	Undergraduate	
Cinema Panic (FFDP-304)	FFDP-304	Cinema is a remarkable blend of vision, technology, inspiration, craft, imagination and practical realities. But, what is a filmmaker to do when they lack resources? How do you accomplish your vision without the perfect camera or special lens? Will the struggle to cast remarkable actors, provide wardrobe or other production elements sabotage a project? CINEMA PANIC immerses the filmmaker/film director in an environment where story is primary and the ability to coalesce a cinematic event is as accessible as your smart phone or antiquated brownie camera. The CI MA PANIC workshop is comprised of exercises designed to teach several essential elements of narrative filmmaking including, but not limited to: Discover and develop unique cinematic stories, teach how to direct actors toward true and compelling performances, and develop an expanded appreciation for cinematic forms and genres. The week session will result in a portfolio comprised of minimum 3 short film treatments, minimum 1 developed short film screenplay, and minimum 1 edited short film. Each exercise will represent a unique filmmaking practice ranging from traditional dramatic narrative work to docu-drama hybrids. Making diverse projects will allow the student to explore their artistic voice and personal aesthetics. Workshop projects will employ an array of film equipment including personal recording devices ranging from cellular phones and electronic tablets to semi- sophisticated consumer cameras. The equipment and stories made in this workshop will ultimately demonstrate how wonderful cinematic work can be made under the most basic conditions. Artists need never PANIC! The realization of an artistic impulse is infinitely accessible when accompanied by a strong imagination and willing artistic spirit. Prerequisites: Permission of instructor required. To be considered please submit a typed, one-page statement explaining your film knowledge, experience and goals to Hilary Darling at summer@calarts.edu. Participants in CINEMA PANIC must have fundamental knowledge of film grammar and basic cinematic practices. Participants in Cinema Panic must have fundamental knowledge of film grammar and basic cinematic practices. We recommend you bring your own camera-doesn't have to be fancy-but if you do not have your own equipment please do not hesitate to apply.	Undergraduate	
Independent Project (FFDP-399)	FFDP-399	Course available by permission of instructor	Undergraduate	
Acting Workshop (FFDP-404)	FFDP-404	Acting Workshop: The focus is on the craft of acting and the examination of multiple methodologies. Character development is arrived at through script analysis, exercises, monologues, writing and scene work. This class works to create true & credible performance, and to be able to recognize it as well. Work also includes honing observational skills and the investigation of self, space & others. Will craft behavior that illustrates the world of the story through specific intentions/actions, gesture & physicality. All participants should expect to work on a weekly basis. Recommended highly for all artists across all disciplines. Course available by Permission of Instructor only. Course available by Permission of Instructor only. An in-depth investigation of the acting process through exercises using improvisation, prepared scene work, and some acting for the camera. This class takes an in-depth approach to the creation of a true and credible performance. Work will focus on how to develop a character through text analysis, research methodologies, and the exploration of human behavior through dynamic action and intention. Acting Workshop 2 builds on fundamentals established in beginning acting courses bringing the artist to a deeper appreciation of how to use this delicate craft in achieving true and honest storytelling. Recommended highly for artists across all disciplines.	Undergraduate	
Advanced Acting Workshop (FFDP-405)	FFDP-405	Course available by permission of instructor only. An in-depth investigation of the acting process through exercises using improvisation, prepared scene work. This class takes an in-depth approach to the creation of a true and credible performance. Work will	Undergraduate	Open to the Institute

		focus on how to develop a character through text analysis, research methodologies, and the exploration of human behavior through dynamic action and intention. Acting Workshop 2 builds on fundamentals established in beginning acting courses bringing the artist to a deeper appreciation of how to use this delicate craft in achieving true and honest storytelling. Recommended highly for artists across all disciplines.		
Cinematheque (FFDP-406)	FFDP-406	A student curated screening course; a student teacher is selected each year from proposals submitted by students and selected by the FDP faculty. Precise topics and concentrations vary by year. Recommended for MFA One FDP students, but open to all.	Undergraduate	Open to the Institute
Rehearsal Crews & Performance (FFDP-407)	FFDP-407	Course available by Permission of Instructor only. Students will rehearse and otherwise prepare and present, in other classes or labs, scenes for Stage and Screen. Required of FDP MFA1s and MFA2s.	Undergraduate	
Scene Study (FFDP-412)	FFDP-412	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.	Undergraduate	
Advanced Scene Study (FFDP-413)	FFDP-413	Advanced Scene Study: Available by permission of instructor only This course advances principles addressed in Scene Study 1: text analysis, working with actors, staging and dramatic construction. Exercises apply a variety of methodologies to the development of scene work and cinematic storytelling. Directors rehearse and/or produce adapted or self-generated material for in-class presentations. Critiques are guided by the Instructor with participation from the full class. Pre-Requisite: FDP Scene Study 1 or comparable course.	Undergraduate	
One Act to Cinematic Event (FFDP-416)	FFDP-416	Course available by Permission of Instructor only. Working in the live performance-theatrical medium contributes to the film directorEs 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. ach 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. In the second semester, the plays will be adapted into a cinematic treatment or step outline. Students are encouraged to film the adaptation, although not required.	Undergraduate	
One Act to Cinematic Event: Adaptation (FFDP-417)	FFDP-417	Course available by permission of instructor only. 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. ach director will explore the intricate 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. In the second semester, the plays will be adapted into a cinematic treatment or step outline. Students are encouraged to film the adaptation, although not required.	Undergraduate	
Looking At The Sky (FFDP-422)	FFDP-422	This course is available for online registration. It will also be open by Permission of Instructor at Advising Day for additional enrollment. The entire sky is a grand narrative filled with stories enacted by protagonists and antagonists portraying legendary tropes and mythologies. This course explores story structure through experiences of , and exposure to, the history of astronomy including how the constellations were named and placed in the heavens. Students will invent cinematic story ideas through the process of looking at the canvas of stars in the night sky. Additionally this process will examine the basic concepts of cinematography such as depth of field, lens perspectives, exposure and aesthetics of composition while gazing through a telescope or capturing nighttime images ion field trips. A creative project is required for completion of the course. Field trips will be a regular part of the class programming.	Undergraduate	Open to the Institute
Finding Your Story (FFDP-423)	FFDP-423	Course available by Permission of Instructor only. Advanced work in screenwriting with an emphasis on long form narratives (feature film or serial). Operates as both a lecture on narrative form and a workshop to create and critique advanced student work. Can be taken more than once.	Undergraduate	

Cinematic Storytelling (FFDP-424)	FFDP-424	Course available by permission of instructor only. Fashioning cinematic stories from the artistEs developing ideas while exploring the storytelling strategies of in uential cinema artists. The use of lm clips,screenplays and other tools are used to inspire and inform decisions in sculpting the story idea,culminating in a short script. Second course in Film Directing Program Writing sequence.	Undergraduate	
Advanced Scripting (FFDP-425)	FFDP-425	Course available by Permission of Instructor only. 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.	Undergraduate	
Cinematography for Directors (FFDP-430)	FFDP-430	Course open to MFA1 Film Directing students only, by Permission of Instructor only. An introduction to film and video techniques, this is a practical course on the concepts and uses of the various elements of filmmaking; both technical and conceptual. Students will learn fundamental technical concerns of video and film production including both camera operation and the fundaments of technical cinematography. The course will include discussions of basic ideas of camera use, file flow and management, lab practices, lighting, grip and gaffing demands and production methodologies. 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. The course will be a technical class geared towards directors, with the idea that an understanding of camera technologies and production practicalities aid are essential to the artistic work of any filmmaker. Required for FDP MFA 1's.	Undergraduate	
Advanced Staging (FFDP-432)	FFDP-432	Course available by permission of instructor only. This workshop explores the aesthetics and methodologies of complex and non-traditional approaches to narrative staging. The class consists of in-class shoots that should expand the student's recent directing and shooting methods, several field trips beyond the studio, and hands-on experimentation with techniques such as off-screen space, layered and limited space, kinetic ensemble staging, the moving master, live locations, direct address, and use of multiple cameras. We will look specifically at issues of framing, composition, blocking, and in particular, staging of the camera and the dramatic moment. Assignments include a small research project, in-class exercises, and a short work that reflects engagement in advanced staging techniques.	Undergraduate	
Real World Survival Skills (FFDP-433)	FFDP-433	Course available by permission of instructor only. The goals of this class are to give the student practical knowledge and skills to succeed at sustaining their art practice post CALARTS. The art of making films continually evolves with different technologies and modalities, as do the myriad delivery systems and approaches to monetizing the work. It is crucial for early career artists to learn skills that will help them continue developing artistically and practically. To accomplish this, the class covers topics such as: ilm financing from equity to crowdfunding. ilm festival strategy. Independent and or Personal Filmaking" vs. "Film Industry" and other types of film production. Agents, Managers, Lawyers. ow to pitch a project. mphasis will be on new forms of career development strategies focusing on audience development, personal branding, and new distribution and marketing models.	Undergraduate	
Visual Design (FFDP-435)	FFDP-435	This directing workshop draws on ideas and investigations about filmmaking that were introduced in first semester, asking you to consider how concept relates to image and meaning. Our main task will be a hands-on investigation of visual strategies for narrative directing, specifically focused on the translation from concept to cinema. In a series of labs and workshops, students will experiment with text analysis, visual design, mise-en-scene, staging, composition, movement, angle, focal length, rhythm, continuity, coverage and most of all, visual meanings. Students will prepare a portfolio of visual designs for a series of scenes, and act as a key collaborator in the design, production and editing of one scene, to be shot in class.	Undergraduate	
Guest Artist Workshop (FFDP-440)	FFDP-440	Course available by permission of instructor only. 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 AW is designed to stimulate, provoke and open the student to different professional and aesthetic models.	Undergraduate	Open to the Institute
Special Topics: Survey of Hist Directors (FFDP-456)	FFDP-456	Survey of Historical Directors: Through the examination of seminal directors, their work and creative practices, this course takes an in-depth look at diverse filmmaking methodologies. In-class exercises model various processes. Additionally, each student will present a lecture focused on a director/filmmaker chosen from a broad list of artists. Research around the histories and political environment of each subject encourages the student to examine their own lived experience as it in uences their work. The course culminates with students making a creative project: film, live performance or other art form. Highly recommended for artists interested in self-generated work. Also, for those interested in developing effective artistic	Undergraduate	

		collaborations, and/or teaching.	
Special Topics: Love Stories (FFDP-457)	FFDP-457	This class will focus on stories of love as told on film; love is a word that means everything and nothing at all. ove is politic, desire, obsession, belief; it is a paradox, one that continually contradicts its expectations. The class will examine how one describes the indescribable, lms unique ability to speak to the ineffable. Most of all, love is dynamic, and requires a description of the exchange between people. It is seen in the most unlikely of gestures and exchanges. The class will focus on the ways a filmmaker depicts the substance of human relations, and how one articulates such moments. It will also focus on the dynamics and politics of human interactions, and the exchange of love and sex, especially as depicted in lm. The class will be small and seminar based; students will be responsible for presentations throughout, organized around discussion topics. Films watched and discussed will draw on both fiction and documentary work; screening will be supp	Undergraduate
Special Topics: Coming of Age Stories (FFDP-458)	FFDP-458	Course available by permission of instructor only. This course proposes a broad reading of the coming of age story, framing it not just as a specific moment of adolescent development, but as a narrative of personal transformation most often concerned with transgression and epiphany. Through an examination of classic, independent and avant-garde examples of this vast genre, we will investigate thematic questions of sex and sexuality, the body, spiritual awakening, ethics, race, gender, nationality and community, autobiography, anger and violence. We will also be concerned with a range of production issues that arise in the making of such films, such as 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.	Undergraduate
Special Topics: History/Narrative (FFDP-459)	FFDP-459	Course available by Permission of Instructor only. 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. ilms 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.	Undergraduate
Thesis Workshop (FFDP-475)	FFDP-475		Undergraduate
Narrative Editing (FFDP-477)	FFDP-477	A practical workshop in editing the narrative film, emphasizing post-production strategies, narrative structure, editing rhythms, and cutting for performance. Students must be in post-production on a substantial narrative project in order to take the course. The class is built around critique; each student must screen at least three times over the semester and participate actively in discussions.	Undergraduate
Project Development (FFDP-482)	FFDP-482	Course available by Permission of Instructor only. An advanced theoretical and practical workshop to generate advanced projects, and foster a critical and creative community amongst second and third year students. This will be a development class, though the paths towards developing narrative work will be expansive, self motivated and, hopefully, challenging to the assumptions about process and methodology for narrative lmmaking. 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.	Undergraduate
Independent Project (FFDP-499)	FFDP-499	Course available by permission of instructor	Undergraduate
Graduate Critique (FFDP-502)	FFDP-502	Course available by Permission of Instructor only. Workshop course for preparation of second year and thesis lm projects.	Graduate
Acting Workshop I (FFDP-504)	FFDP-504	Acting Workshop: The focus is on the craft of acting and the examination of multiple methodologies. Character development is arrived at through script analysis, exercises, monologues, writing and scene work. This class works to create true & credible performance, and to be able to recognize it as well. Work also includes honing observational skills and the investigation of self, space & others. Will craft behavior that illustrates the world of the story through specific intentions/actions, gesture & physicality. All participants should expect to work on a weekly basis. Recommended highly for all artists across all disciplines. Course available by Permission of Instructor only.	Graduate

		Course available by Permission of Instructor only. An in-depth investigation of the acting process through exercises using improvisation, prepared scene work, and some acting for the camera. This class takes an in-depth approach to the creation of a true and credible performance. Work will focus on how to develop a character through text analysis, research methodologies, and the exploration of human behavior through dynamic action and intention. Acting Workshop 2 builds on fundamentals established in beginning acting courses bringing the artist to a deeper appreciation of how to use this delicate craft in achieving true and honest storytelling. Recommended highly for artists across all disciplines.		
Cinematheque (FFDP-506)	FFDP-506	A student curated screening course; a student teacher is selected each year from proposals submitted by students and selected by the FDP faculty. Precise topics and concentrations vary by year. Recommended for MFA One FDP students, but open to all.	Graduate	Open to the Institute
Rehearsal Crews & Performance (FFDP-507)	FFDP-507	Course available by Permission of Instructor only. Students will rehearse and otherwise prepare and present, in other classes or labs, scenes for Stage and Screen. Required of FDP MFA1s and MFA2s.	Graduate	
Scene Study (FFDP-512)	FFDP-512	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.	Graduate	
Advanced Scene Study (FFDP-513)	FFDP-513	Advanced Scene Study: Pre-Requisite: FDP Scene Study 1 or comparable course. Available by permission of instructor only. This course advances principles addressed in Scene Study 1: text analysis, working with actors, staging and dramatic construction. Exercises apply a variety of methodologies to the development of scene work and cinematic storytelling. Directors rehearse and/or produce adapted or self-generated material for in-class presentations. Critiques are guided by the Instructor with participation from the full class.	Graduate	
Narrative Fundamental (FFDP-520)	FFDP-520	Course open to MFA1 Film Directing students only, by Permission of Instructor only. This course is taught by core FDP faculty as a hands-on, exploratory introduction to narrative lmmaking. Over the move through five modular block sessions, each several weeks long. In each they will complete a cinematic assignment, including a 52 second silent ""Lumiere"" film, a cinematic landscape project, an observation exercise, a collaborative narrative work, and the depiction of an event that provokes an emotional and visceral response. The nal block is the completion of a three to five minute film, which each student prepares and completes independently. The course explores different methods and approaches towards making narrative work, positing the idea that process and form are inextricably linked. Its intention is to begin the dialogue about form focused on critique and exploration of the student's own voice, method and body of work.	Graduate	
Narrative Structure and Form (FFDP-521)	FFDP-521	Narrative Structure and Form Course open to MFA1 Film Directing students only, by Permission of Instructor only. This course is an examination of narrative film structure and form. The course examines the construction of narrative works ranging from dramatic narrative to epic, episodic and anecdotal forms. These lectures will draw on the practical ideas introduced in your production classes, and ask you to interrogate your assumptions about construction of events in time, and the making of images and meaning. It is meant to question such basic assumptions as cinema and narrative, while developing an understanding of the material and language of both. Assignments will include analysis, writing and shooting assignments.	Graduate	
Looking At The Sky (FFDP-522)	FFDP-522	This course is available for online registration. It will also be open by Permission of Instructor at Advising Day for additional enrollment. The entire sky is a grand narrative filled with stories enacted by protagonists and antagonists portraying legendary tropes and mythologies. This course explores story structure through experiences of , and exposure to, the history of astronomy including how the constellations were named and placed in the heavens. Students will invent cinematic story ideas through the process of looking at the canvas of stars in the night sky. Additionally this process will examine the basic concepts of cinematography such as depth of field, lens perspectives, exposure and aesthetics of composition while gazing through a telescope or capturing nighttime images ion field trips. A creative project is required for completion of the course. Field trips will be a regular part of the class programming.	Graduate	Open to the Institute
Finding Your Story (FFDP-523)	FFDP-523	Course available by Permission of Instructor only. Advanced work in screenwriting with an emphasis on long form narratives (feature film	Graduate	

		or serial). Operates as both a lecture on narrative form and a workshop to create and critique advanced student work. Can be taken more than once.	
Cinematic Storytelling (FFDP-524)	FFDP-524	Course available by permission of instructor only. Fashioning cinematic stories from the artistEs developing ideas while exploring the storytelling strategies of in uential cinema artists. The use of lm clips,screenplays and other tools are used to inspire and inform decisions in sculpting the story idea,culminating in a short script. Second course in Film Directing Program Writing sequence.	Graduate
Post-Production for Directors (FFDP-529)	FFDP-529	Course available by permission of instructor only. Students will learn fundamental technical concerns of video production including video cameras and signal flow information. In conjunction with FD 579A Production Workshop, students will complete several small exercises in shooting and editing to help practice and integrate material covered in class.	Graduate
Cinematography for Directors (FFDP-530)	FFDP-530	Course open to MFA1 Film Directing students only, by Permission of Instructor only. An introduction to film and video techniques, this is a practical course on the concepts and uses of the various elements of filmmaking; both technical and conceptual. Students will learn fundamental technical concerns of video and film production including both camera operation and the fundaments of technical cinematography. The course will include discussions of basic ideas of camera use, file flow and management, lab practices, lighting, grip and gaffing demands and production methodologies. 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. The course will be a technical class geared towards directors, with the idea that an understanding of camera technologies and production practicalities aid are essential to the artistic work of any filmmaker. Required for FDP MFA 1's.	Graduate
Digital Editing & Workflows (FFDP-534)	FFDP-534	Course available by Permission of Instructor only. This course will provide a foundation for working in a digital environment applied to filmmaking. The fundamentals of non-linear editing will be practiced, and editing theory will be discussed. Students will learn contemporary practices and technologies used in the post-production process of filmmaking, focusing on the "digital pipeline" from camera file ingesting, digital editing, to multi-venue delivery methods.	Graduate
Visual Design (FFDP-535)	FFDP-535	This directing workshop draws on ideas and investigations about filmmaking that were introduced in first semester, asking you to consider how concept relates to image and meaning. Our main task will be a hands-on investigation of visual strategies for narrative directing, specifically focused on the translation from concept to cinema. In a series of labs and workshops, students will experiment with text analysis, visual design, mise-en-scene, staging, composition, movement, angle, focal length, rhythm, continuity, coverage and most of all, visual meanings. Students will prepare a portfolio of visual designs for a series of scenes, and act as a key collaborator in the design, production and editing of one scene, to be shot in class.	Graduate
Guest Artist Workshop (FFDP-540)	FFDP-540	Course available by Permission of Instructor only. 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 AW is designed to stimulate, provoke and open the student to different professional and aesthetic models.	Graduate
Production Sound (FFDP-580)	FFDP-580	Course available by Permission of Instructor only. This course covers field and studio recording and mic techniques. If students can achieve good production sound, they have beaten the toughest part of post-production sound. Gives access to field recorders and microphones.	Graduate
Internship (FFDP-598)	FFDP-598		Graduate
Independent Projects (FFDP-599)	FFDP-599	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Graduate
Advanced Acting Workshop (FFDP-604)	FFDP-604	Course available by permission of instructor only. An in-depth investigation of the acting process through exercises using improvisation, prepared scene work. This class takes an in-depth approach to the creation of a true and credible performance. Work will focus on how to develop a character through text analysis, research methodologies, and the exploration of human behavior through dynamic action and intention. Acting Workshop 2 builds on fundamentals established in beginning acting courses bringing the artist to a deeper appreciation of how to use this delicate craft in achieving true and honest storytelling. Recommended highly for artists across all disciplines.	Graduate
One Act to Cinematic Event (FFDP-616)	FFDP-616	Course available by Permission of Instructor only. Working in the live performance-theatrical medium contributes to the film director's exploration of storytelling with rigorous attention to text analysis and	Graduate

		casting. This course offers directors opportunities to collaborate with artists across disciplines including actors, and possibly puppeteers, designers, musicians, and dance/movement. ach director will explore the intricate 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. In the second semester, the plays will be adapted into a cinematic treatment or step outline. Students are encouraged to film the adaptation, although not required.	
One Act to Cinematic Event: Adaptation (FFDP-617)	FFDP-617	Course available by permission of instructor only. 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. ach director will explore the intricate 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. In the second semester, the plays will be adapted into a cinematic treatment or step outline. Students are encouraged to film the adaptation, although not required.	Graduate
Advanced Scripting (FFDP-625)	FFDP-625	Course available by Permission of Instructor only. 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.	Graduate
Advanced Staging (FFDP-632)	FFDP-632	Course available by permission of instructor only. This workshop explores the aesthetics and methodologies of complex and non-traditional approaches to narrative staging. The class consists of in-class shoots that should expand the student's recent directing and shooting methods, several field trips beyond the studio, and hands-on experimentation with techniques such as off-screen space, layered and limited space, kinetic ensemble staging, the moving master, live locations, direct address, and use of multiple cameras. We will look specifically at issues of framing, composition, blocking, and in particular, staging of the camera and the dramatic moment. Assignments include a small research project, in-class exercises, and a short work that reflects engagement in advanced staging techniques.	Graduate
Real World Survival Skills (FFDP-633)	FFDP-633	Course available by permission of instructor only. The goals of this class are to give the student practical knowledge and skills to succeed at sustaining their art practice post CALARTS. The art of making films continually evolves with different technologies and modalities, as do the myriad delivery systems and approaches to monetizing the work. It is crucial for early career artists to learn skills that will help them continue developing artistically and practically. To accomplish this, the class covers topics such as: ilm financing from equity to crowdfunding. ilm festival strategy. Independent and or Personal Filmaking" vs. "Film Industry" and other types of film production. Agents, Managers, Lawyers. ow to pitch a project. mphasis will be on new forms of career development strategies focusing on audience development, personal branding, and new distribution and marketing models.	Graduate
Special Topics: Survey of Hist Directors (FFDP-656)	FFDP-656	Survey of Historical Directors: Through the examination of seminal directors, their work and creative practices, this course takes an in-depth look at diverse filmmaking methodologies. In-class exercises model various processes. Additionally, each student will present a lecture focused on a director/filmmaker chosen from a broad list of artists. Research around the histories and political environment of each subject encourages the student to examine their own lived experience as it in uences their work. The course culminates with students making a creative project: film, live performance or other art form. ighly recommended for artists interested in self-generated work. Also, for those interested in developing effective artistic collaborations, and/or teaching.	Graduate
Special Topics: Love Stories (FFDP-657)	FFDP-657	This class will focus on stories of love as told on film; love is a word that means everything and nothing at all. ove is politic, desire, obsession, belief; it is a paradox, one that continually contradicts its expectations. The class will examine how one describes the indescribable, lms unique ability to speak to the ineffable. Most of all, love is dynamic, and requires a description of the exchange between people. It is seen in the most unlikely of gestures and exchanges. The class will focus on the ways a filmmaker depicts the substance of human relations, and how one articulates such moments. It will also focus on the dynamics and politics of human interactions, and the exchange of love and sex, especially as depicted in lm. The class will be small and seminar based; students will be responsible for presentations throughout, organized around discussion topics. Films watched and discussed will draw on both fiction and documentary work; screening will be supp	Graduate

Special Topics: Coming of Age Stories (FFDP-658)	FFDP-658	Course available by permission of instructor only. This course proposes a broad reading of the coming of age story, framing it not just as a specific moment of adolescent development, but as a narrative of personal transformation most often concerned with transgression and epiphany. Through an examination of classic, independent and avant-garde examples of this vast genre, we will investigate thematic questions of sex and sexuality, the body, spiritual awakening, ethics, race, gender, nationality and community, autobiography, anger and violence. We will also be concerned with a range of production issues that arise in the making of such films, such as 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.	Graduate
Special Topics: History/Narrative (FFDP-659)	FFDP-659	Course available by Permission of Instructor only. 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. ilms 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.	Graduate
Thesis Workshop (FFDP-675)	FFDP-675	Permission of instructor required. A seminar intended to be a creative and practical environment designed to facilitate the completion of the students thesis lm. While much of the work will center around group critiques and discussions of the editing of each students individual film, the class will also include discussions about sound design, sound mixing, postproduction, festival preparation and materials and postgraduate fellowships and opportunities. The instructor will also work individually with students to help them facilitate their individual technical concerns. Though the course is designed for third year thesis students, second year students completing significant projects will be considered. * Can be used towards fulfillment of the metier course requirements for FDP MFA2 and MFA3 students.	Graduate
Narrative Editing (FFDP-677)	FFDP-677	Course available by permission of instructor only. A practical workshop in editing the narrative film, emphasizing post-production strategies, narrative structure, editing rhythms, and cutting for performance. Students must be in post-production on a substantial narrative project in order to take the course. The class is built around critique; each student must screen at least three times over the semester and participate actively in discussions. Prerequisite could be FFDP- or equivalent. To be taken for P metier credit.	Graduate
Post Production Sound (FFDP-680)	FFDP-680	This course is by Permission of Instructor. It is required of M A1 Film Directing students. Covers all aspects of post-production and basic sound design, editing and mixing concepts. Gives access to individual Pro Tools rooms and E 105 basic studio.	Graduate
Project Development (FFDP-682)	FFDP-682	Course available by Permission of Instructor only. An advanced theoretical and practical workshop to generate advanced projects, and foster a critical and creative community amongst second and third year students. This will be a development class, though the paths towards developing narrative work will be expansive, self motivated and, hopefully, challenging to the assumptions about process and methodology for narrative lmmaking. 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.	Graduate
Internship (FFDP-698)	FFDP-698		Graduate
Independent Project (FFDP-699)	FFDP-699	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Graduate
Internship (FFDP-798)	FFDP-798		Graduate
Independent Project (FFDP-799)	FFDP-799	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Graduate
Film/Video - Internship (FINT-199)	FINT-199		Undergraduate
Film/Video - Internship (FINT-299)	FINT-299		Undergraduate

Film/Video - Internship (FINT-399)	FINT-399		Undergraduate
Film/Video - Internship (FINT-499)	FINT-499		Undergraduate
Film/Video - Internship (FINT-599)	FINT-599		Graduate
Film/Video - Internship (FINT-699)	FINT-699		Graduate
Film/Video - Internship (FINT-799)	FINT-799		Graduate
Filmmaking Fundamentals I (FPFV-101)	FPFV-101	Course open to Film/Video Program only, by Permission of Instructor only. An investigation of the aesthetics and language of film and video Students will be encouraged to make personal works. Class will include analysis and the beginning of a critical dialogue. Required of all PFV BFA1s and incoming transfer students.	Undergraduate
Filmmaking Fundamentals II (FPFV-102)	FPFV-102	Course open to Film/Video Program only, by Permission of Instructor only. An examination of contemporary visual culture and production techniques. Participants are expected to finish several short projects. Required of all PFV BFA1s and incoming transfer students	Undergraduate
Video Production Workshop (FPFV-126)	FPFV-126	Course open to Film/Video Program only, by Permission of Instructor only. Must also take FPFV- . Required of and limited to all incoming undergraduate Program in Film and Video students. This course is required for access to video field production equipment. Video fundamentals, HD signal information and workflow, and DSLRs will be covered.	Undergraduate
Digital Editing (FPFV-134)	FPFV-134	Basic editing and digital workflow essentials from transcoding to delivery. Learn, or improve your knowledge of, fundamental post-production software such as Avid Media Composer and Compressor. Required of and limited to all incoming PFV students. A Digital Editing Lab is being provided on Wednesdays 7-10pm in E60.	Undergraduate
Structuring Strategies-Artists Present (FPFV-153)	FPFV-153	Course available by permission of instructor only. A screening and analysis class in which members of the Film/Video faculty and visiting artists show and discuss their work. The class is intended to acquaint students with the faculty as well as different kinds of independent film and video. Students are expected to participate in the critiques and analysis. There will be reading requirements and students will be expected to write two short papers. Required of all PFV incoming students for both Fall and Spring semesters. May be repeated for credit.	Undergraduate
Internship (FPFV-198)	FPFV-198		Undergraduate
Independent Project (FPFV-199)	FPFV-199	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Undergraduate
Cinematography (FPFV-203)	FPFV-203	Course available by Permission of Instructor only. A lecture course exploring the basic concepts of film photography. Required of and limited to all incoming PFV transfer students and continuing PFV BFA 2 students	Undergraduate
Film Production Workshop I (FPFV-204)	FPFV-204	Course available by permission of instructor only. 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 which will finish on digital. Lab time is required. Required of and limited to continuing PFV BFA 2 students.	Undergraduate
Film Production Workshop I (FPFV-205)	FPFV-205	Course available by permission of instructor only. 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 which will finish on digital. Lab time is required. Required of and limited to continuing PFV BFA 2 students.	Undergraduate
Intermediate Digital Editing (FPFV-234)	FPFV-234	This course is Permission of Instructor only. This is an intermediate editing course that will expand on topics covered in FPFV 134/534: Digital Editing. Through lecture, demonstration, and work on individual projects, students will learn intermediate editing techniques and post-production workflows, as well as explore strategies and aesthetics of editing in documentary, experimental, narrative, and hybrid forms. Students will be required to bring in a current work-in-progress or be prepared to begin post-production on a new project.	Undergraduate
Production Sound (FPFV-285)	FPFV-285	Course available by Permission of Instructor only. This course covers field and studio recording and mic techniques. If students can achieve good production sound, they have beaten the toughest part of post-production sound. Gives access to field recorders and microphones. Required of all PFV BFA 2 students.	Undergraduate

Post Production Sound (FPFV-286)	FPFV-286	Course available by permission of instructor only. Covers all aspects of post-production and basic sound design, editing and mixing concepts. Gives access to individual Pro Tools rooms and E105 basic studio. Required of all PFV BFA 2 students.	Undergraduate	
Internship (FPFV-298)	FPFV-298		Undergraduate	
Independent Project (FPFV-299)	FPFV-299	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Undergraduate	
Filmmaking Fundamentals (FPFV-301)	FPFV-301	Course available by Permission of Instructor only. An investigation of the aesthetics inherent to low cost production equipment. Students will be encouraged to make personal, experimental works from the point of view of the individual. Class analysis of these works will be directed toward the development of a critical model.	Undergraduate	
Bad Sound: Non-Traditional Ways (FPFV-306)	FPFV-306	Bad Sound: Non-Traditional Ways to Create Sounds for Images Sound for image has traditionally been a matter of recording high-fidelity sounds with high-end equipment, then manipulating those sounds in a mix. This class will look for new ways to find appropriate sounds, often by accident. Will cover found sounds, improvised & misused equipment, worldizing, damaging media, capturing complex environments, and non-traditional layering.	Undergraduate	
Filmmaker As Curator: the Bijou Festival (FPFV-330)	FPFV-330	Filmmaker as Curator: The Bijou Festival A course on curating, programming, and creating a community film festival. Course available by permission of instructor only. Students will explore and discuss the practice of curation and film programming. We will explore the concept of the "festival" as it has appeared in various cultures throughout history, in order to gain a deeper perspective on the possibilities inherent in contemporary film festivals. Students will create film programs for the week-long Bijou Festival, soliciting current student work and also curating screening of alumni work from the CalArts archive. Students will also plan and implement all aspects of the festival activities, including planning receptions and participatory events, and facilitating discussions during the Festival. Students will gain experience in curating and programming, and will learn to work with a team to organize all aspects of a multi-faceted community film festival.	Undergraduate	
Undergraduate Critique (FPFV-340)	FPFV-340	Course available by Permission of Instructor only. A forum for undergraduates to produce and present work. Students working on projects outside of class will show their work in various stages of pre- and post-production for group discussion and critique. Two semester are required of PFV students during their BFA3 and/or BFA4 semester.	Undergraduate	
Internship (FPFV-398)	FPFV-398		Undergraduate	
Independent Project (FPFV-399)	FPFV-399	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Undergraduate	
Intermediate Digital Production/Post (FPFV-401)	FPFV-401	Course available by Permission of Instructor only. Students will be exposed to video production and post-production methodologies necessary for becoming self-sufficient video makers within the CalArts environment. arious methods of digital production and post-production will be covered, with special focus on best practices for production with Sony EX and Canon DSLR cameras, as well as finishing within the CalArts post path. Both the technical and aesthetic ramifications of video production and post will be covered. Limited to upper level PFV students.	Undergraduate	
Light and Lighting (FPFV-402)	FPFV-402	Course available by permission of instructor only. A practical and aesthetic introduction to light in all its forms, from natural radiations to darkness and the many worlds of artificial light, including its use in moving image works, still works and light art. The rst half of the class will be dedicated to observing and analyzing the qualities and mood of light in artistic expression as well as lived experience. The second part of the class will be dedicated to the craft of designing and using arti cial light. Technical workshops will be supplemented with screenings and field trips.	Undergraduate	
Adv Digital Production and Post (FPFV-403)	FPFV-403	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. Limited to upper level PFV and FDP students.	Undergraduate	
Site-Specificity/Moving Image (FPFV-404)	FPFV-404	Explorations of Site-Speci city and the Moving Image This course looks to investigate what relationship moving image media can have to site-specificity and through this investigation will collectively create a site-specific based installation within the community. The concept of site will be investigated as a subject, as exhibition venue, and as a public practice. This historical overview of the intersection of site-specificity and the moving image, through lectures, readings and discussions will form the core conceptual framework to build upon	Undergraduate	Open to the Institute

		while working together as a group to create site-specific works within the local community. Physical explorations of the locations, meetings with members of the community and community leaders, and academic research into historical and current points of importance and concern will all be part of the development in creating the moving image based site-specific pieces. Emphasis in this class will be placed on creating new artworks together as a group, not individual pieces. Short and long term responsibility to sites and the people who live/work/play in those spaces is a core conversation to the class and the work(s) that the class creates. Alternate methods of distribution and display, outside of the theatrical venues will be emphasized, such as mobile devises, installation and streaming. By the end of the semester, at least one group site-specific project will be planned for and executed in the community. Addressing issues of site-specificity requires exploring the site and the adjacent areas in all phases of the project, and thus this class will often leave campus and have the potential for need to meet and work at irregular times, as the community's schedule demands, thus students in this course will need to have some flexibility in their schedule and access to transportation.	
Writing About Film (FPFV-405)	FPFV-405	Course available by Permission of Instructor only. The class will teach students how to write about film (as well as video and other media using the moving image) in a variety of forms, genres, and contexts: writing about one's work, about the work of peers, reviews of films seen in commercial theater, critical essays, academic papers, filmmaker's interviews, press releases, grant proposals etc. xamples of writing about film will be handed out and discussed. Sequences of classical, contemporary, foreign and experimental film and videos will be screened in class and analyzed using the proper descriptive and critical vocabulary. Major critical approaches to film and video will also be discussed. In addition each student is expected to complete a full-length critical essay on a topic decided after discussion with the instructor. Through-out the semester students will bring samples of their writing in class and will get feedback from the instructor and from their peers. Open to the Institute but you must have completed a minimum of one short film or video (under 30 minutes) to be eligible. *Priority given to Film/Video students.	Undergraduate
Improper Cinema (FPFV-408)	FPFV-408	Improper Cinema: Working Ways Through/Within/Out of/Around What Ought to be a Cinematic Practice This class proposes a reconsideration of impropriety as an organizing principle, a guiding methodology of critical reflection that may facilitate the dislocation, fracture, and/or erosion of conventions and norms; thus, aiming at challenging the constraints imposed on difference and dissent; consequently making possible the exploration of traditional subjects in distinctly non-traditional ways. Considering that impropriety may represent a much different nature of attaining knowledge than what we are kept to believe it is, how could we picture cinematic practices informed by notions such as laziness, idleness or vagrancy? Could the disruption of the logical order by which we frame and understand the world around us, that is to say, by acting properly, help further the horizon of methodological possibilities within cinematic practices? Besides a conceptual framing of filmmaking, what other realms of this artistic practice can be intervened by impropriety? Participants of the class will explore creatively into the strategies aimed at the dispossession of the order of the proper by analyzing examples of existing works, and through the discussion of a selected bibliography. Throughout the semester, participants will experiment in various modes, culminating in a final project. Reading and viewing of all the materials in a comprehensive way is required. Artists and writers whose work will be considered int his class will include: Ximena Cuevas, Guy Debord, Loretta Fharenholz, John Greyson, Johan Grimonprez, Paul Lafargue, Jonathan Lethem, Dusan Makavejev, Toshio Matsumoto, Carlos Mayolo, Youshua Okon, Luis Ospina, Cristina Rivera Garza, Lionel Rogosin, Roee Rosen, Miriam Ross, Bertrand Russell, Ruti Sela, John Smith, Melanie Smith, Hito Steyerl.	Undergraduate
Optical Printing (FPFV-409)	FPFV-409	Course available by Permission of Instructor only. This class offers an introduction to the method, magic and madness of optical printing: the wonderful possibilities of re-filming film. Students will learn how to perform time manipulations, multiple exposures, format transfers, and matte and title making, with training in the use of the Acme Optical Printer & the Oxberry Animation Stand. Intense workshops will be supplemented with screenings of films displaying printing virtuosity: from Hollywood 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.	Undergraduate
Documentary Production (FPFV-410)	FPFV-410	Course available by Permission of Instructor only. Documentary Production: Claiming the Commons -- "The commons" refers to a long-standing tradition of shared use of land for subsistence purposes. In most societies in the world, the right to grow food, hunt, forage, and make use of natural resources was unquestioned until fairly recent times. Today, environmentalists and advocates of social justice are reclaiming the traditions of shared commons as models for a just and sustainable relationship to natural resources. In this course, we will survey works by filmmakers, artists, writers, and social activists who	Undergraduate

		have engaged with the idea of the commons, questioning the status quo and proposing creative transformations of reality. The course requires a substantial amount of reading and writing, as well as the production of a short film related to the themes of the course.		
Devices of Illusion (FPFV-413)	FPFV-413	Course available by Permission of Instructor only. This is a hands-on course in which students adapt, modify, reconfigure and boulderise optical and mechanical devices, creating mysterious machines for recording the ephemeral. Projects include but are not restricted to the creation of stereographic images and anamorphic distortions, dissection of cameras and projection of ghostly illusions. Our investigations will be supplemented by historical lectures, technical demonstrations and philosophical discussions concerning the extraordinary aesthetic possibilities of perceived motion and space. Students will create projects using still and motion picture film.	Undergraduate	
Production Crews (FPFV-415)	FPFV-415	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.	Undergraduate	
Post Production Crews (FPFV-416)	FPFV-416	Hands-on experience for students serving on production crews of projects initiated by fellow students. Credit can be received for substantial contributions in areas such as: editing, sound editing and sound design. Must be supervised by appropriate faculty member.	Undergraduate	
Videographics (FPFV-417)	FPFV-417	Course available by permission of instructor only. Electronic image acquisition, generation and manipulation are the focus of this class aimed at experimentation. Combining the image processing and production power of the video studio and the videographics lab, students will learn the basic building blocks of analog and digital video. Students are encouraged to expand that knowledge toward their own personal vision. Topics include voltage image control, blue screen techniques, video to film transfer, video synthesis and more. Required for independent access to video graphics.	Undergraduate	
Teaching, Research & ... (FPFV-420)	FPFV-420	Course available by Permission of Instructor only. This course is to provide Graduate Students with an opportunity to gain valuable teaching experience. ach 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. raduate students only.	Undergraduate	
Film to Video Production (FPFV-422)	FPFV-422	Course available by permission of instructor only. A film-making and video production course. ilm will be shot on students own preexisting film, then transferred to video to be reworked using a digital editing system. Ambitious projects will be encouraged.	Undergraduate	
Aesthetics of Sound and Image (FPFV-424)	FPFV-424	Course available by Permission of Instructor only. An exploration of the aesthetic concerns when combining sound with the image. This class will explore the aural dimension and its profoundly psychological role in cinematic work. Sound is a vital component in filmmaking and this class will examine aesthetic concerns regarding the use of voice-over, musical composition and sound design. A broad range of work will be presented plus lots of listening in the dark. May be repeated for credit.	Undergraduate	
Video Studio Teaching Assistant Class (FPFV-428)	FPFV-428	Course available by Permission of Instructor only. A technical course expanding on basic video equipment, knowledge, practice and theory. Emphasis on transfers between formats, both analog and digital time code and compression principles, equipment safety issues, special techniques in production and problem solving. ideo Studio TAs will have access to the Video Studio.	Undergraduate	
Video Installation (FPFV-430)	FPFV-430	Course available by permission of instructor only. The objectives of this course are to learn how to work with moving image and sound in the form of installation. We will contemplate the essential component of video (time), the definitive condition of installation (space), and their combined physical output in the form of video installation. Beginning with an overview of the unique properties of video/film installation, the projected image, and multi- channel works, we will study how concepts of kinesthetic insight, perception, space, and duration affect ways of working with content in installation form. There are screenings, assigned readings and written responses, and each student will produce one sustained installation. Students will be given substantial time to present ideas and content, receive feedback, and learn to write and present proposals for video projects. Open to Institute with priority given to Film Students and Integrated Media students.	Undergraduate	Integrated Media
Shame and Trauma in	FPFV-433	This course is available online. It will also be open by Permission of	Undergraduate	

Cinema (FPFV-433)		Instructor at Advising Day for additional enrollment. 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?	
Sound T.A. Course (FPFV-435)	FPFV-435	Course available by Permission of Instructor only. 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.	Undergraduate
Experimental Film Techniques I (FPFV-436)	FPFV-436	Course available by Permission of Instructor only. 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.	Undergraduate
Experimental Film Techniques 2 (FPFV-437)	FPFV-437	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 mm lm. Students must shoot a minimum of 3 rolls of film..	Undergraduate
Color Grading & Adv Workflows (FPFV-438)	FPFV-438	Course available by permission of instructor only. Filmmakers will get an introduction to the color correction/grading of digital footage. Our primary tool will be Davinci Resolve, but also grading within the primary NLE's. A foundation of color science and theory will be covered. You will be involved in evaluating images, making contrast and color adjustments, secondary corrections, creating looks and matching shots. The history and impact of cinematic color will be examined through screenings, readings and discussions. Also covered will be working with contemporary 4K (and above) RAW, Log, DNG, etc., camera files, including acquisition and workflows to and from editing software. This class will provide the necessary color grading skills in order to finish your film. You will work with your own projects, as well as examples provided by the instructor. Limit 12. Open to upper level PFV students only. Prerequisite: FPFV134.	Undergraduate
Finding Money (FPFV-440)	FPFV-440	Course available by Permission of Instructor only. Wonder where and how to look for funding, prepare and present your work and yourself when applying for grants or pitching a project for industry consideration? ou will learn this, as well as how to prepare a budget, production book, and look book, understand copyrights, contracts, business plans, and fiscal sponsorship. When possible, there will be presentations by industry professionals. Recommended for MFAs and BFA3s & BFA4s.	Undergraduate
Pre-Production/Visualization (FPFV-441)	FPFV-441	Pre-Production/Pre-Visualization explores concept development through story analysis, and the conceptual and visceral intent of your vision, as it is affected by camera choice, film grammar techniques, environmental considerations such as the controlled environment of a studio, and/or alternative interior and exterior locations analyzing space, light, sound, and choreography of movement. All lm genres, from experimental, to exploratory narrative in various stages of development, from idea, story, or script will be considered. ectures, practice and location field trips will take place during the class period, except for one evening lecture. Pre-production/Pre-visualization, is a prerequisite for the Advanced Production Class.	Undergraduate
Radicalizing Sound & Image (FPFV-442)	FPFV-442	Course available by permission of instructor only. This class will present a survey of recent and historical avant-garde films that stretch the limits of cinematic expression. qual time will be dedicated to innovative works of sound, music and the spoken word, either in combination with or separate from the visual form. The class will present a range of work in different formats that are radical in both form and content, and will examine how and if unconventional approaches are able to translate between mediums.	Undergraduate
Editing Aesthetics (FPFV-444)	FPFV-444	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.	Undergraduate

Art and Ethnography (FPFV-445)	FPFV-445	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.	Undergraduate
The Film Essay (FPFV-446)	FPFV-446	Permission of Instructor required. This production class will explore the essay-film. Film critic Alexandre Astruc created the term camera-stylo in 1948 to suggest a new means of writing through cinema, in which the camera would serve as a pen, creating arguments, meditation and inquiries. Film essays are neither straight documentaries nor fictional narratives but are usually a hybrid of different forms and tend to be driven by theme rather than plot. We will screen film essays and read written essays paired to compliment the films. We will consider how these media can inform each other. Students will produce three short videos over the course to the semester in response to course directives. Priority give to MFA studnets and upper level undergraduates.	Undergraduate
Under 15 Min. Workshop (FPFV-447)	FPFV-447	Course available by permission of instructor only. The class will provide a structure and a workshop for students who wish to create a short work (under fifteen minutes) of their choosing. We will work on each stage of the production process, including script/concept, production planning, casting, shooting, cutting and finishing the film or video. ach 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.	Undergraduate
Advanced Production (FPFV-448)	FPFV-448	Course available by permission of instructor only. Every student will have the opportunity to direct their own project in the location and time of their choice, as well as, learn key crew roles as they support fellow students throughout the course of the semester. Project may be in any chosen genre, including, but not limited to, abstract imagery, narrative, documentary and experimental forms.	Undergraduate
On the Edge of Narrative (FPFV-449)	FPFV-449	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. 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.	Undergraduate
Visiting Filmmaker Workshop (FPFV-450)	FPFV-450	Course available by Permission of Instructor only. Intensive small workshops with visiting filmmakers. There will be individual sign-ups per Visiting Artist.	Undergraduate
Cinema of Transformation (FPFV-452)	FPFV-452	Course available by Permission of Instructor only. 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.	Undergraduate
Cinema: East Central Europe (FPFV-453)	FPFV-453	This course will examine narrative films from Czechoslovakia [now Czech Republic and Slovakia] and Hungary from post-WWII to the present, including the remarkably inventive and often banned films of the 1960s Czech New Wave ('diamonds of the everyday'); the often dark and experimental 'documentary fictions' of 1970s-80s Hungary; and probing work of the transitional period (1988-91) including samizdat media and video art from societies experiencing dramatic cultural and political changes. The ongoing impact of surrealism (and animation) in the region, ethnic tensions reflected in art and media before and during the wars in Yugoslavia (1990s), reflections of a post-socialist	Undergraduate

		societies that is 'hard to live in' but 'spectacular to render' in New Romanian Cinema (2000s), and work from other countries that contributes insights to contemporary directions in the 'former East' will also be explored.	
Advanced Sound T.A. Course (FPFV-455)	FPFV-455	Course available by Permission of Instructor only. 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.	Undergraduate
Listening/Seeing (FPFV-456)	FPFV-456	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.	Undergraduate
Shooting Landscapes (FPFV-460)	FPFV-460	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.	Undergraduate
Screenwriting (FPFV-470)	FPFV-470	Course available by Permission of Instructor only. 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. Priority given to upper level PFV students.	Undergraduate
Writing for Alternative Cinema (FPFV-471)	FPFV-471	This course is Permission of Instructor only. Writing for Alternative Cinema is a writing workshop in which students will have an opportunity to challenge traditional techniques in screenwriting for any moving image medium, including experimental documentary, non-narrative, experimental narrative, video installation, web-based non-linear media, etc. Students will learn how to construct and deconstruct screenplays that are based on criteria other than that of conventional narrative, such as: manipulating the rhythm and pacing of descriptive imagery without the boundaries of linear structure, the layering of narratives, word and image montage, text on screen, and other conventions that may challenge linear story-telling. Traditional screenplay format will be discussed in depth, and will be challenged. This class can be used as a mechanism for creating malleable blueprints for film art that will also stand alone as unique, literary works.	Undergraduate
Acting Bad (FPFV-473)	FPFV-473	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. ach performance will be recorded on video, studied and then re-performed.	Undergraduate
Los Angeles: A City on Film (FPFV-475)	FPFV-475	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.	Undergraduate
Sound Mixing & Editing	FPFV-481	Course available by Permission of Instructor only. This course covers	Undergraduate

(FPFV-481)		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.	
Creative Sound Design (FPFV-483)	FPFV-483	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.	Undergraduate
Dangerous Filmmaking: A Production Wksh (FPFV-485)	FPFV-485	Course available by Permission of Instructor only. A production workshop. The course is called "dangerous" because we will be delving deep within ourselves to look at our maybe not-so-comfortable family relationships and ourselves from a deeply interior perspective. Each student will produce a work or works dealing with: 1)MOTHER; 2)FATHER ; 3)SEX ; 4)MYSELF. As a sub-plot, the class is also open to students whose "dangerous" topics involve international issues -- questions of exile, displacement and disconnection. Grading: To receive a HP a student must complete Three out of Four short films on the topics above OR--a longer work on one of the topics, or any combination thereof. As time permits, we will also be viewing films that deal with these topics.	Undergraduate
Post-Production (FPFV-488)	FPFV-488	A practical methodology and technology course designed to take the student through the post-production process to the completion of a finished work. Continued exploration of software introduced in CalArts Film/Video introductory courses such as FPFV134 Digital Editing, and additional software tools and techniques which aid in the visual post-production process will be covered. This class serves as the access pathway to advanced post-production stations in the Digital Editing and Post area such as the Avid Symphony suite, the Apple Color suite, the Ultra Studio 4K w/ Resolve suite and the Avid Media Composer w/ Mojo DX suites. Students will be required to bring current work in progress. Additional lab time will be required for anyone seeking independent access to advanced post-production suites. Prerequisite: FPFV205 or FPFV305, FPFV126 and FPFV134. * Required for advanced editing suite access. * Recommended for PFV MFA2/3 students and PFV BFA students. Permission of instructor required. * May be repeated for credit.	Undergraduate
Graduate Seminar: Deleuze & Cinema (FPFV-490)	FPFV-490	Course available by permission of instructor only. Gilles Deleuzes' 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. This course is approved for Critical Studies credit.	Undergraduate
Graduate Seminar: Film & Politics (FPFV-491)	FPFV-491	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. This course has been approved for Critical Studies credit.	Undergraduate
Graduate Seminar: Narrative Theory (FPFV-492)	FPFV-492	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.	Undergraduate
Grad Seminar: Artist & The Archive (FPFV-493)	FPFV-493	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	Undergraduate

		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.	
Alchemical Cinema (FPFV-497)	FPFV-497	Course available by permission of instructor only. This course offers an introduction to the mysteries of photographic film-its properties, processes, and potentials. Technique is introduced as an organic component of the expressive arsenal. verything 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 artistEs 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.	Undergraduate
Internship (FPFV-498)	FPFV-498		Undergraduate
Independent Project (FPFV-499)	FPFV-499	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Undergraduate
Filmmaking Fundamentals (FPFV-501)	FPFV-501	Course available by Permission of Instructor only. An investigation of the aesthetics inherent to low cost production equipment. Students will be encouraged to make personal, experimental works from the point of view of the individual. Class analysis of these works will be directed toward the development of a critical model.	Graduate
Cinematography (FPFV-503)	FPFV-503	Course available by Permission of Instructor only. A lecture course exploring the basic concepts of film photography. Required of and limited to all new PFV incoming students.	Graduate
Film Production Workshop (FPFV-504)	FPFV-504	Course available by Permission of Instructor only. Must also take FPFV-503. 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 which will finish on digital. Lab time is required. Required of all PFV MFA 1s.	Graduate
Film Production Workshop (FPFV-505)	FPFV-505	Course available by permission of instructor only. 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 lm which will nish on digital. ab time is required. Required of all PFV MFA 1s.	Graduate
Video Production Workshop (FPFV-526)	FPFV-526	Course open to Film/Video Program only, by Permission of Instructor only. Must also take FPFV- . Required of and limited to all incoming Program in Film and Video graduate students. This course is required for access to video field production equipment. ideo fundamentals, HD signal information and workflow, and DSLRs will be covered. Bijou.	Graduate
Filmmaker As Curator: the Bijou Festival (FPFV-530)	FPFV-530	Filmmaker as Curator: The Bijou Festival A course on curating, programming, and creating a community film festival. Course available by permission of instructor only. Students will explore and discuss the practice of curation and film programming. We will explore the concept of the "festival" as it has appeared in various cultures throughout history, in order to gain a deeper perspective on the possibilities inherent in contemporary film festivals. Students will create film programs for the week-long Bijou Festival, soliciting current student work and also curating screening of alumni work from the CalArts archive. Students will also plan and implement all aspects of the festival activities, including planning receptions and participatory events, and facilitating discussions during the Festival. Students will gain experience in curating and programming, and will learn to work with a team to organize all aspects of a multi-faceted community film festival.	Graduate
Digital Editing (FPFV-534)	FPFV-534	Basic editing and digital workflow essentials from transcoding to delivery. Learn, or improve your knowledge of, fundamental post-production software such as Avid Media Composer and Compressor. Required of and limited to all incoming PFV students. A Digital Editing Lab is being provided on Wednesdays 7-10pm in E60.	Graduate
Structuring Strategies-Artists Present (FPFV-553)	FPFV-553	A screening and analysis class in which members of the Film/Video faculty and visiting artists show and discuss their work. The class is intended to acquaint students with the faculty as well as different kinds of independent film and video. Students are expected to participate in the critiques and analysis. There will be reading requirements and students will be expected to write two short papers. Required of all PFV incoming students for both Fall and Spring semesters. May be repeated for credit.	Graduate
Production Sound (FPFV-585)	FPFV-585	Course available by Permission of Instructor only. This course covers field and studio recording and mic techniques. If students can achieve	Graduate

		good production sound, they have beaten the toughest part of post-production sound. Gives access to field recorders and microphones.Required of all incoming PFV students.		
Post Production Sound (FPFV-586)	FPFV-586	Course available by permission of instructor only. Covers all aspects of post-production and basic sound design, editing and mixing concepts. Gives access to individual Pro Tools rooms and E105 basic studio. Required of all PFV incoming students.	Graduate	
Internship (FPFV-598)	FPFV-598		Graduate	
Independent Project (FPFV-599)	FPFV-599	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Graduate	
Intermediate Digital Production/Post (FPFV-601)	FPFV-601	Course available by Permission of Instructor only. Students will be exposed to video production and post-production methodologies necessary for becoming self-sufficient video makers within the CalArts environment. arious methods of digital production and post-production will be covered, with special focus on best practices for production with Sony EX and Canon DSLR cameras, as well as finishing within the CalArts post path. Both the technical and aesthetic ramifications of video production and post will be covered. Limited to upper level PFV students.	Graduate	
Light and Lighting (FPFV-602)	FPFV-602	Course available by permission of instructor only. A practical and aesthetic introduction to light in all its forms, from natural radiations to darkness and the many worlds of artificial light, including its use in moving image works, still works and light art. The rst half of the class will be dedicated to observing and analyzing the qualities and mood of light in artistic expression as well as lived experience. The second part of the class will be dedicated to the craft of designing and using arti cial light. Technical workshops will be supplemented with screenings and field trips.	Graduate	
Adv Digital Production and Post (FPFV-603)	FPFV-603	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. Limited to upper level PFV and FDP students.	Graduate	
Site-Specificity/Moving Image (FPFV-604)	FPFV-604	Explorations of Site-Speci city and the Moving Image This course looks to investigate what relationship moving image media can have to site-specificity and through this investigation will collectively create a site-specific based installation within the community. The concept of site will be investigated as a subject, as exhibition venue, and as a public practice. This historical overview of the intersection of site-specificity and the moving image, through lectures, readings and discussions will form the core conceptual framework to build upon while working together as a group to create site-specific works within the local community. Physical explorations of the locations, meetings with members of the community and community leaders, and academic research into historical and current points of importance and concern will all be part of the development in creating the moving image based site-specific pieces. Emphasis in this class will be placed on creating new artworks together as a group, not individual pieces. Short and long term responsibility to sites and the people who live/work/play in those spaces is a core conversation to the class and the work(s) that the class creates. Alternate methods of distribution and display, outside of the theatrical venues will be emphasized, such as mobile devises, installation and streaming. By the end of the semester, at least one group site-specific project will be planned for and executed in the community. Addressing issues of site-specificity requires exploring the site and the adjacent areas in all phases of the project, and thus this class will often leave campus and have the potential for need to meet and work at irregular times, as the community's schedule demands, thus students in this course will need to have some flexibility in their schedule and access to transportation.	Graduate	Open to the Institute
Writing About Film (FPFV-605)	FPFV-605	Course available by Permission of Instructor only. The class will teach students how to write about film (as well as video and other media using the moving image) in a variety of forms, genres, and contexts: writing about one's work, about the work of peers, reviews of films seen in commercial theater, critical essays, academic papers, filmmaker's interviews, press releases, grant proposals etc. xamples of writing about film will be handed out and discussed. Sequences of classical, contemporary, foreign and experimental film and videos will be screened in class and analyzed using the proper descriptive and critical vocabulary. Major critical approaches to film and video will also be discussed. In addition each student is expected to complete a full-length critical essay on a topic decided after discussion with the instructor. Through-out the semester students will bring samples of their writing in class and will get feedback from the instructor and from their peers. Open to the Institute but you must have completed a minimum of one short film or video (under 30 minutes) to be eligible. *Priority given to Film/Video students.	Graduate	

Bad Sound: Non-Traditional Ways (FPFV-606)	FPFV-606	Bad Sound: Non-Traditional Ways to Create Sounds for Images Sound for image has traditionally been a matter of recording high-fidelity sounds with high-end equipment, then manipulating those sounds in a mix. This class will look for new ways to find appropriate sounds, often by accident. Will cover found sounds, improvised & misused equipment, worldizing, damaging media, capturing complex environments, and non-traditional layering.	Graduate
Improper Cinema (FPFV-608)	FPFV-608	Improper Cinema: Working Ways Through/Within/Out of/Around What Ought to be a Cinematic Practice This class proposes a reconsideration of impropriety as an organizing principle, a guiding methodology of critical reflection that may facilitate the dislocation, fracture, and/or erosion of conventions and norms; thus, aiming at challenging the constraints imposed on difference and dissent; consequently making possible the exploration of traditional subjects in distinctly non-traditional ways. Considering that impropriety may represent a much different nature of attaining knowledge than what we are kept to believe it is, how could we picture cinematic practices informed by notions such as laziness, idleness or vagrancy? Could the disruption of the logical order by which we frame and understand the world around us, that is to say, by acting properly, help further the horizon of methodological possibilities within cinematic practices? Besides a conceptual framing of filmmaking, what other realms of this artistic practice can be intervened by impropriety? Participants of the class will explore creatively into the strategies aimed at the dispossession of the order of the proper by analyzing examples of existing works, and through the discussion of a selected bibliography. Throughout the semester, participants will experiment in various modes, culminating in a final project. Reading and viewing of all the materials in a comprehensive way is required. Artists and writers whose work will be considered int his class will include: Ximena Cuevas, Guy Debord, Loretta Fharenholz, John Greyson, Johan Grimonprez, Paul Lafargue, Jonathan Lethem, Dusan Makavejev, Toshio Matsumoto, Carlos Mayolo, Youshua Okon, Luis Ospina, Cristina Rivera Garza, Lionel Rogosin, Roee Rosen, Miriam Ross, Bertrand Russell, Ruti Sela, John Smith, Melanie Smith, Hito Steyerl.	Graduate
Optical Printing (FPFV-609)	FPFV-609	Course available by Permission of Instructor only. This class offers an introduction to the method, magic and madness of optical printing: the wonderful possibilities of re-filming film. Students will learn how to perform time manipulations, multiple exposures, format transfers, and matte and title making, with training in the use of the Acme Optical Printer & the Oxberry Animation Stand. Intense workshops will be supplemented with screenings of films displaying printing virtuosity: from Hollywood 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.	Graduate
Documentary Production (FPFV-610)	FPFV-610	Course available by Permission of Instructor only. Documentary Production: Claiming the Commons -- "The commons" refers to a long-standing tradition of shared use of land for subsistence purposes. In most societies in the world, the right to grow food, hunt, forage, and make use of natural resources was unquestioned until fairly recent times. Today, environmentalists and advocates of social justice are reclaiming the traditions of shared commons as models for a just and sustainable relationship to natural resources. In this course, we will survey works by filmmakers, artists, writers, and social activists who have engaged with the idea of the commons, questioning the status quo and proposing creative transformations of reality. The course requires a substantial amount of reading and writing, as well as the production of a short film related to the themes of the course.	Graduate
Devices of Illusion (FPFV-613)	FPFV-613	Course available by Permission of Instructor only. This is a hands-on course in which students adapt, modify, reconfigure and boulderise optical and mechanical devices, creating mysterious machines for recording the ephemeral. Projects include but are not restricted to the creation of stereographic images and anamorphic distortions, dissection of cameras and projection of ghostly illusions. Our investigations will be supplemented by historical lectures, technical demonstrations and philosophical discussions concerning the extraordinary aesthetic possibilities of perceived motion and space. Students will create projects using still and motion picture film.	Graduate
Production Crews (FPFV-615)	FPFV-615	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.	Graduate
Post Production Crews (FPFV-616)	FPFV-616	Hands-on experience for students serving on production crews of projects initiated by fellow students. Credit can be received for substantial contributions in areas such as: editing, sound editing and sound design. Must be supervised by appropriate faculty member.	Graduate
Videographics (FPFV-617)	FPFV-617	Course available by permission of instructor only. Electronic image acquisition, generation and manipulation are the focus of this class aimed at experimentation. Combining the image processing and	Graduate

		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.		
Teaching, Research & ... (FPFV-620)	FPFV-620	Course available by Permission of Instructor only. This course is to provide Graduate Students with an opportunity to gain valuable teaching experience. ach 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.	Graduate	
Film to Video Production (FPFV-622)	FPFV-622	Course available by permission of instructor only. A film-making and video production course. ilm will be shot on students own preexisting film, then transferred to video to be reworked using a digital editing system. Ambitious projects will be encouraged.	Graduate	
Aesthetics of Sound and Image (FPFV-624)	FPFV-624	Course available by Permission of Instructor only. An exploration of the aesthetic concerns when combining sound with the image. This class will explore the aural dimension and its profoundly psychological role in cinematic work. Sound is a vital component in filmmaking and this class will examine aesthetic concerns regarding the use of voice-over, musical composition and sound design. A broad range of work will be presented plus lots of listening in the dark. May be repeated for credit.	Graduate	
Graduate Critique (FPFV-625)	FPFV-625	Course available by Permission of Instructor only. A practical theory course providing a working environment for Program in Film and Video Graduate students to develop, discuss, theorize, and complete their work. Students will be required to spend at least 20 hours a week working outside of class on their own project. Additional time will also be required to prepare for group discussions and periodic one-on-one meetings with the instructor. Recommended for PFV 2nd and 3rd year Graduate students. May be repeated for credit.	Graduate	
Video Studio Teaching Assistant Class (FPFV-628)	FPFV-628	Course available by Permission of Instructor only. A technical course expanding on basic video equipment, knowledge, practice and theory. Emphasis on transfers between formats, both analog and digital time code and compression principles, equipment safety issues, special techniques in production and problem solving. ideo Studio TAs will have access to the Video Studio.	Graduate	
Video Installation (FPFV-630)	FPFV-630	Course available by permission of instructor only. The objectives of this course are to learn how to work with moving image and sound in the form of installation. We will contemplate the essential component of video (time), the definitive condition of installation (space), and their combined physical output in the form of video installation. Beginning with an overview of the unique properties of video/film installation, the projected image, and multi- channel works, we will study how concepts of kinesthetic insight, perception, space, and duration affect ways of working with content in installation form. There are screenings, assigned readings and written responses, and each student will produce one sustained installation. Students will be given substantial time to present ideas and content, receive feedback, and learn to write and present proposals for video projects. Open to Institute with priority given to Film Students and Integrated Media students.	Graduate	Integrated Media
Shame and Trauma in Cinema (FPFV-633)	FPFV-633	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. 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?	Graduate	
Intermediate Digital Editing (FPFV-634)	FPFV-634	This course is Permission of Instructor only. This is an intermediate editing course that will expand on topics covered in FPFV 134/534: Digital Editing. Through lecture, demonstration, and work on individual projects, students will learn intermediate editing techniques and post-production workflows, as well as explore strategies and aesthetics of editing in documentary, experimental, narrative, and hybrid forms. Students will be required to bring in a current work-in-progress or be prepared to begin post-production on a new project.	Graduate	
Sound T.A. Course (FPFV-635)	FPFV-635	Course available by Permission of Instructor only. 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	Graduate	

		components and systems used for transfers, mixing, telecine, sound effects, digitizing, sample-rate conversion, etc.	
Experimental Film Techniques 1 (FPFV-636)	FPFV-636	Course available by Permission of Instructor only. 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.	Graduate
Experimental Film Techniques 2 (FPFV-637)	FPFV-637	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 mm lm. Students must shoot a minimum of 3 rolls of film..	Graduate
Color Grading & Adv Workflows (FPFV-638)	FPFV-638	Course available by permission of instructor only. Filmmakers will get an introduction to the color correction/grading of digital footage. Our primary tool will be Davinci Resolve, but also grading within the primary NLE's. A foundation of color science and theory will be covered. You will be involved in evaluating images, making contrast and color adjustments, secondary corrections, creating looks and matching shots. The history and impact of cinematic color will be examined through screenings, readings and discussions. Also covered will be working with contemporary 4K (and above) RAW, Log, DNG, etc., camera files, including acquisition and workflows to and from editing software. This class will provide the necessary color grading skills in order to finish your film. You will work with your own projects, as well as examples provided by the instructor. imit 2. Open to Upper level PFV students and FDP students only. Prerequisites: FFDP 534 or FPFV 534.	Graduate
Finding Money (FPFV-640)	FPFV-640	Course available by Permission of Instructor only. Wonder where and how to look for funding, prepare and present your work and yourself when applying for grants or pitching a project for industry consideration? ou'll learn this, as well as how to prepare a budget, production book, and look book, understand copyrights, contracts, business plans, and fiscal sponsorship. Class will include presentations by industry professionals. Recommended for MFAs, BFA3s & BFA4s.	Graduate
Pre-Production/Visualization (FPFV-641)	FPFV-641	Pre-Production/Pre-Visualization explores concept development through story analysis, and the conceptual and visceral intent of your vision, as it is affected by camera choice, film grammar techniques, environmental considerations such as the controlled environment of a studio, and/or alternative interior and exterior locations analyzing space, light, sound, and choreography of movement. All film genres, from experimental, to exploratory narrative in various stages of development, from idea, story, or script will be considered. ectures, practice and location field trips will take place during the class period, except for one evening lecture. Pre-production/Pre-visualization, is a prerequisite for the Advanced Production Class.	Graduate
Radicalizing Sound & Image (FPFV-642)	FPFV-642	Course available by permission of instructor only. This class will present a survey of recent and historical avant-garde films that stretch the limits of cinematic expression. qual time will be dedicated to innovative works of sound, music and the spoken word, either in combination with or separate from the visual form. The class will present a range of work in different formats that are radical in both form and content, and will examine how and if unconventional approaches are able to translate between mediums.	Graduate
Editing Aesthetics (FPFV-644)	FPFV-644	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.	Graduate
Art and Ethnography (FPFV-645)	FPFV-645	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	Graduate

		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.	
The Film Essay (FPFV-646)	FPFV-646	Permission of Instructor required. This production class will explore the essay-film. Film critic Alexandre Astruc created the term camera-stylo in 1948 to suggest a new means of writing through cinema, in which the camera would serve as a pen, creating arguments, meditation and inquiries. Film essays are neither straight documentaries nor fictional narratives but are usually a hybrid of different forms and tend to be driven by theme rather than plot. We will screen film essays and read written essays paired to compliment the films. We will consider how these media can inform each other. Students will produce three short videos over the course to the semester in response to course directives. Priority give to MFA studnets and upper level undergraduates.	Graduate
Under 15 Minutes: A Short Film Workshop (FPFV-647)	FPFV-647	Course available by permission of instructor only. The class will provide a structure and a workshop for students who wish to create a short work (under fifteen minutes) of their choosing. We will work on each stage of the production process, including script/concept, production planning, casting, shooting, cutting and finishing the film or video. ach 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.	Graduate
Advanced Production (FPFV-648)	FPFV-648	Course available by permission of instructor only. Every student will have the opportunity to direct their own project in the location and time of their choice, as well as, learn key crew roles as they support fellow students throughout the course of the semester. Project may be in any chosen genre, including, but not limited to, abstract imagery, narrative, documentary and experimental forms.	Graduate
On the Edge of Narrative (FPFV-649)	FPFV-649	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. 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.	Graduate
Visiting Filmmaker Workshop (FPFV-650)	FPFV-650	Course available by Permission of Instructor only. Intensive small workshops with visiting filmmakers. There will be individual sign-ups per Visiting Artist.	Graduate
Cinema of Transformation (FPFV-652)	FPFV-652	Course available by Permission of Instructor only. 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.	Graduate
Cinema: East Central Europe (FPFV-653)	FPFV-653	This course will examine narrative films from Czechoslovakia [now Czech Republic and Slovakia] and Hungary from post-WWII to the present, including the remarkably inventive and often banned films of the 1960s Czech New Wave ('diamonds of the everyday'); the often dark and experimental 'documentary fictions' of 1970s-80s Hungary; and probing work of the transitional period (1988-91) including samizdat media and video art from societies experiencing dramatic cultural and political changes. The ongoing impact of surrealism (and animation) in the region, ethnic tensions reflected in art and media before and during the wars in Yugoslavia (1990s), reflections of a post-socialist societies that is 'hard to live in' but 'spectacular to render' in New Romanian Cinema (2000s), and work from other countries that contributes insights to contemporary directions in the 'former East' will also be explored.	Graduate
Advanced Sound T.A. Course (FPFV-655)	FPFV-655	Course available by Permission of Instructor only. 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.	Graduate
Listening/Seeing (FPFV-	FPFV-656	Each week a different location (either urban, rural, or wilderness) will	Graduate

656)		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.	
Shooting Landscapes (FPFV-660)	FPFV-660	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.	Graduate
Screenwriting (FPFV-670)	FPFV-670	Course available by Permission of Instructor only. 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.	Graduate
Writing for Alternative Cinema (FPFV-671)	FPFV-671	This course is Permission of Instructor only. Writing for Alternative Cinema is a writing workshop in which students will have an opportunity to challenge traditional techniques in screenwriting for any moving image medium, including experimental documentary, non-narrative, experimental narrative, video installation, web-based non-linear media, etc. Students will learn how to construct and deconstruct screenplays that are based on criteria other than that of conventional narrative, such as: manipulating the rhythm and pacing of descriptive imagery without the boundaries of linear structure, the layering of narratives, word and image montage, text on screen, and other conventions that may challenge linear story-telling. Traditional screenplay format will be discussed in depth, and will be challenged. This class can be used as a mechanism for creating malleable blueprints for film art that will also stand alone as unique, literary works.	Graduate
Acting Bad (FPFV-673)	FPFV-673	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. ach performance will be recorded on video, studied and then re-performed.	Graduate
Los Angeles: A City on Film (FPFV-675)	FPFV-675	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.	Graduate
Sound Mixing & Editing (FPFV-681)	FPFV-681	Course available by Permission of Instructor only. This course covers practical and aesthetic surround sound design and technical issues. Students will be able to see how their edits translate to a mixing facility. Covers intermediate sound design and high-end Pro Tools editing, including use of plug-ins to premix a soundtrack.	Graduate
Creative Sound Design (FPFV-683)	FPFV-683	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.	Graduate
Dangerous Filmmaking: a Production Wkshp (FPFV-685)	FPFV-685	Course available by Permission of Instructor only. 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	Graduate

		relationships and ourselves from a deeply interior perspective. Each student will produce a work or works dealing with: 1)MOTHER; 2)FATHER ; 3)SEX ; 4)MYSELF. As a sub-plot, the class is also open to students whose "dangerous" topics involve international issues -- questions of exile, displacement anddisconnection. 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.	
Post-Production (FPFV-688)	FPFV-688	A practical methodology and technology course designed to take the student through the post-production process to the completion of a finished work. Continued exploration of software introduced in CalArts Film/Video introductory courses such as FPFV134 Digital Editing, and additional software tools and techniques which aid in the visual post-production process will be covered. This class serves as the access pathway to advanced post-production stations in the Digital Editing and Post area such as the Avid Symphony suite, the Apple Color suite, the Ultra Studio 4K w/ Resolve suite and the Avid Media Composer w/ Mojo DX suites. Students will be required to bring current work in progress. Additional lab time will be required for anyone seeking independent access to advanced post-production suites. Prerequisite: FPFV505, FPFV526 and FPFV534 or FFDP534. * Required for advanced editing suite access. * Recommended for PFV & FDP MFA2 students. Permission of instructor required. * May be repeated for credit.	Graduate
Graduate Seminar: Deleuze & Cinema (FPFV-690)	FPFV-690	Course available by permission of instructor only. Gilles Deleuzes' 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. This course is approved for Critical Studies credit.	Graduate
Graduate Seminar: Film & Politics (FPFV-691)	FPFV-691	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. This course has been approved for Critical Studies credit.	Graduate
Graduate Seminar: Narrative Theory (FPFV-692)	FPFV-692	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.	Graduate
Graduate Seminar: Artist & The Archive (FPFV-693)	FPFV-693	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.	Graduate
Alchemical Cinema (FPFV-697)	FPFV-697	Course available by permission of instructor only. This course offers an introduction to the mysteries of photographic film-its properties, processes, and potentials. Technique is introduced as an organic component of the expressive arsenal. verything 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 artistEs perspective. After learning the basic principles of photochemistry, students will be presented with an array of non-standard techniques,	Graduate

		ranging from cross-processing to Rayographs and different methods of film distress-all transforming commonplace materials into cinematic magic.		
Internship (FPFV-698)	FPFV-698		Graduate	
Independent Project (FPFV-699)	FPFV-699	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Graduate	
Internship (FPFV-798)	FPFV-798		Graduate	
Independent Project (FPFV-799)	FPFV-799	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Graduate	
Visual Astronomy for Artists (FSCM-467)	FSCM-467	Urbanization and its overabundance of artificial light has left us blind to the wonders of the night sky, something our ancestors both took for granted and were profoundly influenced by. This course aims at regaining that awareness. This renewed awareness, not unlike a trip abroad or reading an inspiring piece of literature, can inform our art practice, bring a greater richness to what we produce. The primary focus of the course is observational. Employing a collection of research grade telescopes, we will learn to locate and observe the myriad of celestial objects the night sky has to offer. The course will be underpinned by the history of astronomy and its basic scientific models and theories. The student must be willing to free up two Saturdays for field trips. The regularly scheduled astronomy class for that week will be canceled. The class will normally meet at night 7-9 PM.	Undergraduate	
Visual Astronomy for Artists (FSCM-667)	FSCM-667	Urbanization and its overabundance of artificial light has left us blind to the wonders of the night sky, something our ancestors both took for granted and were profoundly influenced by. This course aims at regaining that awareness. This renewed awareness, not unlike a trip abroad or reading an inspiring piece of literature, can inform our art practice, bring a greater richness to what we produce. The primary focus of the course is observational. Employing a collection of research grade telescopes, we will learn to locate and observe the myriad of celestial objects the night sky has to offer. The course will be underpinned by the history of astronomy and its basic scientific models and theories. The student must be willing to free up two Saturdays for field trips. The regularly scheduled astronomy class for that week will be canceled. The class will normally meet at night 7-9 PM.	Graduate	
SoundImage One (FSFV-240)	FSFV-240	THIS IS A CONCENTRATED SEVEN WEEK COURS . Through discussion, critique, technical workshops, and labs, in this short course, we will develop an understanding of the rich meaning-potential of sound, made even more powerful in its relationship to moving images. We will analyze the nature of sound perception. We will analyze the function of sound recorders and microphones. We will earn the basics of sound editing and mixing using ProTools as a dynamic and exciting audio tool. We will do this all through lecture/discussions, workshops, creative sound design assignments, readings, technical training, and lab work. THIS IS A CONCENTRATED SHORT COURSE. IN ADDITION TO 3 HOURS IN CLASS/WK, STUDENTS MUST PLAN ON 9 HOURS OF OUTSIDE CLASS WORK EACH WEEK.	Undergraduate	Open to the Institute
Filmmaker - Composer Workshop (FSFV-301)	FSFV-301	Course available by Permission of Instructor only. 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.	Undergraduate	Open to the Institute
Sound Mixing & Editing (FSFV-481)	FSFV-481	Course available by Permission of Instructor only. This course covers practical and aesthetic surround sound design and technical issues. Students will be able to see how their edits translate to a mixing facility. Covers intermediate sound design and high-end Pro Tools editing, including use of plug-ins to premix a soundtrack.	Undergraduate	
SoundImage One (FSFV-540)	FSFV-540	THIS IS A CONCENTRATED SEVEN WEEK COURS . Through discussion, critique, technical workshops, and labs, in this short course, we will develop an understanding of the rich meaning-potential of sound, made even more powerful in its relationship to moving images. We will analyze the nature of sound perception. We will analyze the function of sound recorders and microphones. We will earn the basics of sound editing and mixing using ProTools as a dynamic and exciting audio tool. We will do this all through lecture/discussions, workshops, creative sound design assignments, readings, technical training, and lab work. THIS IS A CONCENTRATED SHORT COURSE. IN ADDITION TO 3 HOURS IN CLASS/WK, STUDENTS MUST PLAN ON 9 HOURS OF OUTSIDE CLASS WORK EACH WEEK.	Graduate	Open to the Institute
Filmmaker - Composer Workshop (FSFV-601)	FSFV-601	Course available by Permission of Instructor only. 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	Graduate	Open to the Institute

		ideas to each other.	
Sound Mixing & Editing (FSFV-681)	FSFV-681	Course available by Permission of Instructor only. This course covers practical and aesthetic surround sound design and technical issues. Students will be able to see how their edits translate to a mixing facility. Covers intermediate sound design and high-end Pro Tools editing, including use of plug-ins to premix a soundtrack.	Graduate
2D Character Animation I (FVCA-100)	FVCA-100	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to hand-drawn Character Animation techniques.	Undergraduate
2D Character Animation I (FVCA-101)	FVCA-101	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to hand-drawn Character Animation techniques.	Undergraduate
Life Drawing I (FVCA-110)	FVCA-110	Required course; open to BFA1 Character Animation students only (pre-enrolled). undamental concepts of figure drawing, with emphasis on application to character animation. Analysis of the physical structures of the human body, focusing on anatomy, mechanics, three dimensional conception of form, and observational description.	Undergraduate
Life Drawing I Drawing Basics (FVCA-110S)	FVCA-110S	This is an introductory life-drawing course using the figure to develop observation, expression, and ultimately a style unique to the artist. Drawing the figure in motion and short poses to capture the feeling of movement and life, and longer poses to explore how to express drama and personality.	Undergraduate
Life Drawing I (FVCA-111)	FVCA-111	Required course; open to BFA1 Character Animation students only (pre-enrolled). undamental concepts of figure drawing, with emphasis on application to character animation. Analysis of the physical structures of the human body, focusing on anatomy, mechanics, three dimensional conception of form, and observational description.	Undergraduate
Character Design I (FVCA-130)	FVCA-130	Optional course; open to BFA1 Character Animation students by permission of instructor only (enroll on Course Advising Day). Introduction to character design for animation, including the study of gesture, shape, construction, drapery, texture, composition / staging, rhythm, and design.	Undergraduate
Color and Design I (FVCA-132)	FVCA-132	Required course; open to BFA1 Character Animation students only (pre-enrolled) 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.	Undergraduate
Design for Storytellers (FVCA-134)	FVCA-134	Optional course; open to BFA1 Character Animation students by permission of instructor only (enroll on Course Advising Day). The study of basic design principles to enhance and manipulate character, emotion and story across all of the arts.	Undergraduate
Perspective I (FVCA-140)	FVCA-140	Required course; open to BFA1 Character Animation students only (pre-enrolled). Basic rendering and perspective drawing.	Undergraduate
Story I (FVCA-150)	FVCA-150	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to story development, storyboarding, visual storytelling and scripting.	Undergraduate
Story I (FVCA-150S)	FVCA-150S	This intensive class will focus on all aspects of Story, as it relates to animation. Students will get a real immersion into the process of how stories are generated and developed at the major animation studio level. We will cover all aspects of Storytelling for animation, including: How to pick a concept that lends itself well to animation; How to develop that idea, both visually, and from a screenwriting standpoint; and how to create believable and interesting animated film characters. The course will delve into many of the basics of storyboarding, such as staging, cutting and continuity. Students will also learn about the different types of Storyboarding, and what their functions and considerations are. Many examples of professional concept drawings, storyboards, and story reels will be brought in for review and discussion. We will also spend time going over how to pitch and present your ideas effectively, using techniques that are taught at the studios.	Undergraduate
Story I (FVCA-151)	FVCA-151	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to story development, storyboarding, visual storytelling and scripting.	Undergraduate
Digital Methods I (FVCA-160)	FVCA-160	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to digital methods for painting, compositing, and editing.	Undergraduate
Digital Methods I (FVCA-161)	FVCA-161	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to digital methods for painting, compositing, and editing.	Undergraduate
CG Character Animation I (FVCA-170)	FVCA-170	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to CG animation.	Undergraduate
CG Character Animation I (FVCA-171)	FVCA-171	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to CG animation.	Undergraduate

CG Foundation I (FVCA-180)	FVCA-180	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to CG software, concepts, and tools.	Undergraduate
CG Foundation I (FVCA-181)	FVCA-181	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to CG software, concepts, and tools.	Undergraduate
Internship (FVCA-198)	FVCA-198		Undergraduate
Independent Project (FVCA-199)	FVCA-199	Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required. Individual contact required.	Undergraduate
2D Character Animation II (FVCA-200)	FVCA-200	Required course; open to BFA2 Character Animation students only (pre-enrolled). Study of hand-drawn animation techniques, with assignments involving scenes animated in continuity, recorded dialogue, and an emphasis on performance.	Undergraduate
2D Character Animation II (FVCA-201)	FVCA-201	Required course; open to BFA2 Character Animation students only (pre-enrolled). Study of hand-drawn animation techniques, with assignments involving scenes animated in continuity, recorded dialogue, and an emphasis on performance.	Undergraduate
Life Drawing II (FVCA-210)	FVCA-210	Course open to BFA2 Character Animation students only, by Permission of Instructor only. Life drawing with an emphasis on gesture, observation, fluidity, rhythm, tempo, and emotion. In-depth study of drawing concepts, anatomy, costume, character and lighting.	Undergraduate
Life Drawing II (FVCA-211)	FVCA-211	Required course; open to BFA2 Character Animation students only (pre-enrolled). Life drawing with an emphasis on gesture, observation, fluidity, rhythm, tempo, and emotion. In-depth study of drawing concepts, anatomy, costume, character and lighting.	Undergraduate
Introduction to Sculpture (FVCA-212)	FVCA-212	This course will introduce students to figurative sculpture, as well as imaginative sculpture. We will work in a variety of materials. Students are required to produce 2-3 finished camera-ready finished pieces. Enrollment limited to BFA1 and BFA2 students by permission of instructor; priority will be given to Character Animation students, but students from across the institute are welcome to speak to the instructor about enrolling.	Undergraduate
Design for Film (FVCA-212S)	FVCA-212S	Working primarily in a sketchbook, we will work on the fundamentals of film design exploration. Assignments include character design, composing for the screen, and field studies of landscapes in color. By starting with basic design concepts we will search for your own unique way of expressing a story with appeal and clarity.	Undergraduate
Film Workshop II (FVCA-220)	FVCA-220	Required course; open to BFA2 Character Animation students only (pre-enrolled). Instruction and guidance in the process of developing an individually conceived and executed animated short film.	Undergraduate
Film Workshop II (FVCA-221)	FVCA-221	Required course; open to BFA2 Character Animation students only (pre-enrolled). Instruction and guidance in the process of developing an individually conceived and executed animated short film.	Undergraduate
Character Design II (FVCA-230)	FVCA-230	Optional course; open to BFA2 Character Animation students by permission of instructor only (enroll on Course Advising Day) Intermediate study of drawing and character design, focused on innovative approaches to gesture, construction, lines, composition and staging.	Undergraduate
Animation Layout (FVCA-240)	FVCA-240	Required course; open to BFA2 Character Animation students only (pre-enrolled). Basic composition and design of layout animation techniques.	Undergraduate
Story II: Storyboarding (FVCA-252)	FVCA-252	Required course; open to BFA2 Character Animation students only (pre-enrolled) Study of the theory and structure behind storytelling and its application towards the short form animated lm.	Undergraduate
Story II: Storyboarding (FVCA-253)	FVCA-253	Optional course; open to BFA2 Character Animation students by permission of instructor only (enroll on Course Advising Day). Study of the theory and structure behind storytelling and its application towards the short form animated film.	Undergraduate
Digital Methods II: Sound (FVCA-260)	FVCA-260	Required course; open to BFA2 Character Animation students only (pre-enrolled). Introduction to digital methods for sound design in animated films, including recording, gathering audio, editing, mixing, and audio design principles.	Undergraduate
CG Character Animation II (FVCA-270)	FVCA-270	Required course; open to BFA2 Character Animation students only (pre-enrolled). CG animation techniques, focusing on animating scenes that emphasize performance.	Undergraduate
CG Character Animation II (FVCA-271)	FVCA-271	Required course; open to BFA2 Character Animation students only (pre-enrolled). CG animation techniques, focusing on animating scenes that emphasize performance.	Undergraduate
CG Foundation II (FVCA-280)	FVCA-280	Required course; open to BFA2 Character Animation students only (pre-enrolled). CG modeling, focusing on concepts and techniques for designing blended surface humans, animals, or other expressive	Undergraduate

		characters for animation.		
CG Foundation II (FVCA-281)	FVCA-281	Required course; open to BFA2 Character Animation students only (pre-enrolled). CG modeling, focusing on concepts and techniques for designing blended surface humans, animals, or other expressive characters for animation.	Undergraduate	
Acting for Animators (FVCA-290)	FVCA-290	Optional course; open to Character Animation students of all year levels by permission of instructor only (enroll on Course Advising Day). Character Animation students are required to take this course once during their BFA degree. Beginning acting class for animators, using the Meisner Technique to ignite creative instinct and excite the imagination, and offering a detailed understanding of behavior and emotion as applied to storytelling.	Undergraduate	
Internship (FVCA-298)	FVCA-298		Undergraduate	
Independent Project (FVCA-299)	FVCA-299	Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required. Individual contact required.	Undergraduate	
2D Character Animation III (FVCA-300)	FVCA-300	Required course; open to BFA3 Character Animation students only (pre-enrolled). Intermediate character animation techniques, with emphasis on performance, story construction, character development and dramatic structure.	Undergraduate	
2D Character Animation III (FVCA-301)	FVCA-301	Required course; open to BFA3 Character Animation students only (pre-enrolled). Intermediate character animation techniques, with emphasis on performance, story construction, character development and dramatic structure.	Undergraduate	
Advanced Painting (FVCA-311)	FVCA-311	Optional course; open to BFA3 and BFA4 students from across the Institute (enroll online). 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.	Undergraduate	Open to the Institute
Advanced Life Drawing: Sculpture (FVCA-312)	FVCA-312	Optional course; Optional course; open to BFA3 and BFA4 students from across the Institute (enroll online). Armature, realistic and fantasy sculpting, mold making.	Undergraduate	Open to the Institute
Advanced Life Drawing: Illlustration (FVCA-313)	FVCA-313	Optional course; open to BFA3 and BFA4 students from across the Institute (enroll online). 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.	Undergraduate	Open to the Institute
Advanced Life Drawing: Form, Structure (FVCA-314)	FVCA-314	Optional course; open to BFA3 and BFA4 students from across the Institute (enroll online). 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.	Undergraduate	Open to the Institute
Life Drawing for Animation (FVCA-315)	FVCA-315	Optional course; open to BFA3 and BFA4 students from across the Institute (enroll online). ife drawing techniques for animation, focusing on gesture and story.	Undergraduate	Open to the Institute
Advanced Portrait Drawing and Painting (FVCA-316)	FVCA-316	Optional course; open to BFA3 and BFA4 students from across the Institute (enroll online). Students will learn to accurately paint a portrait and/or figure from life, with an emphasis on interpreting tonal values and shapes to accurately create an image with fidelity to the model.	Undergraduate	Open to the Institute
Film Workshop III (FVCA-320)	FVCA-320	Required course; open to BFA3 Character Animation students only (pre-enrolled). Instruction and guidance in the process of developing an individually conceived and executed animated short film.	Undergraduate	
Film Workshop III (FVCA-321)	FVCA-321	Required course; open to BFA3 Character Animation students only (pre-enrolled). Instruction and guidance in the process of developing an individually conceived and executed animated short film.	Undergraduate	
CG Film Workshop III (FVCA-322)	FVCA-322	Optional course; open to BFA3 Character Animation students by permission of instructor only (enroll on Course Advising Day). Instruction and guidance in the process of developing an individually conceived and executed animated short film that contains CG.	Undergraduate	
CG Film Workshop III (FVCA-323)	FVCA-323	Optional course; open to BFA3 Character Animation students by permission of instructor only (enroll on Course Advising Day). Instruction and guidance in the process of developing an individually conceived and executed animated short film that contains CG.	Undergraduate	
Professional Preparation III (FVCA-334)	FVCA-334	Required course; open to BFA3 Character Animation students only (pre-enrolled). Designing a professional portfolio suitable for presentation to various audiences, including potential employers, clients and gallery owners.	Undergraduate	

Visual Development (FVCA-340)	FVCA-340	Optional course; open to BFA3 and BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). Instruction in the use of visual communication to tell and support story, breaking down line value, color and composition along with subject.	Undergraduate
Cinematography (FVCA-342)	FVCA-342	Optional course; open to BFA3 and BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). 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 the clarity of your visual expression.	Undergraduate
Advanced Story (FVCA-350)	FVCA-350	Optional course; open to BFA3 Character Animation students by permission of instructor only (enroll on Course Advising Day). Intermediate story development, storyboard preparation, scripting and story essentials. Numerous sections to choose from.	Undergraduate
CG Character Animation III (FVCA-370)	FVCA-370	Required course; open to BFA3 Character Animation students only (pre-enrolled). Intermediate CG animation techniques, with a focus on performance in animation.	Undergraduate
Advanced CG Lighting/Rendering (FVCA-382)	FVCA-382	Optional course; open to BFA3 and BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). BFA2 students with advanced knowledge of CG may also speak to the instructor about enrolling. The course focuses on digital lighting and rendering techniques to allow artists to output their work in any number of ways from photo-realism to highly-stylized content such as advanced methods of toon shading. The course will offer rendering and compositing topics as well as materials/shaders and texturing methods for advanced output. Course will also offer topics on integrating digital animated components into traditional, live action, as well as CG backgrounds, as needed. The class will use Mental Ray and V-Ray rendering through Maya and After Effects for compositing.	Undergraduate
Introduction to ZBrush (FVCA-384)	FVCA-384	Optional course; open to BFA3 and BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). BFA2 students with advanced knowledge of CG may also speak to the instructor about enrolling. This course teaches ZBrush software and C 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.	Undergraduate
ZBrush-Maya Character Creation (FVCA-386)	FVCA-386	Optional course; open to BFA3 and BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). BFA2 students with advanced knowledge of CG may also speak to the instructor about enrolling. The course focuses on using digital tools to create a character and prepare it for production use. Students begin by creating a basic character model in Maya and then move into ZBrush for sculpting details and shape. Students will then take their ZBrush output and go back into Maya to create a riggable and UV'ed model that may be used for animation production.	Undergraduate
CG Environment Modeling (FVCA-387)	FVCA-387	Optional course; open to BFA3 and BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). BFA2 students with advanced knowledge of CG may also speak to the instructor about enrolling. The course focuses on using advanced digital tools to create models and environments for use in an animation production, whether the film is CG or traditional. The course explores ways of creating assets that may be used in a variety of ways: props, environments, set dressings, vehicles, etc. Class will use both Maya and ZBrush techniques and will cover the UV'ing and texturing of assets.	Undergraduate
Entrepreneurial Studies (FVCA-397)	FVCA-397	Optional course; open to Character Animation students of all year levels by permission of instructor only (enroll on Course Advising Day). Understanding copyright laws, contracts and the basics of starting your own animation studio.	Undergraduate
Internship (FVCA-398)	FVCA-398		Undergraduate
Independent Project (FVCA-399)	FVCA-399	Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required. Individual contact required.	Undergraduate
2D Character Animation IV (FVCA-400)	FVCA-400	Required course; open to BFA4 Character Animation students only (pre-enrolled). Advanced character animation techniques, with emphasis on performance, story construction, character development	Undergraduate

		and dramatic structure.		
2D Character Animation IV (FVCA-401)	FVCA-401	Required course; open to BFA4 Character Animation students only (pre-enrolled). Advanced character animation techniques, with emphasis on performance, story construction, character development and dramatic structure.	Undergraduate	
Film Workshop IV (FVCA-420)	FVCA-420	Required course; open to BFA4 Character Animation students only (pre-enrolled). Instruction and guidance in the process of developing an individually conceived and executed animated short film.	Undergraduate	
Film Workshop IV (FVCA-421)	FVCA-421	Required course; open to BFA4 Character Animation students only (pre-enrolled). Instruction and guidance in the process of developing an individually conceived and executed animated short film.	Undergraduate	
CG Film Workshop IV (FVCA-422)	FVCA-422	Optional course; open to BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). Instruction and guidance in the process of developing an individually conceived and executed animated short film that contains CG.	Undergraduate	
CG Film Workshop IV (FVCA-423)	FVCA-423	Optional course; open to BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). Instruction and guidance in the process of developing an individually conceived and executed animated short film that contains CG.	Undergraduate	
Character Design IV (FVCA-430)	FVCA-430	Optional course; open to BFA3 and BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). The art of drawing and character design, and techniques for producing top-notch character designs.	Undergraduate	
CG Character Rigging (FVCA-446)	FVCA-446	Optional course; open to students from across the Institute (enroll online). This course provides a focused exploration of 3D character rigging and animation setup techniques in Maya. Building on the previous CG work in modeling or foundation classes, students learn how to rig a model as an appealing, animatable character with intuitive controls.	Undergraduate	Open to the Institute
Advanced Story (FVCA-450)	FVCA-450	Optional course; open to BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). Advanced story development, storyboard preparation, scripting and story essentials. Numerous sections to choose from.	Undergraduate	
CG IV (FVCA-480)	FVCA-480	Optional course; open to BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). Advanced CG modeling, lighting and shading.	Undergraduate	
CG Special Effects for Animated Films (FVCA-486)	FVCA-486	Optional course; open to BFA3 and BFA4 Character Animation students by permission of instructor only (enroll on Course Advising Day). BFA2 students with advanced knowledge of CG may also speak to the instructor about enrolling. The course focuses on using advanced digital tools to create special effects for CG as well as traditional animation. Special effects include lightning, rain, snow, smoke, water, fire, etc.	Undergraduate	
Internship (FVCA-498)	FVCA-498		Undergraduate	
Independent Project (FVCA-499)	FVCA-499	Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required. Individual contact required.	Undergraduate	
2D Character Animation I (FVCA-500)	FVCA-500	Introduction to hand-drawn Character Animation techniques. Enrollment limited; instructor approval required.	Graduate	
2D Character Animation I (FVCA-501)	FVCA-501	Introduction to hand-drawn Character Animation techniques. Enrollment limited; instructor approval required.	Graduate	
Advanced Painting (FVCA-511)	FVCA-511	Optional course; open to BFA3 and BFA4 students from across the Institute (enroll online). 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.	Graduate	Open to the Institute
Advanced Life Drawing: Sculpture (FVCA-512)	FVCA-512	Optional course; open to BFA3 and BFA4 students from across the Institute (enroll online). Armature, realistic and fantasy sculpting, mold making.	Graduate	Open to the Institute
Advanced Life Drawing: Illustration (FVCA-513)	FVCA-513	Optional course; open to BFA3 and BFA4 students from across the Institute (enroll online). 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.	Graduate	Open to the Institute
Advanced Life Drawing: Form, Structure (FVCA-514)	FVCA-514	Optional course; open to BFA3 and BFA4 students from across the Institute (enroll online). 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.	Graduate	Open to the Institute
Life Drawing I (FVCA-516)	FVCA-516	Fundamental concepts of figure drawing, with emphasis on application to character animation. Analysis of the physical structures of the	Graduate	

		human body, focusing on anatomy, mechanics, three dimensional conception of form, and observational description. nrollment limited; instructor approval required.		
Life Drawing I (FVCA-517)	FVCA-517	Fundamental concepts of figure drawing, with emphasis on application to character animation. Analysis of the physical structures of the human body, focusing on anatomy, mechanics, three dimensional conception of form, and observational description. nrollment limited; instructor approval required.	Graduate	
Life Drawing II (FVCA-518)	FVCA-518	Fundamental concepts of figure drawing, with emphasis on application to character animation. Analysis of the physical structures of the human body, focusing on anatomy, mechanics, three dimensional conception of form, and observational description. nrollment limited; instructor approval required.	Graduate	
Life Drawing II (FVCA-519)	FVCA-519	Course available by permission of instructor only. Life drawing with an emphasis on gesture, observation, fluidity, rhythm, tempo, and emotion. In-depth study of drawing concepts, anatomy, costume, character and lighting.	Graduate	
CG Film Workshop IV (FVCA-522)	FVCA-522	Instruction and guidance in the process of developing an individually conceived and executed CG animated short film. Enrollment limited; instructor approval required.	Graduate	
CG Film Workshop IV (FVCA-523)	FVCA-523	Instruction and guidance in the process of developing an individually conceived and executed CG animated short film. Enrollment limited; instructor approval required.	Graduate	
Advanced Portrait Drawing and Painting (FVCA-526)	FVCA-526	Optional course; open to BFA3 and BFA4 students from across the Institute (enroll online). Students will learn to accurately paint a portrait and/or figure from life, with an emphasis on interpreting tonal values and shapes to accurately create an image with fidelity to the model.	Graduate	Open to the Institute
Character Design IV (FVCA-530)	FVCA-530	Advanced study of drawing and character design, focused on innovative approaches to gesture, construction, lines, composition and staging. Enrollment limited; instructor approval required.	Graduate	
Animation Layout (FVCA-540)	FVCA-540	By permission of instructor only. Basic composition and design of layout animation techniques. Enrollment limited; instructor approval required.	Graduate	
Visual Development (FVCA-541)	FVCA-541	Instruction in the use of visual communication to tell and support story, breaking down line value, color and composition along with subject. Enrollment limited; instructor approval required.	Graduate	
Cinematography (FVCA-542)	FVCA-542	This course addresses 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. We will cover these vital factors to demonstrate how they can improve the clarity of your visual expression. nrollment limited; instructor approval required.	Graduate	
Advanced Story (FVCA-550)	FVCA-550	Advanced story development, storyboard preparation, scripting and story essentials. Enrollment limited; instructor approval required.	Graduate	
Story II: Storyboarding (FVCA-552)	FVCA-552	Study of storyboarding and and its application towards the short form animated lm. nrollment limited; instructor approval required.	Graduate	
Story II: Storyboarding (FVCA-553)	FVCA-553	Study of storyboarding and and its application towards the short form animated film. Enrollment limited; instructor approval required.	Graduate	
Advanced CG Lighting/Rendering (FVCA-582)	FVCA-582	BFA2 students with advanced knowledge of CG may also speak to the instructor about enrolling. The course focuses on digital lighting and rendering techniques to allow artists to output their work in any number of ways from photo-realism to highly-stylized content such as advanced methods of toon shading. The course will offer rendering and compositing topics as well as materials/shaders and texturing methods for advanced output. Course will also offer topics on integrating digital animated components into traditional, live action, as well as CG backgrounds, as needed. The class will use Mental Ray and V-Ray rendering through Maya and After Effects for compositing. Enrollment limited; instructor approval required.	Graduate	
Introduction to ZBrush (FVCA-584)	FVCA-584	Optional course; open to MFA students by permission of instructor only (enroll on Course Advising Day). This course teaches ZBrush software and CG modeling concepts. The class will be a direct resource for producing material that the studios are looking for, such as video game characters, prop design, and styles that cannot be created by traditional material. Also, the inventiveness of our students will influence how digital characters are designed.	Graduate	
ZBrush-Maya Character Creation (FVCA-586)	FVCA-586	BFA2 students with advanced knowledge of CG may also speak to the instructor about enrolling. This course teaches ZBrush software and C 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	Graduate	

		traditional material. Also, the inventiveness of our students will influence how digital characters are designed. Enrollment limited; instructor approval required.		
CG Special Effects for Animated Films (FVCA-587)	FVCA-587	BFA2 students with advanced knowledge of CG may also speak to the instructor about enrolling. The course focuses on using advanced digital tools to create special effects for CG as well as traditional animation. Special effects include lightning, rain, snow, smoke, water, fire, etc. Enrollment limited; instructor approval required.	Graduate	
Entrepreneurial Studies (FVCA-597)	FVCA-597	Understanding copyright laws, contracts and the basics of starting your own animation studio. Enrollment limited; instructor approval required.	Graduate	
Independent Project (FVCA-599)	FVCA-599	Course available by Permission of Instructor only. Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required. Individual contact required.	Graduate	
CG Character Rigging (FVCA-646)	FVCA-646	Optional course; open to students from across the Institute (enroll online). This course provides a focused exploration of 3D character rigging and animation setup techniques in Maya. Building on the previous CG work in modeling or foundation classes, students learn how to rig a model as an appealing, animatable character with intuitive controls.	Graduate	Open to the Institute
Independent Project (FVCA-699)	FVCA-699	Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required. Individual contact required.	Graduate	
Independent Project (FVCA-799)	FVCA-799	Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required. Individual contact required.	Graduate	
BFA Animation Workshop (FVEA-107)	FVEA-107	Course open to BFA1 Experimental Animation students only. The Program in Experimental Animation embraces the practice of educating students in a broad animation aesthetic. Beginning in the first year students are encouraged to expand and evolve their talents so they may bring greater expressiveness and innovation to all of their work. Over the course of the semester, meeting twice a week, visiting artists and Experimental Animation faculty specializing in key approaches to creating animation will conduct three individual workshops. These workshops will introduce major processes and additional relevant techniques inherent in the art and craft of (l.) drawn animation, timing, performance, 2D composition, character design issues, straight ahead and cycle animation; (2.) Multi-plane animation using cut-outs and objects as well as investigate specialized lighting techniques and creative possibilities; (3.) Stop-Motion animation, ranging from puppetry to found objects, set design and basic lighting. The Workshop will also include a lab element in which students can hone fundamental technology skills. Classes will employ a hands-on style workshop approach in which students will be expected to actively create during every class meeting as well as in individual assignments.. This structure will help students acquire a direct understanding of each process, as well as the feel and character of each technique.	Undergraduate	
BFA Animation Production (FVEA-108)	FVEA-108	Open to Experimental Animation students only. This is a follow-up to the fall semester's BFA ANIMATION WORKSHOP. Students are required to see a short project through from concept to completion, culminating in a screening of the final piece in the Bijou Theater during Bijou Week at the end of the spring semester. The class is held two days a week, and comprises a critique and discussion session one day a week and a technical lab session on the second day.	Undergraduate	
Intermediate After Effects (FVEA-145)	FVEA-145	Course available by permission of instructor only. There is more to creative use of After ffects then knowing basic navigation of the user interface. We will work to build a familiarity with the inner world of After ffects. 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.	Undergraduate	
Internship (FVEA-198)	FVEA-198		Undergraduate	
Independent Project (FVEA-199)	FVEA-199	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Undergraduate	
The Digital Path & Short Proj A (FVEA-202)	FVEA-202	Course open to BFA2 students only. 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 BFA students to work on short projects in a structured environment. The class will be customized to individual	Undergraduate	

		students' needs.		
The Digital Path & Short Proj B (FVEA-203)	FVEA-203	Course available by permission of instructor only. 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 BFA students to work on short projects in a structured environment. The class will be customized to individual students' needs.	Undergraduate	
The Animated Woman (FVEA-205)	FVEA-205	Within this course, students will consider representations of women as characters in a number of contexts-for example, the tortured woman, the damsel in distress, the heroine, within a feminine family dynamic, as appropriated female form, women as accessories, in terms of race and culture, as straw feminist, in respect to age, pregnancy, and birth. Students will examine their work practices and work together on a culminating group project. Some readings will be provided.	Undergraduate	Open to the Institute
Motion Aesthetics (FVEA-206)	FVEA-206	Students study the physics of such natural elements as fire, water, and particles, and the ways in which they move. They will study the work of visual effects artist to see how this understanding is translated into animated form. Students will practice these types of movements through their own 2D drawings and paintings. They will also demonstrate how this understanding can information other types of movement within the context of experimental animation production by creating a series of animated tests.	Undergraduate	
Sound Acquisition for Exp Animation (FVEA-240)	FVEA-240	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.	Undergraduate	
Post Production Sound for Exp Animators (FVEA-241)	FVEA-241	Course available by permission of instructor only. 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.	Undergraduate	
Hybrid Imaging (FVEA-255)	FVEA-255	Course open to BFA1 Experimental Animation students only. From the choice of pencil lead, to what output "codec" to use for screening a film at a particular venue, film/video/media making involves a heavy blend of creative and technical activity at every level of creation. Developing a fluent, robust knowledge of possibilities embedded in the marriage between contemporary image making instruments, methodologies and concepts provides expanded creative choices. In this course, study of digital cinematic possibilities and animation production utilizing current image acquisition and creation through the power of Adobe Photoshop, Premiere Pro, Illustrator, Flash and After Effects are expected to help empower greater student creative abilities.	Undergraduate	
Internship (FVEA-298)	FVEA-298		Undergraduate	
Independent Project (FVEA-299)	FVEA-299	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Undergraduate	
Exp Animation: Direct Techniques (FVEA-305)	FVEA-305	This class is Open to the Institute. Students will explore a variety of animation techniques in which media are directly manipulated, such as paint on glass, sand animation, and direct filmmaking (drawing or scratching on film, for example). The course includes screenings of animation and discussion of related works. Students experiment with the techniques to create short projects.	Undergraduate	
Production Design for Stop Motion (FVEA-310)	FVEA-310	This course is Permission of Instructor only. The Production Design for Stop Motion course will explore the full production process of stop motion lmmaking. Through a series of practical workshops in prop design, fabrication, storyboarding, location design, lighting and concept generation students will gain an in- depth understanding of how to create a unifed design for a stop motion film and for the principles underlying visual storytelling. Students will work as the role of a Production Designer on a concept and scene from their own personal project idea and will come away with the knowledge and skills underlying the production process.	Undergraduate	
Location Animation (FVEA-316)	FVEA-316	There are an infinite number of objects that can be brought to life through stop motion. Anywhere a camera is set up, images can be captured one frame at a time transforming familiar settings into something fantastic. By capturing the world around them through animation, students will be given new tools to creatively use in the future. This class will introduce students to the relative possibilities outside the studio, animating elements in exterior locations. Using pixilation and time-lapse photography, students will experiment with	Undergraduate	

		animating physical elements in their environment; animating the subtle changes of a landscape or the frenetic movement of humans. The weather, erosion, construction, demolition, humans and animals will take on a whole new dimension. The course will include screenings, guest speakers, and field trips on campus and possibly off campus.		
Intro to Cinema4D (FVEA-338)	FVEA-338	Permission of instructor required. Animators and artists can find a rapid entree into CG animation for a range of personal work using Cinema 4D. In this course, students will develop CG animation skills with this particular software. They will be introduced to central facets of CG, including modeling, surface rendering and animating. Students will learn to use additional standard and procedural animation tools to aid workflow and streamline development. In the second half of the semester, the course will focus on strategies and techniques to assist in the development of final projects. Open to BFA3 & BFA .	Undergraduate	
Advanced Cinema 4D (FVEA-339)	FVEA-339	Advanced Cinema 4D Course open by permission of instructor only to students who have completed Intro to Cinema 4D, or who have proficiency in the software. In this course, students will develop further CG animation skills with Cinema4D. They'll learn and practice more advanced and diverse techniques. The class can be followed as a workshop. In the second half of the semester, the course will focus on strategies and techniques to assist in the development of final projects.	Undergraduate	Open to the Institute
New Visions (FVEA-340)	FVEA-340	The course concerns approaches to drawing inspiration, concept development, and production. We will find character and setting inspiration in cloud formations, textures on stucco walls, wrinkled fabric, soap bubbles and other "pareidolia", incorporating writing and sketching exercises. The course examines stages of visual medium history; going back to the earliest roots of cave paintings, weavings and glyphs, classic theater, and magic lantern, leading up to art gallery experience, modern cinema, and animation. Our class will also explore modern considerations of live multimedia contexts such as interactive video installations and "VJ'ing" or other real-time animation techniques. We'll also be working with the MUSE brainwave sensor headset as an example of an alternative approach to engaging with visual medium. Reflecting on the past and present, students can recognize how visual mediums and modalities of experience are in constant development; advancing towards the new visions of the future. There will be online registration allowed with additional spots available by permission of instructor on course advising day. Not open to BFA1 students.	Undergraduate	Open to the Institute
Storyboarding, Layout & Timing (FVEA-363)	FVEA-363	Course available by permission of instructor only. A workshop that explores, in detail, storyboard, layout and timing for Experimental Animators.	Undergraduate	
Internship (FVEA-398)	FVEA-398		Undergraduate	
Independent Project (FVEA-399)	FVEA-399	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Undergraduate	
Voice and Text: A Mosaic (FVEA-408)	FVEA-408	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.	Undergraduate	
Experimental Animation Installation (FVEA-409)	FVEA-409	A project-based course where students experiment on a continuous basis notions of installation practice today and how it relates to the Experimental Animation artist. Lectures and presentations of installation artists are an important component of the class. The group taking the class will be given a series of dates to consider staging concepts they would like to work with in order to gain better understanding of a more completed project. In this respect there are a number of reserved spaces to support experimentation and testing of equipment. Students may collaborate but in this course collaboration refers more to students supporting each other as the course has a rigorous schedule. It is hoped all members of the class meet their own determined dates for presentation. In this class rather than a large group shows there will be a series of exhibitions allowing for a more opportunities for students to work at the level and scale they wish.	Undergraduate	Open to the Institute

Interactive Media (FVEA-410)	FVEA-410	Course available by Permission of Instructor only. An interactive boot camp, this course provides a foundation for interactive media installation, creation of art-games, and performance. Students will gain experience using Unity3D, a game engine, for creation of interactive environment, o 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.	Undergraduate	Open to the Institute
Illuminated Language Lounge (FVEA-411)	FVEA-411	All disciplines are encouraged. This course invites and encourages aeration--a different kind of meta-process in artmaking. We will investigate the aesthetics and history of air and what it can mean for artistic practice. Through utilizing various combinations of code-templates, students will produce animation and video sequences by controlling the software from the inside. Students will develop media virtuosity by learning the art of controlling, rather than using, software. Students will modify and and originate templates that tell After Effects to do things it can't (by default) do. Weekly demonstrations will present illuminating practical illustrations. Work will circulate about and within questions of air, flight, ground, grounding, and what it means (for a work) to be a disembodied or re-embodied flying sculpture, a sculpture not limited to matter or not existing as matter at all. Illumination-as-sculpture in achingly slow (or fast or ordinary) motion will be created.We will ask, What is flying sculpture? Students will creatively interpret the concept of sculpture, projection, and surface and may realize work using various means other than projection. The industry standard tool of After ffects will be utilized in out-of-standard ways (ways almost nobody uses). Selected media frontiers will be described in some detail within a workshop, and active, collegial lounge structure. What occurs will not be "same-old". ? Examples: a piece might project onto a bed of rice from an extreme slant. A screen of gossamer might be pulled upward by helium-assist. You can do what you might imagine within the constraints of budget and safety. This course is designed from a spirit of both fun and serious, intent engagement. Class attendance will be an important factor in successful completion of this course. Good prior operational knowledge of After Effects is recommended.	Undergraduate	Open to the Institute
Drawn Techniques for Exp Animation (FVEA-415)	FVEA-415	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.	Undergraduate	
Lighting and Camera for Exp Animation (FVEA-417)	FVEA-417	Course available by Permission of Instructor only. This course will cover the equipment available for lighting and shooting stop motion animation and animation techniques that use a DSLR Lighting techniques that will help with your story and concept will be explored. Introduction to digital SLR cameras, lenses and software will be covered. An ability to know what set up is needed for your stop motion production and how to confidently use it will be the outcome for students.	Undergraduate	
Motion Capture for Artists (FVEA-419)	FVEA-419	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.	Undergraduate	Open to the Institute
Stop Motion Animation Basics (FVEA-420)	FVEA-420	Course available by Permission of Instructor only. The Stop Motion Animation Basics course will explore the art of Stop motion through a series of workshops exploring choreography, timing, lighting and photography. Throughout the semester students will experiment with the expressive range of "frame by frame" manipulation to awaken life into inanimate objects. The assignments will centre on the themes of metamorphosis, found image, embodying voice, the everyday object and the choreography of the camera and the body. These exercises will introduce students to animation and photographic techniques covering both 2d and 3d principles. The course encourages students to find their own language and to expand on their own distinctive voice within Stop Motion practice.	Undergraduate	
Intuitive Animation Workshop (FVEA-423)	FVEA-423	Course available by Permission of Instructor only. 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	Undergraduate	Open to the Institute

		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.		
Alternative Stop Motion Techniques (FVEA-425)	FVEA-425	Course available by permission of instructor only. This course will be a platform for experimentation and play in stop motion animation and will be primarily concerned with image making. Through a series of workshops employing a number of traditional and unconventional techniques, students will shoot tests and push the boundaries of well-known processes. We will take the camera outside its box and use elements of the unpredictable, time lapse, live action, light and others as our subject. Students should come with willingness to experiment and test out new ideas. Weekly screenings of relevant work will be discussed and dissected for insight into new ways of working. Students must have a working knowledge of After Effects and Final Cut Pro.	Undergraduate	
Intermediate Interactive: Unity 3D (FVEA-427)	FVEA-427	This semester, students will learn and use the Unity platform 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.	Undergraduate	Open to the Institute
Stop Motion Puppet Design & Fabrication (FVEA-428)	FVEA-428	Course available by Permission of Instructor only. 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.	Undergraduate	
Advanced Interactive Production Workshop (FVEA-430)	FVEA-430	This course, open to the institute, is for those wanting to make cinematic work for the Vortex Dome, a fifty foot diameter hemispheric dome located near downtown Los Angeles. In this course, students will create proposals for work that will be completed in the spring. Individual pieces for for the dome will be integrated by class members into a unified viewing/participatory experience. Options for the nal work will include non-interactive, interactive, participatory, and performative approaches and hybrids, and any other elements/aspects as class members invent decide upon. In other words, the course functions to assist experimental approaches to time-based art forms within a visually encompassing experience. Students will learn technical options, in addition to investigation of implications for narrative, non-narrative, documentary, cinematic, non-cinematic, sound-based, and other dome-art pieces. We are not stuck in a dogma of any kind. We will examine what can be different about dome-based work and what opportunities have not yet been explored elsewhere. Open to the Institute. or MFAs, and students at BFA3 and BFA4 year levels. or students producing advanced work, but no prerequisite is strictly required. By permission of instructor.	Undergraduate	Open to the Institute
Advanced Interactive (FVEA-431)	FVEA-431	Course open to the institute by permission of instructor. Second semester of a year long course. This spring, we will continue development of immersive and participatory work designed for the Vortex ome. The ortex Dome, located at LA Center Stage, near downtown Los Angeles, is a 50 foot diameter dome used for a range of cinematic immersion, performative, and event-based works. We will work with members of the Vortex team and function as a think-tank with a goal of developing the beginnings of a new form, format, or genre that ts well within the context of a dome. A showcase of our work is planned for the latter part of the semester within the Vortex dome. Those wishing to take this course next year are advised to consult Hillary Kapan during the advising day or immediately as the spring semester begins. By permission of instructor. Open to the institute.	Undergraduate	Open to the Institute
Sound Body of Visions A (FVEA-434)	FVEA-434	Course available by Permission of Instructor only. Sound Body of Visions : DRAWING FROM I , with emphasis on practicing, improving, expanding, experimenting, innovating personal drawing skills. Traditional AND non traditional, Expressive drawing informed by particular experiences, live models, drawing from memory of places visited, drawing "En plein air , drawing and using a variety of tools are expected to increase students powers related to graphic expression.	Undergraduate	Open to the Institute
Sound Body of Visions B (FVEA-435)	FVEA-435	Using the process of learning and composting guitar sound events ; introduction to Haiku poetry composing; modern dance concepts and practice will be employed for many reasons, primarily as connections to personal experimentation. This semester is a time to focus content, research and production, refine and produce one or more short film	Undergraduate	Open to the Institute

		essays / designs / stories. Screening and discussing of short art films and ideas about creativity will continue to be presented through many voices, readings and videos. Numerous individual student project status presentations offer a time to discuss personal creative development.		
CG Character Modeling (FVEA-436)	FVEA-436	This course provides a focused exploration of CG character modeling in Maya. Production techniques and aesthetic considerations are examined in detail. Students learn the ner points of constructing clean, deformable surfaces, which can be rigged for animation in CG Character Rigging the following semester.	Undergraduate	
Explorations in Stereoscopic Imaging (FVEA-442)	FVEA-442	Since 1838 when Charles Wheatstone first formulated a theory of the role of binocular vision in stereopsis, numerous techniques for the creation and display of three dimensional images have been developed. Through a series of lectures, demonstrations, and projects we will explore the theory and practical application of the art of stereoscopy leading from Wheatstone's Stereoscope up to current developments in interactive stereoscopic head mounted displays. Is there a medium specificity involved in the production of monographic contrasted with stereographic art? How have artists subverted the stereoscopic potential for an increased sense of realism by creating apparently impossible spaces? In what other ways may stereoscopy be used to challenge notions of representation and objectivity? The course will include hands-on experience with motion control stop motion stereography using the Mark Roberts S3 Stereoscopic Stepper, the conversion of 2D drawings to 3D drawings using After Effects, underwater stereography using the GoPro 3D Hero system, and immersive worlds using the Oculus Rift HMD.	Undergraduate	Open to the Institute
Film Get-Feral Club (FVEA-447)	FVEA-447	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 ffects. 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.	Undergraduate	Open to the Institute
Experimental Animation: Visiting Artists (FVEA-450)	FVEA-450	This course by Permission of Instructor Only. This course is comprised of presentations given by visiting artists in the form of lecture, workshop, and/or critique. These visitors, selected by student organizers, will be established independent artists and creative commercial leaders.Within the course, students learn how to handle struggles, preparing for pursuits in adventurous, artistic risk-taking throughout life. This course meets periodically through the semester depending on the availability of the artists.	Undergraduate	Open to the Institute
Graphic Short Story (FVEA-455)	FVEA-455	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.	Undergraduate	Open to the Institute
Scenic Design (FVEA-457)	FVEA-457	Course available by Permission of Instructor only. In the process of developing an animated lm storyboards, characters, concept) the creation of the actual space in which the film takes place is often left until last. This course is aimed at developing each student's sense of how and why the "setting" for the film can become intrinsic to the conceptual aim of any given works: from the lightest gestural tonalities to dark and complicated interiors, from the painterly to the realistic, from the built environment for stop motion and the backgrounds for cut-out animation, and from psychological spaces which insinuate surrealism to crisp and bright nighttime scenes, students will explore the possibilities. We may even find that an entire concept for a film can be created from the possibilities in a constructed background. From detailed architecture to the most abstract forms a scenic design can appropriately tell your story mixed with all the other elements to be considered (character design, sound, animation movement). This course is designed to develop your skills in imagining and creating illusory spaces in which your ideas can be realized. The course will include projects in color, light, depth of field, contrast, drawing, and set construction both 2 and dimensional) We will look at several scenic designs from contemporary and historic theater and opera productions and discuss their relevance to animation, and view animated films whose design is particularly original and intrinsic to the flow of the film. Students are required to complete a final project produced during the last 2-3 weeks of the	Undergraduate	Open to the Institute

		course. Students are free to create new projects or develop the scenic designs for a film already in development.		
Direction & Performance in Stop Motion (FVEA-465)	FVEA-465	This course is by Permission of Instructor Only. A key component of a stop motion film is the quality of the animation. The success of a character's performance is not merely defined by its smoothness. The movement must communicate the physical and the emotional state of the character to the audience. This class will focus on the physical process of the "frame by frame manipulation" of a stop motion character and give students studio time to experiment with poses, timings and pacing. By testing different increment sizes and experimenting with timing and poses, students will obtain animating experience and create a visual vocabulary to improve their artistic expression. Using a clay or wire puppet and animating with DRAGONFRAME, students will receive hands on experience animating and experimenting with movement. Students will be able to test and rehearse performances for their thesis or other projects.	Undergraduate	
Art Direction & The Exp Animator (FVEA-470)	FVEA-470	Course available by Permission of Instructor only. This course will cover, in a workshop setting, elements of design most useful to the experimental animator - for example: use of color, composition and layout, staging (for installation work), handing off, aspects of motion, editing and storyboarding.	Undergraduate	
Fast Code Camp: Processing (FVEA-475)	FVEA-475	Course open to the institute by permission of instructor. Course available by permission of instructor. Fast Code Camp: Fun Optimization with Processing In this course, we will optimize code and apply concepts of optimization to the creation of artistic breakthroughs. We will make code run 30-50 times faster. Code can then be used for a wide variety of purposes, including film/video, sound, installation, performances, and any other time-based forms benefitting by real-time video, animation. We will then adapt the optimization process to the very different, yet optimizable, practice of time-based art using lively methods emphasizing a nexus of research, exploration, and enjoyment. We will opt to optimize to break the creative dome. Students will complete a final project of their choosing. Open to students across the institute. Shifts can go beyond the paradigmatic. One semester of coding required. Not open to BFA1 students.	Undergraduate	Open to the Institute
Exp Animation Undergrad Critique A (FVEA-482)	FVEA-482	Course open to BFA4 Experimental Animation students only. This course supports 4th year BFA students in developing their graduation projects. It is structured as a collegial seminar, leveraging the expertise of each class member in the service of assisting the others with the fullest realization of their projects. Students share their work-from the initial stages of development through completion-in a series of scheduled presentations and group critiques.	Undergraduate	
Exp Animation Undergraduate Critique (FVEA-483)	FVEA-483	Open to Experimental Animation students only. 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.	Undergraduate	
Internship (FVEA-498)	FVEA-498		Undergraduate	
Independent Project (FVEA-499)	FVEA-499	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Undergraduate	
The Digital Path for Animation (FVEA-502)	FVEA-502	Course will prepare students for making work using digital tools. This class will focus on the technical aspects of the pre-production, production and post-production processes. Covering animation and live action production work ows. Topics include various methods of acquisition and file type options, importing, basic editing, file output and the completion pathway on and off campus.	Graduate	
The Animated Woman (FVEA-505)	FVEA-505	Within this course, students will consider representations of women as characters in a number of contexts-for example, the tortured woman, the damsel in distress, the heroine, within a feminine family dynamic, as appropriated female form, women as accessories, in terms of race and culture, as straw feminist, in respect to age, pregnancy, and birth. Students will examine their work practices and work together on a culminating group project. Some readings will be provided.	Graduate	Open to the Institute
Motion Aesthetics (FVEA-506)	FVEA-506	Students study the physics of such natural elements as fire, water, and particles, and the ways in which they move. They will study the work of visual effects artist to see how this understanding is translated into animated form. Students will practice these types of movements through their own 2D drawings and paintings. They will also demonstrate how this understanding can information other types of movement within the context of experimental animation production by creating a series of animated tests.	Graduate	

Production Design for Stop Motion (FVEA-510)	FVEA-510	This course is Permission of Instructor only. The Production Design for Stop Motion course will explore the full production process of stop motion lmmaking. Through a series of practical workshops in prop design, fabrication, storyboarding, location design, lighting and concept generation students will gain an in- depth understanding of how to create a unifed design for a stop motion film and for the principles underlying visual storytelling. Students will work as the role of a Production Designer on a concept and scene from their own personal project idea and will come away with the knowledge and skills underlying the production process.	Graduate	
Drawn Techniques for Exp Animation (FVEA-515)	FVEA-515	Course available by Permission of Instructor only. 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.	Graduate	
EA Thesis Concept Seminar A (FVEA-520)	FVEA-520	The Thesis Concept Seminar analyzes and supports the studentEs 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.	Graduate	
EA Thesis Concept Seminar B (FVEA-521)	FVEA-521	Course available by permission of instructor only. The Thesis Concept Seminar analyzes and supports the studentEs 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.	Graduate	
First Year Shorts A (FVEA-525)	FVEA-525	Course available by Permission of Instructor only. A two-semester class exploring the process of developing an idea to completion. The course will emphasize the process of development and production, starting with initial ideas, continuing through presentation of several finished concepts, and concluding with the completion of a short animated work.	Graduate	
First Year Shorts B (FVEA-526)	FVEA-526	Course available by permission of instructor only. A two-semester class exploring the process of developing an idea to completion. The course will emphasize the process of development and production, starting with initial ideas, continuing through presentation of several finished concepts, and concluding with the completion of a short animated work.	Graduate	
EA Thesis Production Seminar A (FVEA-530)	FVEA-530	Course open to MFA3 Experimental Animation students only. MFA thesis students will present their projects for discussion and analysis. A course designed to guide each student through development, production, and post-production. Students learn to develop critical skills in communicating with each other about the fundamental aspects of creating an original work in Experimental Animation and a successful thesis.	Graduate	
EA Thesis Production Seminar B (FVEA-531)	FVEA-531	Open to Experimental Animation students only. MFA thesis students will present their projects for discussion and analysis. A course designed to guide each student through development, production, and post-production. Students learn to develop critical skills in communicating with each other about the fundamental aspects of creating an original work in Experimental Animation and a successful thesis.	Graduate	
Intro to Cinema4D (FVEA-538)	FVEA-538	Permission of instructor required. Animators and artists can find a rapid entree into CG animation for a range of personal work using Cinema 4D. In this course, students will develop CG animation skills with this particular software. They will be introduced to central facets of CG, including modeling, surface rendering and animating. Students will learn to use additional standard and procedural animation tools to aid workflow and streamline development. In the second half of the semester, the course will focus on strategies and techniques to assist in the development of final projects. Open to BFA3, BFA4, and graduate students.	Graduate	Open to the Institute
Advanced Cinema 4D (FVEA-539)	FVEA-539	Advanced Cinema 4D Course open by permission of instructor only to students who have completed Intro to Cinema 4D, or who have proficiency in the software. In this course, students will develop	Graduate	Open to the Institute

		further CG animation skills with Cinema4D. They'll learn and practice more advanced and diverse techniques. The class can be followed as a workshop. In the second half of the semester, the course will focus on strategies and techniques to assist in the development of final projects.		
Sound Acquisition for Exp Animation (FVEA-540)	FVEA-540	Course open to MFA1 Experimental Animation students only. 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.	Graduate	
Post Production Sound for Exp Animators (FVEA-541)	FVEA-541	Course available by permission of instructor only. 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.	Graduate	
Hybrid Imaging (FVEA-555)	FVEA-555	Course open to MFA1 Experimental Animation students only. M A students know animation is a blend of creative and technical activities. From the choice of what pencil lead we use, to selecting the right "codec" to render with, technical knowledge is an important factor in successfully expressing your ideas on the screen. Building a uent, robust knowledge of processes embedded in the marriage between contemporary image making instruments, methodologies and concepts does expands creative choices. ere in this course we shall cover instruction on creative pathways featuring methods you may be partly familiar, explore advanced processes utilizing both analogue and digital technology and when feasible, present totally new insights that may influence development of your "First Year Shot" project. Our course work this semester studying digital cinematic possibilities and animation production utilizing current image creation through the power of Adobe Photoshop, Premiere Pro and After Effects are expected to help empower greater animated art creativity. Students must attend the first class where they will gain access to the lab and may choose to test out.	Graduate	
Storyboarding, Layout & Timing (FVEA-563)	FVEA-563	Course available by permission of instructor only. A workshop that explores, in detail, storyboard, layout and timing for Experimental Animators.	Graduate	
Internship (FVEA-598)	FVEA-598		Graduate	
Independent Project (FVEA-599)	FVEA-599	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Graduate	
Exp Animation: Direct Techniques (FVEA-605)	FVEA-605	This class is Open to the Institute. Students will explore a variety of animationtechniques in which media are directly manipulated, such as paint on glass, sand animation, and direct filmmaking (drawing or scratching on film, for example). The course includes screenings of animation and discussion of related works. Students experiment with the techniques to create short projects.	Graduate	Open to the Institute
Voice and Text: A Mosaic (FVEA-608)	FVEA-608	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.	Graduate	
Experimental Animation Installation (FVEA-609)	FVEA-609	A project-based course where students experiment on a continuous basis notions of installation practice today and how it relates to the Experimental Animation artist. Lectures and presentations of installation artists are an important component of the class. The group taking the class will be given a series of dates to consider staging concepts they would like to work with in order to gain better understanding of a more completed project. In this respect there are a number of reserved spaces to support experimentation and testing of equipment. Students may collaborate but in this course collaboration refers more to students supporting each other as the course has a rigorous schedule. It is hoped all members of the class meet their own	Graduate	Open to the Institute

		determined dates for presentation. In this class rather than a large group shows there will be a series of exhibitions allowing for a more opportunities for students to work at the level and scale they wish.		
Interactive Media (FVEA-610)	FVEA-610	Course available by Permission of Instructor only. An interactive boot camp, this course provides a foundation for interactive media installation, creation of art-games, and performance. Students will gain experience using Unity3D, a game engine, for creation of interactive environment, o 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.	Graduate	Integrated Media
Illuminated Language Lounge (FVEA-611)	FVEA-611	All disciplines are encouraged. This course invites and encourages aeration--a different kind of meta-process in artmaking. We will investigate the aesthetics and history of air and what it can mean for artistic practice. Through utilizing various combinations of code-templates, students will produce animation and video sequences by controlling the software from the inside. Students will develop media virtuosity by learning the art of controlling, rather than using, software. Students will modify and and originate templates that tell After Effects to do things it can't (by default) do. Weekly demonstrations will present illuminating practical illustrations. Work will circulate about and within questions of air, flight, ground, grounding, and what it means (for a work) to be a disembodied or re-embodied flying sculpture, a sculpture not limited to matter or not existing as matter at all. Illumination-as-sculpture in achingly slow (or fast or ordinary) motion will be created.We will ask, What is flying sculpture? Students will creatively interpret the concept of sculpture, projection, and surface and may realize work using various means other than projection. The industry standard tool of After ffects will be utilized in out-of-standard ways (ways almost nobody uses). Selected media frontiers will be described in some detail within a workshop, and active, collegial lounge structure. What occurs will not be "same-old". ? Examples: a piece might project onto a bed of rice from an extreme slant. A screen of gossamer might be pulled upward by helium-assist. You can do what you might imagine within the constraints of budget and safety. This course is designed from a spirit of both fun and serious, intent engagement. Class attendance will be an important factor in successful completion of this course. Good prior operational knowledge of After Effects is recommended.	Graduate	
Location Animation (FVEA-616)	FVEA-616	There are an infinite number of objects that can be brought to life through stop motion. Anywhere a camera is set up, images can be captured one frame at a time transforming familiar settings into something fantastic. By capturing the world around them through animation, students will be given new tools to creatively use in the future. This class will introduce students to the relative possibilities outside the studio, animating elements in exterior locations. Using pixilation and time-lapse photography, students will experiment with animating physical elements in their environment; animating the subtle changes of a landscape or the frenetic movement of humans. The weather, erosion, construction, demolition, humans and animals will take on a whole new dimension. The course will include screenings, guest speakers, and field trips on campus and possibly off campus.	Graduate	
Lighting & Camera for Exp Animation (FVEA-617)	FVEA-617	Course available by Permission of Instructor only. This course will cover the equipment available for lighting and shooting stop motion animation and animation techniques that use a DSLR Lighting techniques that will help with your story and concept will be explored. Introduction to digital SLR cameras, lenses and software will be covered. An ability to know what set up is needed for your stop motion production and how to confidently use it will be the outcome for students.	Graduate	Open to the Institute
Motion Capture for Artists (FVEA-619)	FVEA-619	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.	Graduate	
Stop Motion Animation Basics (FVEA-620)	FVEA-620	Course available by Permission of Instructor only. The Stop Motion Animation Basics course will explore the art of Stop motion through a series of workshops exploring choreography, timing, lighting and photography. Throughout the semester students will experiment with the expressive range of "frame by frame" manipulation to awaken life into inanimate objects. The assignments will centre on the themes of metamorphosis, found image, embodying voice, the everyday object and the choreography of the camera and the body. These exercises will	Graduate	

		introduce students to animation and photographic techniques covering both 2d and 3d principles. The course encourages students to find their own language and to expand on their own distinctive voice within Stop Motion practice.		
Intuitive Animation Workshop (FVEA-623)	FVEA-623	Course available by Permission of Instructor only. 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.	Graduate	
Alternative Stop Motion Techniques (FVEA-625)	FVEA-625	Course available by permission of instructor only. This course will be a platform for experimentation and play in stop motion animation and will be primarily concerned with image making. Through a series of workshops employing a number of traditional and unconventional techniques, students will shoot tests and push the boundaries of well-known processes. We will take the camera outside its box and use elements of the unpredictable, time lapse, live action, light and others as our subject. Students should come with willingness to experiment and test out new ideas. Weekly screenings of relevant work will be discussed and dissected for insight into new ways of working. Students must have a working knowledge of After Effects and Final Cut Pro.	Graduate	
Intermediate Interactive: Unity 3D (FVEA-627)	FVEA-627	Course available by Permission of Instructor only. This semester, students will learn and use the Unity platform 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.	Graduate	
Stop Motion Puppet Desig and Fabrication (FVEA-628)	FVEA-628	Course available by Permission of Instructor only. 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.	Graduate	
Advanced Interactive Production Workshop (FVEA-630)	FVEA-630	This course, open to the institute, is for those wanting to make cinematic work for the Vortex Dome, a fifty foot diameter hemispheric dome located near downtown Los Angeles. In this course, students will create proposals for work that will be completed in the spring. Individual pieces for for the dome will be integrated by class members into a unified viewing/participatory experience. Options for the nal work will include non-interactive, interactive, participatory, and performative approaches and hybrids, and any other elements/aspects as class members invent decide upon. In other words, the course functions to assist experimental approaches to time-based art forms within a visually encompassing experience. Students will learn technical options, in addition to investigation of implications for narrative, non-narrative, documentary, cinematic, non-cinematic, sound-based, and other dome-art pieces. We are not stuck in a dogma of any kind. We will examine what can be different about dome-based work and what opportunities have not yet been explored elsewhere. Open to the Institute. or MFAs, and students at BFA3 and BFA4 year levels. or students producing advanced work, but no prerequisite is strictly required. By permission of instructor.	Graduate	
Advanced Interactive (FVEA-631)	FVEA-631	Course open to the institute by permission of instructor. Second semester of a year long course. This spring, we will continue development of immersive and participatory work designed for the Vortex ome. The ortex Dome, located at LA Center Stage, near downtown Los Angeles, is a 50 foot diameter dome used for a range of cinematic immersion, performative, and event-based works. We will work with members of the Vortex team and function as a think-tank with a goal of developing the beginnings of a new form, format, or genre that ts well within the context of a dome. A showcase of our work is planned for the latter part of the semester within the Vortex dome. Those wishing to take this course next year are advised to consult Hillary Kapan during the advising day or immediately as the spring semester begins. By permission of instructor. Open to the institute.	Graduate	Open to the Institute
Sound Body of Visions A (FVEA-634)	FVEA-634	Course available by Permission of Instructor only. Sound Body of Visions : DRAWING FROM I , with emphasis on practicing, improving, expanding, experimenting, innovating personal drawing skills. Traditional AND non traditional, Expressive drawing informed	Graduate	

		by particular experiences, live models, drawing from memory of places visited, drawing "En plein air , drawing and using a variety of tools are expected to increase students powers related to graphic expression.		
Sound Body of Visions B (FVEA-635)	FVEA-635	Using the process of learning and composting guitar sound events ; introduction to Haiku poetry composing; modern dance concepts and practice will be employed for many reasons, primarily as connections to personal experimentation. This semester is a time to focus content, research and production, refine and produce one or more short film essays / designs / stories. Screening and discussing of short art films and ideas about creativity will continue to be presented through many voices, readings and videos. Numerous individual student project status presentations offer a time to discuss personal creative development.	Graduate	
CG Character Modeling (FVEA-636)	FVEA-636	This course provides a focused exploration of CG character modeling in Maya. Production techniques and aesthetic considerations are examined in detail. Students learn the finer points of constructing clean, deformable surfaces, which can be rigged for animation in CG Character Rigging the following semester.	Graduate	
New Visions (FVEA-640)	FVEA-640	The course concerns approaches to drawing inspiration, concept development, and production. We will find character and setting inspiration in cloud formations, textures on stucco walls, wrinkled fabric, soap bubbles and other "pareidolia", incorporating writing and sketching exercises. The course examines stages of visual medium history; going back to the earliest roots of cave paintings, weavings and glyphs, classic theater, and magic lantern, leading up to art gallery experience, modern cinema, and animation. Our class will also explore modern considerations of live multimedia contexts such as interactive video installations and "VJ'ing" or other real-time animation techniques. We'll also be working with the MUSE brainwave sensor headset as an example of an alternative approach to engaging with visual medium. Reflecting on the past and present, students can recognize how visual mediums and modalities of experience are in constant development; advancing towards the new visions of the future. There will be online registration allowed with additional spots available by permission of instructor on course advising day.	Graduate	Open to the Institute
Explorations in Stereoscopic Imaging (FVEA-642)	FVEA-642	Since 1838 when Charles Wheatstone first formulated a theory of the role of binocular vision in stereopsis, numerous techniques for the creation and display of three dimensional images have been developed. Through a series of lectures, demonstrations, and projects we will explore the theory and practical application of the art of stereoscopy leading from Wheatstone's Stereoscope up to current developments in interactive stereoscopic head mounted displays. Is there a medium specificity involved in the production of monographic contrasted with stereographic art? How have artists subverted the stereoscopic potential for an increased sense of realism by creating apparently impossible spaces? In what other ways may stereoscopy be used to challenge notions of representation and objectivity? The course will include hands-on experience with motion control stop motion stereography using the Mark Roberts S3 Stereoscopic Stepper, the conversion of 2D drawings to 3D drawings using After Effects, underwater stereography using the GoPro 3D Hero system, and immersive worlds using the Oculus Rift HMD.	Graduate	
Intermediate After Effects (FVEA-645)	FVEA-645	Course available by permission of instructor only. There is more to creative use of After ffects then knowing basic navigation of the user interface. We will work to build a familiarity with the inner world of After ffects. 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.	Graduate	
CG Character Rigging (FVEA-646)	FVEA-646	Course available by permission of instructor only. This course provides a focused exploration of 3D character rigging and animation setup techniques in Maya. Building on the previous semester's work in CG Character Modeling or CG Foundation I, students learn how to rig the model as an appealing, animatable character with intuitive controls.	Graduate	
Film Get-Feral Club (FVEA-647)	FVEA-647	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 ffects. 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.	Graduate	
Exp Animation: Visiting Artists (FVEA-650)	FVEA-650	This course by Permission of Instructor Only. This course is comprised of presentations given by visiting artists in the form of lecture, workshop, and/or critique. These visitors, selected by student organizers, will be established independent artists and creative commercial leaders.Within the course, students learn how to handle	Graduate	

		struggles, preparing for pursuits in adventurous, artistic risk-taking throughout life. This course meets periodically through the semester depending on the availability of the artists.		
Graphic Short Story (FVEA-655)	FVEA-655	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.	Graduate	Open to the Institute
Scenic Design (FVEA-657)	FVEA-657	Course available by Permission of Instructor only. In the process of developing an animated lm storyboards, characters, concept) the creation of the actual space in which the film takes place is often left until last. This course is aimed at developing each student's sense of how and why the "setting" for the film can become intrinsic to the conceptual aim of any given works: from the lightest gestural tonalities to dark and complicated interiors, from the painterly to the realistic, from the built environment for stop motion and the backgrounds for cut-out animation, and from psychological spaces which insinuate surrealism to crisp and bright nighttime scenes, students will explore the possibilities. We may even find that an entire concept for a film can be created from the possibilities in a constructed background. From detailed architecture to the most abstract forms a scenic design can appropriately tell your story mixed with all the other elements to be considered (character design, sound, animation movement). This course is designed to develop your skills in imagining and creating illusory spaces in which your ideas can be realized. The course will include projects in color, light, depth of field, contrast, drawing, and set construction both 2 and dimensional) We will look at several scenic designs from contemporary and historic theater and opera productions and discuss their relevance to animation, and view animated films whose design is particularly original and intrinsic to the flow of the film. Students are required to complete a final project produced during the last 2-3 weeks of the course. Students are free to create new projects or develop the scenic designs for a film already in development.	Graduate	
Direction & Performance in Stop Motion (FVEA-665)	FVEA-665	This course is by Permission of Instructor Only. A key component of a stop motion film is the quality of the animation. The success of a character's performance is not merely defined by its smoothness. The movement must communicate the physical and the emotional state of the character to the audience. This class will focus on the physical process of the "frame by frame manipulation" of a stop motion character and give students studio time to experiment with poses, timings and pacing. By testing different increment sizes and experimenting with timing and poses, students will obtain animating experience and create a visual vocabulary to improve their artistic expression. Using a clay or wire puppet and animating with DRAGONFRAME, students will receive hands on experience animating and experimenting with movement. Students will be able to test and rehearse performances for their thesis or other projects.	Graduate	
Art Direction & The Exp Animator (FVEA-670)	FVEA-670	This course will cover, in a workshop setting, elements of design most useful to the experimental animator - for example: use of color, composition and layout, staging (for installation work), handing off, aspects of motion, editing and storyboarding.	Graduate	
Fast Code Camp: Processing (FVEA-675)	FVEA-675	Course open to the institute by permission of instructor. Fast Code Camp: Fun Optimization with Processing In this course, we will optimize code and apply concepts of optimization to the creation of artistic breakthroughs. We will make code run 30-50 times faster. Code can then be used for a wide variety of purposes, including film/video, sound, installation, performances, and any other time-based forms benefitting by real-time video, animation. We will then adapt the optimization process to the very different, yet optimizable, practice of time-based art using lively methods emphasizing a nexus of research, exploration, and enjoyment. We will opt to optimize to break the creative dome. Students will complete a final project of their choosing. Open to students across the institute. Shifts can go beyond the paradigmatic. One semester of coding required.	Graduate	Open to the Institute
Internship (FVEA-698)	FVEA-698		Graduate	
Independent Project (FVEA-699)	FVEA-699	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.	Graduate	
Internship (FVEA-798)	FVEA-798		Graduate	
Independent Project (FVEA-799)	FVEA-799	Course available by permission of instructor only. Under the direction of a specific faculty member, students complete projects defined in a	Graduate	

		contractual agreement drawn at the beginning of each semester.		
Life Drawing I Drawing Basics (XFRS-110)	XFRS-110	This is an introductory life-drawing course using the figure to develop observation, expression, and ultimately a style unique to the artist. Drawing the figure in motion and short poses to capture the feeling of movement and life, and longer poses to explore how to express drama and personality.	Undergraduate	
Story I (XFRS-150)	XFRS-150	This intensive class will focus on all aspects of Story, as it relates to animation. Students will get a real immersion into the process of how stories are generated and developed at the major animation studio level. We will cover all aspects of Storytelling for animation, including: How to pick a concept that lends itself well to animation; How to develop that idea, both visually, and from a screenwriting standpoint; and how to create believable and interesting animated film characters. The course will delve into many of the basics of storyboarding, such as staging, cutting and continuity. Students will also learn about the different types of Storyboarding, and what their functions and considerations are. Many examples of professional concept drawings, storyboards, and story reels will be brought in for review and discussion. We will also spend time going over how to pitch and present your ideas effectively, using techniques that are taught at the studios.	Undergraduate	
Design for Film (XFRS-212)	XFRS-212	Working primarily in a sketchbook, we will work on the fundamentals of film design exploration. Assignments include character design, composing for the screen, and field studies of landscapes in color. By starting with basic design concepts we will search for your own unique way of expressing a story with appeal and clarity.	Undergraduate	
Cinema Panic! (XFRS-304)	XFRS-304	Cinema is a remarkable blend of vision, technology, inspiration, craft, imagination and practical realities. But, what is a filmmaker to do when they lack resources? How do you accomplish your vision without the perfect camera or special lens? Will the struggle to cast remarkable actors, provide wardrobe or other production elements sabotage a project? CINEMA PANIC immerses the filmmaker/film director in an environment where story is primary and the ability to coalesce a cinematic event is as accessible as your smart phone or antiquated brownie camera. The CI MA PANIC workshop is comprised of exercises designed to teach several essential elements of narrative filmmaking including, but not limited to: Discover and develop unique cinematic stories, teach how to direct actors toward true and compelling performances, and develop an expanded appreciation for cinematic forms and genres. The week session will result in a portfolio comprised of minimum 3 short film treatments, minimum 1 developed short film screenplay, and minimum 1 edited short film. Each exercise will represent a unique filmmaking practice ranging from traditional dramatic narrative work to docu-drama hybrids. Making diverse projects will allow the student to explore their artistic voice and personal aesthetics. Workshop projects will employ an array of film equipment including personal recording devices ranging from cellular phones and electronic tablets to semi- sophisticated consumer cameras. The equipment and stories made in this workshop will ultimately demonstrate how wonderful cinematic work can be made under the most basic conditions. Artists need never PANIC! The realization of an artistic impulse is infinitely accessible when accompanied by a strong imagination and willing artistic spirit. Prerequisites: Permission of instructor required. To be considered please submit a typed, one-page statement explaining your film knowledge, experience and goals to Hilary Darling at summer@calarts.edu. Participants in CINEMA PANIC must have fundamental knowledge of film grammar and basic cinematic practices. Participants in Cinema Panic must have fundamental knowledge of film grammar and basic cinematic practices. We recommend you bring your own camera-doesn't have to be fancy-but if you do not have your own equipment please do not hesitate to apply.	Undergraduate	
Acting for Film Residency (XFRS-306)	XFRS-306	The workshop is comprised of movement and vocal exercises, as well as exercises that focus on developing event, action and personalization in scenes. Students will work on monologues and contemporary film scenes, and there will be extensive work in the analysis, research, and rehearsal. By the end of this residency students will be able to analyze text, build a characterization, develop a basic vocabulary, and will acquire tools to keep them in the moment while they are working. The 5 week session will result in a portfolio comprised of minimum 2-3 short film reels demonstrating the students artistic voice and creative potential.	Undergraduate	Open to the Institute

The Herb Alpert School of Music at CalArts Academic Requirements

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SOM 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).

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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

CalArts does not accept transfer credit towards its Core Music Theory or Musicianship Skills requirements. Based on the results of the placement 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 (MTHY001). 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.

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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 requirements specified in the "Program Descriptions" section of this Catalog.

Additional Requirements

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.

1. 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.
2. 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.
3. All undergraduates are required to complete and pass portfolio, recital and/or final project requirements in order to graduate.

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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 requirements specified in the "Program Descriptions" 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.

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Doctor of Musical Arts

All DMA degree candidates must complete a minimum of 60 units.

Students must satisfactorily complete the program of studies formulated each semester by the student and her/his Mentor, as well as all requirements specified in the "Program Descriptions" section of this Catalog.

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Center for Integrated Media

See Center for Integrated Media curriculum.

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Bachelor of Fine Arts and Certificate of Fine Arts General Requirements

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

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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.

- MTHY101, MTHY102, MTHY203 & MTHY204 Tonal Skills A, B, C & D
- MTHY104 & MTHY105 Musicianship Skills: Rhythm A & B
- MTHY111 & MTHY112 Tonal Theory A & B
- MTHY210 Post-Tonal Theory
- Any ONE of the following FIVE Core Theory Options:
    1. MTHY217 Form (2 units)
    2. MTHY214 Counterpoint (2 units)
    3. MTHY215 Song Writing, Analysis and Performance (2 units)
    4. MTHY312 Analysis of Musical Forms (2 units)
    5. any 2 units drawn from the following list of jazz courses:
        - MTHY108 Transcription Skills(2 units)
        - MTHY240 Jazz Keyboard Theory (1 unit, may be repeated)
        - MPR azz Improvisation, roup unit, may be repeated)
        - MPR 2 azz Improvisation, -on- unit, may be repeated)
- MAIC101 World Music Survey
- MAIC100 Survey of 20th & 21st C. Music
- Any TWO of the following SIX History and Cultures Options:
    1. MHST205 Western Music History I
    2. MHST206 Western Music History II
    3. MAIC240 Jazz History
    4. MHST302 Pop Music History & Analysis
    5. MHST300–309 Music Cultures
    6. MHST350 Stylists & Innovators - ow
- MCMP/MHST/MTEC 300+ (one course, not fulfilling any requirement above) upper-level composition, history or theory elective
- MTEC100 Intro to Concert Production(in BFA2)

- MLSN003 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
- Two electives taken in the Schools of Art, ance, ilm/Video, and/or Theater. These may be courses also taken to fulfill Critical Studies Arts in Context requirements (see below).

Note: MTHY104 (Musicianship Skills: Rhythm A) is a prerequisite to MTHY203 (Musicianship Skills: Tonal Forms C).

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Core Curriculum: Elective Options

Vocal Electives

- MBLE201 Beginning African Ensemble
- MBLE301 Chamber Singers
- MBLE302 Contemporary Vocal Ensemble
- MLSN065 Javanese Voice: Non-Major Lesson
- MPRF221 African Song
- MTHY130 Bach Chorale Singing
- MT 2 Beginning Svar Graam (Vocal)
- MTHY322 Advanced Svar Graam (Vocal)
- other vocal elective as approved by mentor

World Music Ensemble Electives

- MBLE103 World Percussion Ensemble
- MBLE104 Tabla Ensemble
- MBLE201 Aza Beginning African Ensemble
- MBLE202 Aza Beginning African Ensemble
- MBLE205 Azoli Highlife Ensemble
- MBLE206 Aza Talking Drum Ensemble
- MBLE210 Beginning Javanese Gamelan
- MBLE211 Advanced Javanese Gamelan
- MBLE220 Beginning Balinese Gamelan
- MBLE221 Advanced Balinese Gamelan
- MBLE222 Gender Wayang Ensemble
- MBLE223 Balinese Flute Ensemble
- MBLE224 Kecak Ensemble
- MBLE230 North Indian Ensemble
- MBLE240 Beginning Persian Ensemble
- MBLE241 Advanced Persian Ensemble
- MPRF221 African Song
- MBLE250 African Dance
- MBLE252 Balinese Dance
- MBLE254 Javanese Dance (Women)
- MBLE256 Javanese Dance (Men)
- MPRF328 Latin Percussion
- MPRF223 Beginning Shakuhachi Workshop

- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

Improvisation Electives

- MBLE310 Improvisation Ensemble
- MBLE311 Advanced Improv Ensemble
- MBLE450 Sonic Boom Ensemble
- MBLE460 Golia Large Ensemble
- MHST401 Aesthetics of Free Improv
- MPRF101 Jazz Improvisation, Group
- MPRF102 Jazz Improvisation, 1-on-1
- other improvisation course as approved by mentor

Keyboard Skills Alternatives

(may substitute for MLSN003 Class Piano if approved by instructor)

- MLSN016 Piano: Non-Major Lessons (audition required)
- MTHY131 Bach Keyboard Pieces
- MTHY240 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.

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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). Students in World Music Performance, Jazz Studies and Music Technology programs should consult their respective Individual Program Descriptions and their mentors regarding the sequencing of core requirements.

First Year

FIRST SEMESTER (BFA1-1)

- MTHY101 Tonal Skills A
- MTHY104 Musicianship Skills: Rhythm A (MTHY104 is a prerequisite to MTHY203)
- MTHY111 Tonal Theory A
- MAIC100 Survey of 20th & 21st C. Music
- MLSN003 Class Piano (or alternative as approved by instructor; see list of alternatives above)

SECOND SEMESTER (BFA1-2)

- MTHY102 Tonal Skills B

- MTHY105 Musicianship Skills: Rhythm B
- MTHY112 Tonal Theory B
- MAIC101 World Music Survey
- M… Vocal elective (see the list of vocal electives above)

Second Year

TWO of the following SI istory and Cultures Options will typically be taken in BFA2:

1. MHST205 Western Music History I
2. MHST206 Western Music History II
3. MAIC240 Jazz History
4. MHST302 Pop Music History & Analysis
5. MHST300–309 Music Cultures
6. MHST350 Stylists & Innovators 1961-Now

FIRST SEMESTER (BFA2-1)

- MTHY203 Tonal Skills C (MTHY104 is a prerequisite to MTHY203)
- MTHY210 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)

- MTHY204 Tonal Skills D
- ONE of the following FIVE Core Theory Options will typically be taken in BFA2-2 or BFA3-1:
    1. MTHY217 Form (2 units)
    2. MTHY214 Counterpoint (2 units)
    3. MTHY215 Song Writing & Analysis (2 units)
    4. MTHY312 Analysis of Musical Forms (2 units)
    5. any 2 units drawn from the following list of jazz courses:
        - MTHY108 Transcription Skills (2 units)
        - MTHY240 Jazz Keyboard Theory (1 unit, may be repeated)
        - MPRF101 Jazz Improvisation, Group unit, may be repeated)
        - MPRF102 Jazz Improvisation, 1-on-1 (1 unit, may be repeated)
- Second of two Music "History and Cultures Options" (see above)
- MTEC100 Intro to Concert Production
- M… World Music Ensemble elective (see the list of ensemble electives above)

Third Year

- M… Improvisation elective (see the list of improvisation electives above)
- MCMP/MHST/MTHY 300+ (one course, not fulfilling any requirement above) composition, history or theory elective

All COR CURRICU UM requirements should have been completed by the end of BFA3.

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Music Theory and Skills Deadlines (DO's and DON'Ts)

⇒ *DO finish core requirements on time*

- MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the 1st year of residency in order to maintain eligibility to continue as a student in The Herb Alpert School of Music.
- MTHY111 & MTHY112 (Tonal Theory A & B), MTHY101 & B (Tonal Skills A & B), and MTHY104 & MTHY105 (Rhythm Skills A & B) must all be completed by the end of the 2nd year in residence, if required by program.
- MTHY210 (Post-Tonal Theory) and MTHY203 & MTHY204 (Tonal Skills C & D), if required, must all be completed by the end of the 3rd year in residence.

⇒ *DON'T take a vacation from core requirements*

- All undergraduate students must take core theory courses each semester until all required courses in the *theory* sequence MTHY001, MTHY111, MTHY112, MTHY210 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 skills* sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See Individual Program Descriptions below for requirements by program.)
- All undergraduate students must take core *rhythm skills* courses each semester until all MTHY104 and MTHY105 (if required) are completed. (See Individual Program Descriptions below for requirements by program.)

⇒ *DO fulfill core Incomplete 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 MAY RESULT IN ACADEMIC WARNING, INELIGIBILITY TO ADVANCE IN YEAR LEVEL, LOSS OF FINANCIAL AID, AND POSSIBLE DISMISSAL FROM THE SCHOOL OF MUSIC (see Academic Warning policy).

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Undergraduate Minor in Music Theory

The Minor in Music Theory affords interested eligible undergraduate students a non-degree credential that supplements their Major. If earned, the Minor is noted on CalArts transcripts. Course credit earned by a student can count simultaneously towards the requirements of the Major and the Minor. Interested students must visit the Music Office in order to formally declare in writing their intent to pursue the Minor. However, they must first have fulfilled all of the following prerequisites either by means of placement examination or by course completion with a grade of P or HP.

Prerequisites to the Music Theory Minor

- MTHY112 Tonal Theory B
- MTHY210 Post-Tonal Theory
- MTHY203 Tonal Skills C

The Minor is awarded to undergraduate students who formally declare their intention to pursue it before graduation and who

complete all of the following course requirements.

Requirements for the Music Theory Minor

- MTHY214 Counterpoint (1 class)
- MTHY240 Jazz Keyboard Theory (2 classes, 2 units in total)
- MTHY310 Acoustics for Musicians (1 class)
- Music Perception Option: ONE class chosen from
    - MTHY309 Psychoacoustics
    - MTHY403 Intonation Workshop I
    - MTHY404 Intonation Workshop II
- Musical Forms Option: ONE class chosen from
    - MTHY217 Form
    - MTHY215 Song Writing & Analysis
    - MTHY312 Analysis of Musical Forms
- Analytical Survey Option: ONE class chosen from
    - MTHY450 Chamber Thought
    - MTHY451 Orchestral Thought
    - MTHY454 The String Quartet since 1900
    - MTHY455 The Piano since 1900
- Non-Western Theory Options: TWO classes chosen from
    - MTHY216 North Indian Music Theory
    - MTHY228 Persian Music Theory
    - MTHY226 African Music Theory
    - MTHY224 Java/Bali: Music-Dance-Theory
    - MTHY425 Tala Systems
- Mxxxx music theory electives (2 units from the approved list below, not used to meet any of the above requirements)

Approved Electives for the Music Theory Minor

The following courses are applicable to the elective requirements of the Minor in Music Theory. Appropriate course substitutions may be made with the approval of dean and mentor.

- MCMP314 Jazz Arranging
- MCMP341 Film Music History & Analysis
- MHST457 Music & Surrealism
- MCMP416 Concert Theater
- MTHY468 Late Beethoven
- MTHY108 Musicianship Skills: Transcription
- MTHY270 Arranging for Guitar
- MTHY273 Lute Tablature Transcription
- MTHY274 Fretboard Theory
- MTHY275 Figured Bass for Guitar & Lute
- MTHY276 Analysis of Guitar Repertoire
- MTHY277 Baroque Accompaniment
- MTHY217 Form
- MTHY215 Song Writing & Analysis
- MTHY216 Advanced Harmonic Techniques
- MTHY222 North Indian Theory
- MTHY228 Persian Music Theory
- MTHY226 African Music Theory

- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY312 Analysis of Musical Forms
- MTHY314 Analysis for Performers
- MTHY450 Chamber Thought
- MTHY451 Orchestral Thought
- MTHY452 What Is Experimental Music?
- MTHY454 The String Quartet since 1900
- MTHY455 The Piano since 1900
- MTHY425 Tala Systems
- MTHY403 Intonation Workshop I
- MTHY404 Intonation Workshop II
- MT lectroacoustic Music Analysis
- MTHY199 Independent Project in Music Theory & Analysis

Good standing in the Major program is required for continued enrollment in the Music Theory Minor. Students on Academic Warning may be suspended from the Minor in Music Theory. Students may be permanently removed from the Minor after more than one semester on Academic Warning, at the recommendation of their Dean.

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Bachelor of Fine Arts 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.

I. Composition (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

Complete CORE CURRICULUM, plus the following BFA COMPOSITION FOUNDATION courses:

- MLSN101 Major Lesson as assigned (8 classes)
- MFOR101 Undergraduate Composers' Forum (first 2 Fall semesters in residence, 2 courses total)
- ICOM111 Introduction to Sound Production (1 class)
- ICOM101 Media & Web Development (1 class)
- MCMP105 Music Notation (1 class, in BFA1)
- MCMP120 Instrumental Composition I (1 class)
- MCMP121 Instrumental Composition II (1 class)
- MTHYxxx one CORE THEORY OPTION in addition to the one required by the CORE CURRICULUM (see CORE CURRICULUM listing above)
- One class chosen from:
    - MCMP320 Electroacoustic Composition
    - MCMP321 Live Electronic Music-Making
    - MCMP465 Composition with Graphical Programming Environments
    - MTEC270 Composing with Technology
    - MTEC360 Audio Signal Processing
- MTHY310 Acoustics for Musicians (1 class)
- MCMP/MHST/MTEC/MTHY4xx Advanced Composition, History or Theory Elective (1 class not fulfilling any other music requirement)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
    - Portfolio Review: all students must submit, for faculty review, a portfolio of works composed at CalArts.
    - Mentors may require students to take additional courses. Students should consult their mentors regarding elective options.

Optional Undergraduate Composition Concentrations

Interested undergraduate Composition and Performer-Composer students can earn one or more optional Concentrations within their major by completing additional requirements as indicated below. Earned Concentrations will be noted on CalArts transcripts. Course credits earned towards the CORE CURRICULUM or towards the BFA COMPOSITION FOUNDATION can also count towards one or more of these Concentrations, and *vice versa*. Any student interested in pursuing one or more concentrations must declare this during her/his Graduation Review.

BFA Composition: Optional Concentration in Avant-Garde Rock & Noise

- MTHY215 Song Writing & Analysis (1 class)
- MPCD350 Career Designs for Musicians (1 class)

- 1 class chosen from
  - MTEC210 Laptop Audio Production
  - MTEC365 Digital Recording Studio
- 2 classes chosen from
  - MAIC316 Blues before 1960
  - MHST302 Popular Music: A Social & Analytical History
  - MHST405 Focus Rock: Metal
  - MHST406 Focus Rock: Rock & New Music
  - MHST407 Focus Rock: Noise
  - MHST ocus Rock: Post-Punk
  - MHST ocus Rock: lectronica
  - MHST410 Focus Rock: other
- 3 different classes chosen from
  - MBLE310 Improvisation Ensemble
  - MBLE325 Creative Electronic Ensemble
  - MBLE450 Sonic Boom Ensemble
  - MCMP325 Experimental Music Workshop I
  - MCMP326 Experimental Music Workshop II
  - MCMP336 Writing for Voice
  - MPRF217 Learning to Scream
  - Critical Studies course in creative poetic writing (mentor approval required)

BFA Composition: Optional Concentr E Music

- 1 class chosen from
  - MHST310 Electroacoustic Music History
  - MTHY411 Electroacoustic Music Analysis
- 2 classes chosen from
  - MBLE415 Networked Music Ensemble
  - MCMP320 Electroacoustic Composition
  - MCMP321Live Electronic Music-Makin
  - MCMP465 Composition with Graphical Programming Environments
  - MTEC270 Composing with Technology
- 4 classes chosen from
  - ICOM201 Introduction to Programming I
  - ICOM202 Introduction to Programming II
  - MTEC150 Sound Synthesis
  - MTEC155 Advanced Sound Synthesis
  - MTEC210 Laptop Audio Production
  - MTEC308 Advanced Production Techniques
  - MTEC360 Audio Signal Processing
  - MTEC430 Programming for Raspberry Pi

BFA Composition: Optional Concentration in Experimental Music

- MCMP325 Experimental Music Workshop I (1 class)
- MCMP326 Experimental Music Workshop II (1 class)
- 1 class chosen from:
  - MCMP321 Live Electronic Music-Making
  - MCMP465 Composition with Graphical Programming Environment
- 1 class chosen from

    - MBLE450 Sonic Boom Ensemble
    - MBLE460 Golia Large Ensemble
    - MBLE325 Creative Electronic Ensemble
- 1 class chosen from
    - MCMP417 Media Strategies: Rules & Space
    - MCMP418 Media Theory: The Interactee
- 2 classes chosen from
    - MAIC425 Survey of Sound Art
    - MAIC402 20th-Century Intersections
    - MAIC412 Critical Reading (may be repeated for credit)
- MTHY403/ MTHY404 Intonation Workshop I or Intonation Workshop II (1 class)

BFA Composition: Optional Concentration in Composition for Film & Video

- MHST205&206 Survey of Western Music History & Literature A & B (2 classes)
- MPCD350 Career Designs for Musicians (1 class)
- MPRF307 The Grammar of Conducting (1 class)
- MCMP341 Film Music History & Analysis (1 class)
- MCMP342 Composition For Film & Video (1 class)
- 1 class chosen from (taking *all* of these courses is recommended)
    - FPFV435 Sound T.A. Course
    - FPFV481 Sound Editing and Mixing
    - MTEC365 Digital Recording Studio
- class chosen from
    - MCMP402 Orchestration
    - MTHY451 Orchestral Thought
- FPFV424 Sound and the Image.

BFA Composition: Optional Concentration in Instrumental Composition

- MCMP330-339 Writing for … (2 classes)
- MPRF307 The Grammar of Conducting (1 class)
- MPRF408 Instrumental Conducting (1 class)
- MLSN0xx Non-Major Performance Lessons (2 different orchestral instruments as assigned, 2 courses total)*
- 1 class chosen from
    - MTHY450 Chamber Thought
    - MTHY454 The String Quartet since 1900
    - MTHY455 The Piano since 1900
- 1 class chosen from
    - MCMP402 Orchestration
    - MTHY451 Orchestral Thought
- 2 different classes chosen from
    - MBLE105 Chamber Orchestra
    - MB Improvisation Ensemble
    - MBLE311 Advanced Improv Ensemble
    - MBLE450 Sonic Boom Ensemble
    - MBLE460 Golia Large Ensemble
    - MBLE325 Creative Electronic Ensemble

**In programs or concentrations for which lessons are required, students who do not own an appropriate instrument may need to rent one. Further information is available from the Music Office.*

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II. InstrumentalArts (BFA)

Learning Goals

The InstrumentalArts Program recognizes that our students come to us with a wide range of musical backgrounds, experiences, and goals. The program asks each student to articulate his/her goals and intentions to her/his mentor each semester. Stated goals and intentions are noted and become a part of the student's individualized learning objectives. At the end of each year, student and mentor meet to discuss how the student is moving toward his/her goals, whether goals have changed, and what might be next. A detailed assessment report, and mentor report, as well as a copy of the student's stated goals become a part of the student's record.

- Students are on their way to defining their place in the musical spectrum. They are learning about the musical communities they wish to join and are beginning to find their place within them. Ensemble playing, ranging from conducted ensembles and chamber music, to jazz, rock, improvisation, world music and /or interdisciplinary projects lead to a heightened awareness of community and collaborative learning situations.
- Students are acquiring a foundation of technique, interpretive artistry, improvisation, sight-reading, composition, ensemble playing, stage presence, practice discipline, communication skills, self-motivation, professional deportment and demeanor, and are learning to develop these skills in a comprehensive manner that is appropriate to their unique individual needs and artistic aspirations.
- Students are developing an awareness of their physical body as they explore optimal ways of holding and playing their instrument. They are developing a keen kinesthetic awareness of their physical relationship to their instrument and how that relationship is reflected in their playing.
- Students are developing an understanding of performance practices that characterize different musical styles such as the many forms of jazz, popular, and world music, and the historical periods of Western music..
- Students are exploring a wide range of intonation systems, ranging from exploring septimal commas to the sets of tuning scenarios available in common practice tonal music and in contemporary musical practice.
- Students are becoming aware of contemporary performance practice, extended techniques and advance skills on their instrument.
- Students are becoming fluent with technology: audio and video recording technologies, website development, the most recent communication applications, and how these technologies will support their career development.
- Students are coming to grasp the relevance to their specific musical style of the Core Curriculum and the even broader artistic, social, and cultural worldview of the Critical Studies curriculum and a better understanding of how these can expand and deepen their artistic possibilities.
- Students are developing awareness that art is less an end result than a process in which excellence and self-transcendence are pursed constantly.

The requirements listed in each sub-heading include the following areas of study: Brass, Guitar, Harp, Percussion, Piano/Keyboard, Strings, Winds.

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Brass (BFA)

PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MLSN 111/117-119 Major Lesson as assigned (8 classes)
- MPRF132 Brass Workshop (6 classes)
- MBLE120 Brass Ensemble (8 classes)
- MFOR100 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)
- MFOR102 Performance Forum (each Spring Semester, 4 classes)
- MHST205 & MHST206 Western Music History I & II (2 classes, as part of CORE CURRICULUM)
- MPCD401or MPCD402 Toward Creativity: Pedagogy I or Toward Creativity: Pedagogy II (1 class)
- MCMP110 Introduction to Composition (1 class)

Chamber/Conducted Ensembles as assigned (each semester):

- MBLE105 Chamber Orchestra
- MBLE106 Chamber Music
- MBLE300 New Century Players Ensemble
- MBLE123 Woodwind Ensemble (for hornists)

Electives (to fulfill 120-unit degree requirement)
Additional requirements:

- Mid-Residence Recital
- Jury Exam prior to Graduation Recital
- Graduation Recital

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Guitar (BFA)

PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MLSN 123/136 Major Lesson as assigned (8 classes)
- MPRF120 Guitar Workshop (8 classes)
- Three classes chosen from:
  - MAIC316 Blues Before 1960
  - MAIC314 The Music of Flamenco
  - MPRF245 Studio Projects for Guitar
  - MTHY270 Arranging for Guitar
  - MTHY273 Lute Tablature Transcription
  - MTHY274 Fretboard Theory
  - MTHY275 Figured Bass for Guitar & Lute
  - MTHY276 Analysis of Guitar Repertoire
- MBLExxx Coached Small Ensemble (each semester) chosen from
  - MBLE106 Chamber Music
  - MBLE117 Jazz Student Ensemble
  - MBLE118 Jazz Faculty Ensemble
  - MBLE327 Multi-Focus Ensemble
- MFOR102/104/106/107/305 Forums as assigned (2 classes, recommended in BFA1)
- MPCD401 or MPCD402 Toward Creativity: Pedagogy I or Toward Creativity: Pedagogy II (1 class)
- MCMP110 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

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Harp (BFA)

PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MLSN 112 Major Lesson as assigned (8 classes)
- MPRF123 Harp Studio Class (8 classes)
- MFOR100 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)
- MFOR102 Performance Forum (each Spring Semester, 4 classes)
- MHST205 & MHST206 Western Music History I & II (2 classes, as part of CORE CURRICULUM)
- MPCD401 or MPCD402 Toward Creativity: Pedagogy I or Toward Creativity: Pedagogy II (1 class)
- MCMP110 Introduction to Composition (1 class)
- Chamber/Conducted Ensembles as assigned: (each semester)
  - MBLE105 Chamber Orchestra
  - MBLE106 Chamber Music
  - MBLE300 New Century Players Ensemble
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital
  - Graduation Recital

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Percussion (BFA)

PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MLSN 115 Major Lesson as assigned (8 classes)
- MLSN0xx Non-Major Lesson electives (4 classes) — Jazz, World or Orchestral Repertoire
- MFOR100 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)
- MBLE122 Percussion Ensemble (8 classes)
- MPRF129 Percussion Workshop (8 classes)
- MFOR102/104/107/305/106 Forums (4 classes)
- MBLE105 Chamber Orchestra (2 classes)
- World Music Ensembles (2 classes) — in addition to CORE CURRICULUM
- MPCD401 or MPCD402 Toward Creativity: Pedagogy I or Toward Creativity: Pedagogy II (1 class)
- MCMP110 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

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Piano/Keyboard (BFA)

PROGRAM REQUIREMENTS

Complete CORE CURRICULUM (except MLSN003 Class Piano), plus:

- MLSN 116/113 Major Lesson as assigned (8 classes)
- MFOR100 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)
- MFOR102 Performance Forum (each Spring Semester, 2 classes)
- MPRF119 Piano Workshop (each semester, 8 classes)
- MPCD199 Undergraduate Independent Project: Pedagogy (2 classes)
- MCMP110 Introduction to Composition (1 class)
- MHST205 & MHST206 Western Music History I & II (2 classes, as part of CORE CURRICULUM)
- Chamber/Conducted Ensembles as assigned (each semester):
    - MBLE105 Chamber Orchestra
    - MBLE106 Chamber Music
    - MBLE107 Baroque Chamber Music & Arias
    - MBLE300 New Century Players Ensemble
- 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

Note: The Core Curriculum MLSN003 Class Piano requirement is waived for Piano/Keyboard majors.

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Strings (BFA)

PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MLSN106/109/120/121 Major Lesson as assigned (8 classes)
- MPRF128 String Workshop (8 classes)
- MFOR100 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)
- MFOR102 Performance Forum (in Spring Semesters, 4 classes)
- MHST205 & MHST206 Western Music History I & II (2 classes, as part of CORE CURRICULUM)
- MPCD401 or MPCD402 Toward Creativity: Pedagogy I or Toward Creativity: Pedagogy II (1 class)
- MCMP110 Introduction to Composition (1 class)
- Chamber/Conducted Ensembles as assigned (each semester):
    - MBLE105 Chamber Orchestra
    - MBLE106 Chamber Music
    - MBLE300 New Century Players Ensemble
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
    - Mid-Residence Recital

- Jury Exam prior to Graduation Recital
- Graduation Recital

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Winds (BFA)

PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MLSN104/105/107/110/114 Major Lesson as assigned (8 classes)
- MPRF122 /124/130/131 Studio Class appropriate to major (8 classes)
- MPRF133 Woodwind Workshop (4 classes)
- MFOR100 Musician's Toolkit (first Fall Semester in residence, including transfer students, 1 class)
- MFOR102 Performance Forum (each Spring Semester, 4 classes)
- MHST205 & MHST206 Western Music History I & II (2 classes, as part of CORE CURRICULUM)
- MPCD401 or MPCD402 Toward Creativity: Pedagogy I or Toward Creativity: Pedagogy II (1 class)
- MCMP110 Introduction to Composition (1 class)
- Chamber/Conducted Ensembles as assigned (each semester):
  - MBLE105 Chamber Orchestra
  - MBLE106 Chamber Music
  - MBLE300 New Century Players Ensemble
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
  - Mid-Residence Recital
  - Jury Exam prior to Graduation Recital
  - Graduation Recital

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III. Jazz (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 and Jazz Performance.

The following *subset* of the CORE CURRICULUM:

- MTHY101, MTHY102& MTHY203 Tonal Skills A-C (3 classes)
- MTHY104 & MTHY105 Musicianship Skills-Rhythm A & B (2 classes)
- MTHY111 & MTHY112 Tonal Theory A & B (2 classes)
- MTHY210 Post-Tonal Theory (1 class)
- Any ONE of the following FOUR Theory Options:
    - MTHY217 Form
    - MTHY214 Counterpoint
    - MTHY215 Song Writing & Analysis
    - MTHY312 Analysis of Musical Forms
- Any ONE of the following SIX History and Cultures Options:
    - MAIC101 World Music Survey
    - MAIC100 Survey of 20th & 21st C. Music
    - MHST205 Western Music History I
    - MHST206 Western Music History II
    - MHST300-309 Music Cultures
- MTEC100 Intro to Concert Production (1 class, taken in BFA-2)
- MBLE/MPRFxxx. . . World Music Ensemble elective (2 classes) (see complete CORE CURRICULUM listing for options)

plus the following MAJOR AREA courses:

- MLSN 131-139 Major Lesson as assigned (8 classes)
- MTHY108 Transcription Skills (1 class)
- MPRF101/102 Undergraduate Jazz Improvisation (1 class)
- MPRF203 Harmonic Improvisation (1 class)
- MCMP310 Jazz Composition (1 class)
- MCMP314 Jazz Arranging (1 class)

- MAIC240 Jazz History (1 class)
- MHST350 Stylists & Innovators 1961-Now (1 class)
- MFOR107 Jazz Forum (4 classes)
- MTHY240 Jazz Keyboard Theory (2 classes)
- MBLE117 Jazz Student Ensemble (8 classes)
- MBLE118 Jazz Faculty Ensemble (8 classes)
- MBLE201 Beginning African Ensemble (1 class)
- Electives (to fulfill 120-unit degree requirement)
- Additional Requirements:
    - Graduation Recital

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IV. Musical Arts (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:

- MTHY/MCMPxxx . . . Theory or Composition electives (2 classes)
- MHSTxxx . . . Music History and Literature electives (2 classes)
- MBLExxx . . . Ensemble electives (3 classes)
- MFOR104 Forum for Musical Arts (4 classes)
- MPCD401 or MPCD402 Toward Creativity: Pedagogy I or Toward Creativity: Pedagogy II (1 class)
- Music electives (5 classes)
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
    - Portfolio Review annual): 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.

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V. Music Technology: Interaction, Intelligence & Design (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 artists able to work in any orchestral, ensemble or global music production, including knowing how to produce a concert, manage a stage, understand a sound board and run stage monitor and main audience sound;
- 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:

- MTHY101 & MTHY102 Tonal Skills A&B (2 classes)
- MTHY104 Musicianship Skills: Rhythm A (1 class)
- MTHY111 Tonal Theory A (1 class)
- MTHY210 Post-Tonal Theory (1 class)
- MAIC100 Survey of 20th & 21st C. Music History & Literature (1 class)
- MAIC101 World Music Survey
- Any ONE of the following FIVE History and Cultures Options:
    - MHST205 Western Music History I
    - MHST206 Western Music History II
    - MAIC240 Jazz History
    - MHST302 Popular Music: A Social and Analytical History
    - MHST300-309 Music Cultures
    - MHST350 Stylists & Innovators 1961-Now
- MLSN003 (1 class) Class Piano (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
- Two electives taken in the Schools of Art, Dance, Film/Video, and/or Theater. These may be courses also taken to fulfill Critical Studies Arts in Context requirements.

plus the following MAJOR AREA courses:

- MFOR106 Creative Technology Forum each semester offered)
- MTEC101 & MTEC102 Concert Production I & II Tech (2 classes, consecutively beginning Fall of BFA-1)
- MTEC150 Sound Synthesis (1 class)

- MTEC155 Advanced Sound Synthesis (1 class)
- MTEC270 Composing with Technology (1 class)
- MTEC308 Advanced Production Techniques (1 class)
- MTEC330 & MTEC331 Interface Design I & II (2 classes)
- MTHY310 Acoustics for Musicians (1 class)
- MTEC415 Visual Programming
- As Part of Critical Studies:
    - ICOM202 Introduction to Programming II
- Music Technology electives, chosen from (2 classes):
    - MTEC210 Laptop Audio Production
    - MTEC312 Mobile Music Computing
    - MTEC340 Programming for Raspberry Pi
    - MTEC360 Audio Signal Processing
    - MTEC380 Advanced Web Development
    - MTEC480 MIR & Machine Learning for Art
    - MTEC450 Robotic Design for Music
    - MTEC199 Undergraduate Independent Project: Music Technology
- Digital Performance Ensemble electives, chosen from (2 classes):
    - IIMC350 SoundGameSpace
    - MBLE415 Networked Music nsemble
    - MBLE310/426 Improvisation Ensemble
    - MBLE450 Sonic Boom
    - MCMP415 Choreographers & Composers
    - MTEC440 Machine Orchestra
    - MBLE325 Creative Electronic Ensemble
    - MTEC418 Data Driven Art & Visuals
    - MTEC419 Experience Design & Technology
    - MTEC420 Grids, Beats, and Groups
    - MTEC430 21st-Century Raga & Tala
    - MTEC431 Digitizing World Music
    - MTEC441 Composition for Robots
- MTEC490 Music Technology BFA Project (2 classes)

plus the following SUPPORT courses:

- MAIC425 Survey of Sound Art
- Composition elective, chosen from (1 class):
    - MCMP110 Introduction to Composition
    - MCMP320 Electroacoustic Composition
    - MCMP321 Live Electronic Music-Making
    - MCMP417 Media Strategies Rules and Space
    - MCMP418 Media Theory The Interactee
    - MPRF330 Trigger: Electronic Percussion
- Electives (to fulfill 120-unit degree requirement)

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VI. Performer-Composer (from point of entry at BFA-3 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:

- MLSN101/MLSN1xx Major Lesson(s) as assigned (4 classes)
- MCMP120 Instrumental Composition I class)
- MCMP121 Instrumental Composition II (1 class)
- 2 classes chosen from:
  - MBLE325 Creative Electronic Ensemble
  - MBLE415 Networked Music Ensemble
  - MBLE450 Sonic Boom Ensemble
  - MBLE460 Golia Large Ensemble
  - MCMP325/326 Experimental Music Workshop I & II
- MTHY310 Acoustics for Musicians (1 class)
- ICOM111 Intro to Sound Production
- MFOR305 Performer-Composer Forum (2 classes)
- MPRF307 The Grammar of Conducting (1 class)
- MPR x Project 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 from (4 classes):
  - MBLE106 Chamber Music
  - MBLE107 Baroque Chamber Music & Arias
  - MBLE117 Jazz Student Ensemble

    - MBLE118 Jazz Faculty Ensemble
    - MBLE310 Improvisation Ensemble
    - MBLE311 Advanced Improvisation Ensemble
    - MBLE325 Creative Electronic Ensemble
    - MBLE327 Multi-Focus Ensemble
    - MBLE450 Sonic Boom Ensemble
    - MBLE460 Golia Large Ensemble
    - MCMP325 & 326 Experimental Music Workshop I & II
    - MCMP330-339 Writing for…
    - MHST401 Aesthetics of Free Improv
    - MHST470 Frontiers of Instrumentation
    - MPRF101 Jazz Improvisation (Group)
    - MPRF102 Jazz Improvisation -on-)
    - MPRF126 Experimental Voice Workshop
    - MTEC420 Grids, Beats & Groups
    - MPRF452 Contemporary Vocal Techniques
    - MTHY277 Baroque Accompaniment

- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
    - Jury Exam prior to Graduation Recital
    - Graduation Recital (must include original compositions)
    - Portfolio Review portfolio approval is required before graduation)

Undergraduate Performer-Composer students can earn one or more optional Concentrations in specialized areas of composition. These Concentrations and associated requirements are listed with the BFA Composition Program requirements above.

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VII. VoiceArts (BFA)

Learning Goals

By graduation, students should be able to demonstrate skills, technique, creativity and contextualization abilities that allow them to create and express their art through and with the voice. Specifically, each student should demonstrate:

- a distinctive, expressive, open-minded and creative artistic persona that is skilled in making and performing art through the mechanism of the vocal instrument;
- vocal technique that is healthy and controlled, and able to handle the physical and musical demands required by the student's primary direction; a voice produced with energetic freedom and adaptable to diverse musical and artistic situations;
- an exploratory mindset that is able to determine what skills, tools and knowledge are required to produce the work in which s/he is interested, as well as the discipline necessary to acquire these abilities;
- musicality that arises from attention to detail, and intent informed by a growing understanding of history, theory, style and performance practice, as well as their intersections; the ability to communicate (verbally and in written form) the practical applications of this knowledge;
- a well-developed ear for vocal sounds and a thorough knowledge of phonetics and how certain sounds are formed physically and acoustically; utility with the International Phonetic Alphabet (IPA), its sounds and symbols, and the ability

to apply this tool to render accurate pronunciations of any language or non-language sound while singing; an understanding of grammar, syntax and semantics; an ability to use relevant sources to produce word-for-word translations of song texts;
- physical performance skills appropriate for particular musical styles and genres, including confident movement and body language, facial expression, and fully inhabited character (if appropriate);
- an understanding of and dedication 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 and artistic identity (including résumés, CVs, biographical materials, website and social media presence, promotional recordings, etc.);
- an increasing ability to teach him/herself, through attention to sound, observation and physical sensation; a commitment to life-long learning and self-growth.

Program Requirements

Complete CORE CURRICULUM (except the Core Vocal Elective), plus:

- MLSN122 Voice Lessons, as assigned (8 classes)
- MPRF115 & MPRF116 VoiceArts Foundation I & II (2 classes)
- MPRF110 & MPRF310 Vocal Coaching and Advanced Vocal Coaching 2 classes)
- MFOR103 Voice Forum (4 classes)
- MAIC410 Physiology of the Voice or MPCD420 Teaching the Voice (1 class)
- MPRF454 Sounding the Voice (1 class)
- MBLExxx Vocal Ensembles and/or Vocal Projects, chosen from (8 classes)
    - MBLE106 Chamber Music
    - MBLE107 Baroque Chamber Music
    - MBLE224 Kecak Ensemble
    - MBLE300 New Century Players Ensemble
    - MBLE301 Chamber Singers
    - MBLE302 Contemporary Vocal Ensemble
    - MBLE310 Improvisation Ensemble
    - MBLE311 Advanced Improv Ensemble
    - MBLE325 Creative Electronic Ensemble
    - MBLE450 Sonic Boom Ensemble
    - MBLE499 Independent Study: ensemble
    - MCMP416 Concert Theater
    - MCMP450 HyperOpera
    - MPRF402 Opera Theater
    - MTHY130 Bach Chorale Singing

- Keyboard Requirement , as approved by mentor, chosen from (2 classes)
    - MLSN016 Piano: Non-Major Lessons (audition required)
    - MTHY131 Bach Keyboard Pieces
    - MTHY240 Jazz Keyboard Theory
- 16 units of coursework chosen in consultation with the mentor from the following areas of concentration
    1. Techniques (1 class minimum)
        - MCMP110 Introduction to Composition
        - MCMP336 Writing for Voice
        - MLSN565/665 Javanese Voice
        - MLSN573/673 North Indian Voice
        - MPCD420 Teaching the Voice
        - MPRF101 Jazz Improvisation

- MPRF102 Jazz Improvisation
- MPRF126 Experimental Voice Workshop
- MPRF201 Systemic Improvisation
- MPRF202 Spirituality of Impovisation
- MPRF221 Aza African Song
- MPRF452 Contemporary Vocal Techniques
- MSCM410 Physiology of the Voice
- MTHY120 Beginning Svar Graam (vocal)
- MTHY130 Bach Chorale Singing
- MTHY305 Advanced Sight-Singing
- MTHY322 Advanced Svar Graam (vocal)
- other techniques course as approved by mentor

2. Language and Text (2 classes minimum)
    - CCRW212 Intro to Creative Writing
    - CCRW214 Adventures in Form and Chaos (poetry writing)
    - CCRW336 Eco Writing
    - CCRW222 Creative Writing Workshop
    - CCRW211 Hip Hop Poetics Workshop
    - CCRW350 Sent Us of the Air: Poetry Writing class
    - CCRW345 Fabulous Writing
    - CMWP444 Hybrid Writing
    - CHMN131 Wet Black Ink
    - CHCM135 Contemporary Literature
    - CHMN335 Queer Books
    - CHMN336 Pornography and Sex Writing
    - MCSE101 Italian
    - MCSE102 French
    - MCSE103 German
    - MPRF212 English Diction and Repertoire
    - MPRF213 Italian and Spanish Diction
    - MPRF214 French Diction
    - MPRF215 German Diction
    - MPRF453 What Kind of Text is That?
    - TAIC300 Survey of World Theater—Text
    - other language and text course as approved by mentor
3. Contextualization (1 class minimum)
    - MHSTxxx any MHST (music history) course
    - MPRF451 Singing the Books
    - MPRF455 Dada Divas
    - MPRF456 Readings in VoiceArts
    - TAIC305 Survey of World Theater—Performance Tactics
    - TAIC310 Survey of World Theater—Arts Activism
    - other contextualization course as approved by mentor
4. Technology courses (1 class minimum)
    - ICOM101 Media & Web Development
    - ICOM111 Intro to Sound Production
    - MTEC365 Digital Recording Studio
    - MTEC380 Advanced Web Development
    - other technology course as approved by mentor
5. Performance and Interpretation (1 class minimum)
    - MBLExxx any MBLE (music ensemble) course

        - MCMP325 Experimental Music Workshop I
        - MCMP326 Experimental Music Workshop II
        - MCMP450 HyperOpera
        - MCMP416 Concert Theater
        - MPRF211 Bodies and Voice
        - MPRF221 Aza African Song
        - MPRF310 Advanced Vocal Coaching (beyond that which is required)
        - MPFR402 Opera Theater
        - MPRF451 Singing the Books
        - MPRF452 Contemporary Vocal Techniques
        - MPRF453 What Kind of Text is That?
        - MPRF455 Dada Divas
        - other performance or interpretation course as approved by mentor
    6. Multidisciplinary (1 class minimum)
        - DCHR001 Institute Dance Composition
        - DCHR101 Institute Dance Composition
        - DTCH001 Institute Dance Technique
        - DTCH002 Institute Dance
        - TAIC305 Survey of World Theater—Performance Tactics
        - TAIC310 Survey of World Theater—Arts Activism
        - TGEN310 Institute Acting Techniques I
        - TGEN315 Institute Acting Techniques II
        - TGEN320 Institute Directing I
        - TGEN325 Institute Directing II
        - TGEN360 Improvisation
        - other multidisciplinary course as approved by mentor
    7. Career Preparation and/or Professionalism (1 class minimum)
        - ICSE450 Arts Pedagogy
        - ICSE455 Special Topics in Arts Pedagogy
        - IIDS410 The Artist's Perspective
        - IIDS420 Child and Adolescent Cognitive and Social Development
        - IIDS430 Creative Curriculum Design/Development and the Language of Standards
        - MINTxxx Internship in music
        - MPCD350 Career Design for Musicians
        - MPCD420 Teaching the Voice
        - TGEN455 The Business of Art: Entrepreneurial Training for Artists
        - other career preparation course as approved by mentor
- Additional Requirements:
    - VoiceArts Faculty Review (each semester)
    - BFA2-2 Mid-Residence Jury
    - Mid-Residence Recital/Performance Project
    - Jury Exam prior to Graduation Recital/Performance Project
    - Graduation Recital/Performance Project
    - Graduation Protfolio/Website

Courses selected to fulfill VoiceArts Program requirements MAY be considered for credit in more than one area (e.g. for VoiceArts and Critical Studies, for VoiceArts and Digital Arts Minor, etc.)

The Core Curriculum Vocal Elective is waived for VoiceArts majors.

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VIII. World Music Performance (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:

- MTHY101/102/203 Tonal Skills A – C (3 classes)
- MTHY104/105 Rhythm Skills A & B (2 classes)
- MTHY111/112 Tonal Theory A & B
- MTHY210 Post-Tonal Theory
- MAIC101 World Music Survey
- MAIC100 Survey of 20th & 21st C. Music
- MHST/MTHY 200+ Upper-Level Music History, Theory or Analysis Elective (1 class)
- MTEC100 Intro to Concert Production(1 class, taken in BFA-2)
- MLSN003 Class Piano (or alternative keyboard course as approved by instructor)
- MBLExxx . . . Vocal elective (1 class) – see listing under COR CURRICU UM for options
- Two electives taken in the Schools of Art, Dance, Film/Video, and/or Theater. These may be courses also taken to fulfill Critical Studies Arts in Context.

plus the following MAJOR AREA courses:

- MLSN140-178 Major Lesson as assigned (8 classes)
- MHST300-309 Music Cultures (3 classes)
- MTHY120 Beginning Svar Graam (Vocal) (1 class)
- MTHY. . . World Music Theory Electives chosen from classes):
    - MTHY222 North Indian Theory
    - MTHY228 Persian Music Theory
    - MT 22 African Music Theory
    - MTHY224 Java/Bali: Music-Dance-Theory
    - MTHY425 Tala Systems
- MTHY108 Transcription Skills (or other transcription class as approved by mentor)
- ONE African Music Ensemble chosen from
    - MBLE201 Beginning African Ensemble

    - MBLE205 Azoli Highlife Ensemble
    - MBLE206 Aza Talking Drum Ensemble
    - MBLE211 Advanced African Ensemble
    - MPRF221 African Song
    - MBLE250 Beginning African Dance
    - MBLE251 Advanced African Dance
- ONE Balinese/Javanese Ensemble chosen from
    - MBLE210 Beginning Javanese Gamelan
    - MBLE211 Advanced Javanese Gamelan
    - MBLE220 Beginning Balinese Gamelan
    - MBLE221 Advanced Balinese Gamelan
    - MBLE222 Gender Wayang Ensemble
    - MBLE223 Balinese Flute Ensemble
    - MBLE224 Kecak Ensemble
    - MBLE252 Balinese Dance
    - MBLE254 Javanese Dance (Women)
    - MBLE256 Javanese Dance (Men)
- ONE North Indian Ensemble chosen from
    - MBLE230 Beginning North Indian Ensemble
    - MBLE430 Advanced North Indian Ensemble
    - MBLE104 Tabla Ensemble
    - MTHY120 Beginning Svar Graam (Vocal)
    - MTHY322 Advanced Svar Graam (Vocal)
- ONE other World Music Ensemble chosen from
    - MBLE103 World Percussion Ensemble
    - MPRF223 Beginning Shakuhachi Workshop
    - MPRF328 Latin Percussion
    - MBLE240 Persian Ensemble
    - other world music ensemble as approved
- MBLE xxx additional World Music Ensembles (8 classes)
- MBLExxx Ensemble electives outside of World Music Program (4 classes) chosen from
    - MBLE117 Jazz Student Ensemble
    - MBLE118 Jazz Faculty Ensemble
    - MBLE301 Chamber Singers
    - MBLE302 Contemporary Vocal Ensemble
    - MBLE310 Improvisation Ensemble
    - MBLE311 Advanced Improv Ensemble
    - MBLE325 Creative Electronic Ensemble
    - MBLE327 Multi-Focus Ensemble
    - MBLE450 Sonic Boom Ensemble
    - MBLE460 Golia Large Ensemble
- Electives (to fulfill 120-unit degree requirement)
- Additional requirements:
    - Graduation Recital

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Master of Fine Arts and Advanced Certificate of Fine Arts Program Requirements

Two years of intensive study are required for the Master of Fine Arts and Advanced Certificate of Fine Arts. Some individualized programs may require 3 years.

I. Composition (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

- MLSN601 Composition Lesson (major) as assigned (4 classes)
- MFOR501 Graduate Composers' Forum (4 classes)
- Composition courses with the prefix MCMP totaling at least 6 units
- Courses in music technology, theory, history, pedagogy, performance or world music (non-MCMP music courses, at least 10 units)
- Courses outside the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional Requirements:
    - Portfolio Review (portfolio approval by faculty is required before graduation)

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Specialization in Experimental Sound Practices (MFA)

LEARNING GOALS

Please see Composition Program for Learning Goals for this program

PROGRAM REQUIREMENTS

- MLSN601 Composition Lesson (major) as assigned (4 classes)
- MFOR508 ESP Forum (4 classes)
- Three classes chosen from:
    - MBLE615 Networked Music Ensemble
    - MCMP604 Field Recording Workshop
    - MCMP605 Electroacoustic Seminar
    - MCMP Readers' Chorus
    - MCMP Media Theory: The Interactee
    - MCMP619 Low Tech Prototyping
    - MCMP665 Composition with Graphical Programming Environments
    - MTHY611 Electroacoustic Music Analysis
- Courses in music technology, theory, history, pedagogy or performance (non-MCMP music courses, at least 10 units)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional Requirements:
    - ESP Night Concert Performance (3 works total on 3 separate concerts, each pre-approved by mentor)
    - WaveCave Installation (1 Installation, pre-approved by mentor)
    - Portfolio Review (portfolio approval is required before graduation)

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II. InstrumentalArts (MFA)

Learning Goals

The InstrumentalArts Program recognizes that our students come to us with a wide range of musical backgrounds, experiences, and goals. The program asks each student to articulate his/her goals and intentions to her/his mentor each semester. Stated goals and intentions are noted and become a part of the student's individualized learning objectives. At the end of each year, student and mentor meet to discuss how the student is moving toward his/her goals, whether goals have changed, and what might be next. A detailed assessment report, and mentor report, as well as a copy of the student's stated goals become a part of the student's record.

- Students are on their way to defining their place in the musical spectrum. They are learning about the musical communities they wish to join and are beginning to find their place within them. Ensemble playing, ranging from conducted ensembles and chamber music, to jazz, rock, improvisation, world music and /or interdisciplinary projects lead to a heightened awareness of community and collaborative learning situations.
- Students are acquiring a foundation of technique, interpretive artistry, improvisation, sight-reading, composition, ensemble playing, stage presence, practice discipline, communication skills, self-motivation, professional deportment and demeanor, and are learning to develop these skills in a comprehensive manner that is appropriate to their unique individual needs and artistic aspirations.
- Students are developing an awareness of their physical body as they explore optimal ways of holding and playing their instrument. They are developing a keen kinesthetic awareness of their physical relationship to their instrument and how that relationship is reflected in their playing.

- Students are developing an understanding of performance practices (articulation, sound ideals, rhythmic nuances, and so on) that characterize different styles, ranging from world music offerings, to diverse jazz performance trends, to various popular music styles, to Western music periods.
- Students are exploring a wide range of intonation systems, ranging from exploring septimal commas to the sets of tuning scenarios available in common practice tonal music and in contemporary musical practice.
- Students are becoming aware of contemporary performance practice, extended techniques and advance skills on their instrument.
- Students are becoming fluent with technology: audio and video recording technologies, website development, the most recent communication applications, and how these technologies will support their career development.
- Students are developing awareness that art is less an end result than a process in which excellence and self-transcendence are pursed constantly.

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Brass (MFA)

PROGRAM REQUIREMENTS

- MLSN611/617-619 Major Lesson as assigned (4 classes)
- MPRF532 Brass Workshop (2 classes)
- MBLE620 Brass Ensemble (4 classes)
- MHST500+ . . . Advanced Music History and Literature 2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- Chamber/Conducted Ensembles as assigned (each semester):
    - MBLE605 Chamber Orchestra
    - MBLE606 Chamber Music Ensemble
    - MBLE500 New Century Players Ensemble
- Studies in Extended Techniques, Improvisation, and/or Interpretation: two classes chosen from
    - MBLE500 New Century Players
    - MBLE607 Baroque Chamber Music & Arias
    - MBLE610 Improvisation Ensemble
    - MBLE611 Advanced Improvisation Ensemble
    - MBLE617 Jazz Student Ensemble
    - MBLE618 Jazz Faculty Ensemble
    - MBLE625 Creative Electronic Ensemble
    - MBLE627 Multi-Focus Ensemble
    - MBLE650 Sonic Boom Ensemble
    - MBLE660 Golia Large Ensemble
    - MHST670 Frontiers of Instrumentation
    - MHST601 Aesthetics of Free Improv
    - MPRF512 Jazz Improvisation (1-on-1)
    - MPRF609 Topics in Historically Informed Performance
    - MTHY577 Baroque Accompaniment
- MFOR502 Performance Forum (in Spring Semesters, 2 classes)
- MPCD650 Career Design for Musicians (1 class)
- MPCD599 Independent Pedagogy Project (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

- Graduation Recital

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Guitar (MFA)

PROGRAM REQUIREMENTS

- MLSN623/636 Major Lesson as assigned (4 classes)
- MPRF520 Guitar Workshop (4 classes)
- MHST500+ Advanced Music History and Literature 2 classes)
- MTHY/MCMP600+ Advanced Theory/Analysis or Composition (2 classes)
- MBLExxx Coached Small Ensemble (4 classes) chosen from
  - MBLE106 Chamber Music
  - MBLE117 Jazz Student Ensemble
  - MBLE118 Jazz Faculty Ensemble
  - MBLE327 Multi-Focus Ensemble
- MPCD650 Career Design for Musicians (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
  - Graduation Recital

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Harp (MFA)

PROGRAM REQUIREMENTS

- MLSN612 Major Lesson as assigned (4 classes)
- MPRF523 Harp Studio Class (4 classes)
- MHST Advanced Music History and Literature 2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- Studies in Extended Techniques, Improvisation, and/or Interpretation: two classes chosen from
  - MBLE500 New Century Players
  - MBLE607 Baroque Chamber Music & Arias
  - MBLE610 Improvisation Ensemble
  - MBLE611 Advanced Improvisation Ensemble
  - MBLE617 Jazz Student Ensemble
  - MBLE618 Jazz Faculty Ensemble
  - MBLE625 Creative Electronic Ensemble
  - MBLE627 Multi-Focus Ensemble
  - MBLE650 Sonic Boom Ensemble
  - MBLE660 Golia Large Ensemble
  - MHST670 Frontiers of Instrumentation
  - MHST601 Aesthetics of Free Improv
  - MPRF512 Jazz Improvisation -on-)
  - MPRF609 Topics in Historically Informed Performance
  - MTHY577 Baroque Accompaniment

- Chamber/Conducted Ensembles as assigned (each semester):
  - MBLE605 Chamber Orchestra
  - MBLE606 Chamber Music Ensemble
  - MBLE500 New Century Players Ensemble
- MFOR502 Performance Forum (2 classes) (each Spring Semester)
- MPCD650 Career Design for Musicians (1 class)
- MPCD599 Graduate Independent Project: Pedagogy (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
  - Graduation Recital

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Percussion (MFA)

PROGRAM REQUIREMENTS

- MLSN615 Graduate Major Lesson as assigned (4 classes)
- MPRF529 Percussion Workshop (4 classes)
- MBLE622 Percussion Ensemble (4 classes)
- MHST Advanced Music History and Literature 2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- MBLE Ensembles as assigned (each semester)
- MFOR502/503/505/507 Forums (2 classes)
- MPCD650 Career Design for Musicians (1 class)
- Studies in Extended Techniques, Improvisation and/or Interpretation: two classes chosen from
  - MBLE500 New Century Players
  - MBLE610 Improvisation Ensemble
  - MBLE611 Advanced Improvisation Ensemble
  - MBLE617 Jazz Student Ensemble
  - MBLE618 Jazz Faculty Ensemble
  - MBLE625 Creative Electronic Ensemble
  - MBLE627 Multi-Focus Ensemble
  - MBLE650 Sonic Boom Ensemble
  - MBLE660 Golia Large Ensemble
  - MHST670 Frontiers of Instrumentation
  - MHST601 Aesthetics of Free Improv
  - MPRF512 Jazz Improvisation (1-on-1)
- MPCD599 Independent Pedagogy Project (1 Class)
- MBLExxx World Music Ensemble elective classes, see listing under B A Core Curriculum above)
- 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
  - Graduation Recital

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Piano/Keyboard (MFA)

PROGRAM REQUIREMENTS

- MLSN613/616 Major Lesson as assigned (4 classes)
- MPRF519 Piano Workshop (each semester, classes)
- MHST Advanced Music History and Literature (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- MFOR502 Performance Forum (2 classes) (each Spring Semester)
- Chamber/Conducted Ensembles or Accompanying Project (each semester):
  - MBLE605 Chamber Orchestra
  - MBLE606 Chamber Music Ensemble
  - MBLE500 New Century Players Ensemble
  - MBLE599 Independent Study
- MPCD599 Graduate Independent Project: Pedagogy (1 class)
- MPCD650 Career Design for Musicians (1 class)
- Movement class: 2 classes chosen from
  - DTCH501/503 Institute Dance
  - MB 2 Balinese ance
  - MBLE554/556 Javanese Dance
  - MPRF605 Yoga for Musicians
  - TACT514 Movement – Yoga
  - TGEN570/571 Intro to Tai Chi
- Keyboard Studies Electives (2 classes)
  - MBLE610 Improvisation Ensemble
  - MBLE611 Advanced Improv Ensemble
  - MBLE617 Jazz Student Ensemble
  - MBLE618 Jazz Faculty Ensemble
  - MLSN513/613 Harpsichord Lesson
  - MSLN533/633 Jazz Piano Lesson
  - MTHY540 Jazz Keyboard Theory
  - MTHY577 Baroque Accompaniment
  - other keyboard studies elective as approved by mentor
- 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
  - Graduation Recital

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Collaborative Keyboard Specialization (MFA)

PROGRAM REQUIREMENTS

- MLSN 616 Major Lesson as assigned (4 classes)
- MPRF604 Special Studies in Collaborative Performance (1 class)
- MPRF510 Graduate Vocal Repertoire Coaching (minimum 2 classes)
- MHST545 Topics in Vocal Literature

- MLNG601-603 Foreign Language Diction for Singers (minimum 2 classes)
- MPRF599 Independent Study
- MHST/MTHY 600+ advanced Music History/Literature or Theory (3 classes)
- Ensembles as assigned (each semester):
    - MBLE605 Chamber Orchestra
    - MBLE606 Graduate Chamber Music
    - MBLE500 New Century Players Ensemble
    - MBLE607 Baroque Chamber Music & Arias
    - MPRF502 Opera Theater
- MFOR502 or MFOR503 Performance Forum or Voice Forum (2 classes minimum)
- MPCD650 Career Design for Musicians (1 class)
- MPCD599 Graduate Independent Project: Pedagogy
- Movement class: 2 classes chosen from
    - DTCH501/503 Institute Dance
    - MBLE552 Balinese Dance
    - MBLE554/556 Javanese Dance
    - MPRF605 Yoga for Musicians
    - TACT514 Movement – Yoga
    - TGEN570/571 Intro to Tai Chi
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
    - Mid-Residence Recital
    - ury xam prior to Graduation Recital
    - Graduation Recital

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Strings (MFA)

PROGRAM REQUIREMENTS

- MLSN 606 /609/620/621 Major Lesson as assigned (4 classes)
- MPRF528 String Workshop (4 classes)
- MHST500+ Advanced Music History and Literature 2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- Studies in Extended Techniques, Improvisation and/or Interpretation: two classes chosen from
    - MBLE500 New Century Players
    - MBLE607 Baroque Chamber Music & Arias
    - MBLE610 Improvisation Ensemble
    - MBLE611 Advanced Improvisation Ensemble
    - MBLE617 Jazz Student Ensemble
    - MBLE618 Jazz Faculty Ensemble
    - MBLE625 Creative Electronic Ensemble
    - MBLE627 Multi-Focus Ensemble
    - MBLE650 Sonic Boom Ensemble
    - MBLE660 Golia Large Ensemble
    - MHST670 Frontiers of Instrumentation
    - MHST601 Aesthetics of Free Improv
    - MPRF512 Jazz Improvisation (1-on-1)
    - MPRF609 Topics in Historically Informed Performance

    - MTHY577 Baroque Accompaniment
- Chamber/Conducted Ensembles as assigned (each semester):
    - MBLE605 Chamber Orchestra
    - MBLE500 New Century Players Ensemble
- MFOR502 Performance Forum (2 classes) (each Spring Semester)
- MPCD650 Career Design for Musicians (1 class)
- MPCD599 or ICSE650 Graduate Independent Project: Pedagogy or Arts Pedagogy (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
    - Graduation Recital

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Winds (MFA)

PROGRAM REQUIREMENTS

- MLSN 604 /605/607/610/614 Major Lesson as assigned (4 classes)
- MBLE623 Woodwind Workshop (2 classes)
- MPR 22 2 Studio Class as appropriate to major (4 classes)
- MHST500+ Advanced Music History and Literature 2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- Studies in Extended Techniques, Improvisation and/or Interpretation: two classes chosen from
    - MBLE500 New Century Players
    - MBLE607 Baroque Chamber Music & Arias
    - MBLE610 Improvisation Ensemble
    - MBLE611 Advanced Improvisation Ensemble
    - MBLE617 Jazz Student Ensemble
    - MBLE618 Jazz Faculty Ensemble
    - MBLE625 Creative Electronic Ensemble
    - MBLE627 Multi-Focus Ensemble
    - MBLE650 Sonic Boom Ensemble
    - MBLE660 Golia Large Ensemble
    - MHST670 Frontiers of Instrumentation
    - MHST601 Aesthetics of Free Improv
    - MPRF512 Jazz Improvisation (1-on-1)
    - MPRF609 Topics in Historically Informed Performance
    - MTHY577 Baroque Accompaniment
- MPCD599 or ICSE650 Graduate Independent Project: Pedagogy or Arts Pedagogy (1 class)
- Chamber/Conducted Ensembles as assigned (each semester):
    - MBLE605 Chamber Orchestra
    - MBLE606 Graduate Chamber Music Ensemble
    - MBLE500 New Century Players Ensemble
- MFOR502 Performance Forum (in Spring Semesters, 2 classes)
- MPCD650 Career Design for Musicians (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
- Graduation Recital

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III. Jazz (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 and Jazz Performance.

- MLSN629-639 Major Lesson as assigned (4 classes)
- MCMP610 Jazz Composition (1 class)
- MCMP500+ upper-level composition elective (1 class)
- MPRF603 Harmonic Improvisation (1 class)
- MBLE618 Jazz Faculty Ensemble (4 classes)
- MBLE617 Jazz Student Ensemble (4 classes)
- MFOR507 Jazz Forum (2 classes)
- MHST550 Stylists & Innovators 1961-Now (1 class)
- MHST/MTHY500+ upper-level history, theory or analysis elective (1 class)
- MBLE501 Beginning African Music Ensemble (1 class)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
    - Mid-Residence Recital
    - Graduation Recital

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IV. 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

- MTEC600 Topics in Music Technology (each semester offered)
- MFOR506 Creative Technology Forum (each semester offered)

- MTEC613 & MTEC614 Introduction to Programming I & II (2 classes)
- MTEC621 C++ for Electronic Music I (1 class)
- MTEC630 & MTEC631 Interface Design I & II (2 classes)
- MTEC660 Audio Signal Processing (1 class)
- MTEC685 Teaching in Technology (2 classes)
- MHST525 Survey of Sound Art (1 class)
- MTEC690 Music Technology MFA Project (variable units; must enroll each semester in residence)
- 2 Music Technology electives, chosen from (2 classes):
    - MTEC580 Advanced Web Application Development
    - MTEC680 Music Information Retrieval & Machine Learning for Art
    - MTEC616 Visual Programming
    - MTEC550 Robotic Design for Music
    - MTEC612 Mobile Music Computing
    - MTEC622 C++ for Electronic Music II
    - MTEC635 Advanced Circuit Design
    - MTEC640 Programming for Raspberry Pi
    - MTEC650 Sound Synthesis
    - MTEC655 Advanced Synthesis
- 2 Digital Performance Ensemble electives, chosen from (2 classes):
    - IIMC550 SoundGameSpace
    - MBLE625 Creative Electronic Ensemble
    - MCMP615 Choreographers & Composers
    - MTEC540 Machine Orchestra
    - MTEC618 Data Driven Art & Visuals
    - MTEC619 Experience Design & Technology
    - MT C 2 rids, Beats, and Groups
    - MTEC530 21st-Century Raga & Tala
    - MTEC541 Composition for Robots
- Courses outside the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional requirements:
    - Final MFA Thesis

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V. Performer-Composer (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.

- MLSN604-678 Major Lesson(s) as assigned (4 classes)
- MCMP MT C MT Advanced courses in music composition, theory, analysis and technology classes)
- Course in composition with another m tier class) chosen from:
    - MCMP615 Choreographers & Composers
    - MCMP616 Concert Theater
    - MCMP642 Composition for Film & Video
    - MCMP650 HyperOpera
    - MTEC419 Experience Design & Technology
    - other relevant course as approved by mentor
- Course in composition with advanced technology (1 class) chosen from:
    - MBLE615 Networked Music Ensemble
    - MTEC541 Composition for Robots
    - MTEC570 Composing with Music Technology
    - MTEC521 CalArts Laptop Orchestra
    - other relevant course as approved by mentor
- Studies in Extended Techniques, Improvisation and/or Interpretation: two classes chosen from
    - MBLE500 New Century Players
    - MBLE607 Baroque Chamber Music & Arias
    - MBLE610 Improvisation Ensemble
    - MBLE611 Advanced Improvisation Ensemble
    - MBLE617 Jazz Student Ensemble
    - MBLE618 Jazz Faculty Ensemble
    - MBLE625 Creative Electronic Ensemble
    - MBLE627 Multi-Focus Ensemble
    - MBLE650 Sonic Boom Ensemble
    - MBLE660 Golia Large Ensemble
    - MHST670 Frontiers of Instrumentation
    - MHST601 Aesthetics of Free Improv
    - MPRF512 Jazz Improvisation (1-on-1)

    - MPRF609 Topics in Historically Informed Performance
    - MTHY577 Baroque Accompaniment
- MHST/MTHY 500+ Advanced courses in music history and literature, and/or critical reading (3 classes)
- MCMP/MPRF 500+ Additional advanced electives in composition and/or performance (4 classes)
- MFOR505 Performer-Composer Forum (2 classes)
- MFOR501/502/503/504/506/507/508 Other Graduate forums (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 Graduate Recital
    - Graduation Recital
    - Portfolio Review (portfolio must be approved by faculty before graduation)

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VI. VoiceArts (MFA)

Learning Goals

Upon graduation, students should demonstrate:

- a distinctive, expressive, open-minded and creative artistic persona that is skilled in performing and making art through the mechanism of the vocal instrument and actively seeks new contexts and arenas;
- vocal technique that is healthy, consistent and controlled, produced with energetic freedom and adaptable to diverse musical and artistic situations; an even and resonant timbre evident throughout the entire instrument; a voice able to handle the physical and musical demands of the primary artistic direction;
- a comprehensive knowledge of historical, theoretical and stylistic contexts; the ability to perform convincingly and to communicate (verbally and in written form) about the place of his/her work within such contexts;
- an analytical and observant mindset that is able to determine what skills, tools and knowledge are required to produce the work in which s/he is interested, as well as the discipline necessary to acquire these abilities;
- a highly developed ear for vocally produced language sounds and a thoroughgoing knowledge of phonetics and how distinct sounds are formed physically and acoustically; utility with the International Phonetic Alphabet (IPA), its sounds and symbols, and the ability to apply this tool to render accurate pronunciations of any language or non-language sound while singing; an understanding of grammar, semantics and syntax; an ability to use relevant sources to produce word-for-word translations of song texts;
- physical performance skills appropriate for particular musical styles and genres, including confident movement and body language, facial expression, and fully inhabited character (if appropriate);
- an understanding of and dedication to professional etiquette, including preparedness and punctuality, and the commitment to attaining ever higher standards of excellence;
- significant experience in designing and executing innovative programming or projects that include interdisciplinary, multidisciplinary, or other inventive aspects;
- the ability to communicate music and performance-related concepts in pedagogical settings, and an increasing ability to teach him/herself and others through attention to sound, observation and physical sensation; a commitment to life-long learning and self-growth;
- an ability to develop self-promotion strategies in an entrepreneurial manner, including creating a unique artistic identity and necessary publicity materials (including résumés, CVs, biographical materials, website and social media presence, promotional recordings, etc.).

Program Requirements

- MLSN 622 Major Lessons as assigned (4 classes)
- MPRF510 Graduate Vocal Coaching (as required by mentor)
- MHST500–510, 600–699 or MTHY510, 600–699 History/Literature/Theory/Analysis (2 classes)
- 4 Experimental Voice classes chosen from
    - MCMP625 & 626 Experimental Music Workshop I & II
    - MPRF526 Experimental Voice Workshop
    - MPRF611 Bodies and Voice
    - MPRF651-659 Focused Topics in VoiceArts
    - other experimental voice courses as approved by mentor
- MPRF610 Physiology of the Voice
- Pedagogy Course, chosen from (1 course):
    - MPCD620 Teaching the Voice
    - MPCD599 Graduate Independent Project: Pedagogy
    - ICSE650 Arts Pedagogy
- MFOR503 Voice Forum (minimum 1 class or as assigned by mentor)
- Performance project or ensemble electives, chosen in consultation with mentor chosen from classes)
    - MBLE500 New Century Players Ensemble
    - MBLE601 Chamber Singers
    - MBLE602 Contemporary Vocal Ensemble
    - MBLE606 Chamber Music
    - MBLE607 Baroque Chamber Music
    - MBLE610 Improvisation Ensemble
    - MBLE611 Advanced Improvisation Ensemblw
    - MBLE625 Creative Electronic Ensemble
    - MBLE650 Sonic Boom Ensemble
    - MBLE699 Independent Study Ensemble
    - MCMP616 Concert Theater
    - MCMP650 HyperOpera
    - MPRF502 Opera Theater
    - MPRF699 Independent Study
    - other performance project course as approved by mentor
- Career preparation course chosen from:
    - MPCD650 Career Design for Musicians
    - MTEC617 Media and Web Development
    - TGEN750 Entrepreneurship: The Artist as Entrepreneur
    - TGEN755 The Business of Art: Entrepreneurial Training for Artists
    - other professional development courses as approved by mentor
- Performance theory or practicum classes outside of Music (2 classes)
    - CCST Theater of the Oppressed
    - CCST567 Artists as Participants
    - CCST568 Arts of the Invisible
    - CMWP630 Performance Theory and Practice
    - DCHR501 Institute Dance Composition
    - DCHR501 Institute Dance Composition
    - DTCH500 Institute Dance Technique
    - DTCH503 Institute Dance
    - P Advanced Acting Workshop
    - FVEA608 Voice and Text: A Mosaic
    - TACT660 Improvisation

    - TACT661 Improvisation
    - THST530 Grad Seminar: Adaptation
    - THST535 Grad Seminar: Dramaturgy
    - THST540 Grad Seminar: Translation
    - THST545 Grad Seminar: Theater of Witness
    - TGEN510 Institute Acting Techniques I
    - TGEN515 Institute Acting Techniques II
    - TGEN520 Institute Directing I
    - TGEN525 Institute Directing II
    - TGEN660 Improvisation
    - TIMM571 Performing Object Lab
    - other movement class as approved by mentor
- Courses in movement techniques (2 classes) chosen from
    - DCHR601 Graduate Advanced Improvisation
    - TC Institute ance
    - MBLE552 Balinese Dance
    - MBLE554/556 Javanese Dance
    - MPRF605 Yoga for Musicians
    - TACT514 Movement – Yoga
    - TGEN570/571 Intro to Tai Chi
    - other movement class as approved by mentor
- Electives to fulfill 60-unit degree requirement
- Additional requirements:
    - VoiceArts Faculty Review (each semester)
    - Mid-Residence Jury Exam
    - Mid-Residence Recital/Performance Project
    - Jury Exam prior to Graduation Recital/Performance Project
    - Graduation Recital/Performance Project
    - Garduation Portfolio/Website Review

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VII. World Music Performance (MFA)

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.

- MLSN640 Graduate Major Lesson as assigned (4 classes)
- MLSN540-578 Non-Major Lessons (2 classes, as approved by Mentor)
- MHST512 Ethnology of African Music (1 class)
- MHST500-509 Music Cultures (1 class)
- MTHY508 Transcription Skills (or other transcription class as approved by mentor)
- Two classes chosen from:
    - MPRF620 Tabla Accompaniment
    - MTHY520/ MTHY522 Beginning/Advanced Svar Graam (Vocal)
    - MTHY521/ MTHY523 Beginning/Advanced Svar Graam (Instrumental)
    - MTHY622 North Indian Theory
    - MTHY628 Persian Music Theory
    - MTHY626 African Music Theory
    - MTHY624 Java/Bali: Music-Dance-Theory
- MTHY625 Tala Systems
- MBLE502 Aza Advanced African Ensemble (4 classes)
- MBLE World Music Ensembles, outside of African program (4 classes) (see list under BFA Core Curriculum)
- MBLE550 African Dance (at least 1 class)
- MPRF621 African Song (at least 1 class)
- MPCD599 Graduate Independent Project: Pedagogy (2 classes)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional Requirements:
    - Graduation Recital

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Balinese and Javanese 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.

- MLSN650-666 Graduate Major Lesson as assigned (4 classes)
- MLSN540-578 Non-Major Lessons (2 classes, as approved by Major)
- MHST500-509 Music Cultures (2 classes)
- MTHY508 Transcription Skills (or other transcription class as approved by mentor)
- Two classes chosen from:
    - MPRF620 Tabla Accompaniment
    - MTHY520/ MTHY522 Beginning/Advanced Svar Graam (Vocal)
    - MTHY521/ MTHY523 Beginning/Advanced Svar Graam (Instrumental)
    - MTHY622 North Indian Theory
    - MTHY628 Persian Music Theory
    - MTHY626 African Music Theory
    - MTHY624 Java/Bali: Music-Dance-Theory
    - MTHY625 Tala Systems
- MBLE511/521 Advanced Javanese Balinese amelan classes)
- MBLExxx World Music Ensembles, outside of Balinese/Javanese program classes)
- MBLE552/554/556 Balinese and/or Javanese Dance (4 classes)
- MPCD599 Graduate Independent Project: Pedagogy (2 classes)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional Requirement:
    - Graduation Recital

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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 those pursuing North Indian Tabla studies, 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.

- MLSN670-678 Graduate Major Lesson as assigned (4 classes)
- MLSN540-578 Non-Major Lessons (2 classes, as approved by Mentor)
- MHST500-509 Music Cultures (2 classes)
- MTHY508 Transcription Skills (or other transcription class as approved by mentor)
- Two classes chosen from:
    - MPRF620 Tabla Accompaniment
    - MTHY520/ MTHY522 Beginning/Advanced Svar Graam (Vocal)
    - MTHY521/ MTHY523 Beginning/Advanced Svar Graam (Instrumental)
    - MTHY622 North Indian Theory
    - MTHY628 Persian Music Theory
    - MTHY626 African Music Theory
    - MTHY624 Java/Bali: Music-Dance-Theory
    - MTHY625 Tala Systems
- MBLE530/604 North Indian or Tabla Ensemble classes)
- MBLExxx World Music Ensembles, outside of major focus classes) see listing under BFA Core Curriculum)
- MPCD599 Graduate Independent Project: Pedagogy (2 classes)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional Requirements:
    - Graduation Recital

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World 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.

- MLSN 615/640/650/661/670 Graduate Major Lesson as assigned (4 classes)
- MLSN 515/540/550/561/570 Non-Major Lessons 2 classes, as approved by Mentor)
- MHST - Music Cultures (2 classes)
- MTHY508 Transcription Skills (or other transcription class as approved by mentor)
- Four classes chosen from:
  - MPRF628 Latin Percussion
  - MBLE540 Persian Ensemble
  - MPRF620 Tabla Accompaniment
  - MTHY520/ MTHY522 Beginning/Advanced Svar Graam (Vocal)
  - MTHY521/ MTHY523 Beginning/Advanced Svar Graam (Instrumental)
  - MTHY622 North Indian Theory
  - MTHY628 Persian Music Theory
  - MTHY626 African Music Theory
  - MTHY624 Java/Bali: Music-Dance-Theory
  - MTHY625 Tala Systems
- MBLE603/604 World Percussion Ensemble / Tabla Ensemble (4 classes)
- MBLExxx Other World Music Ensembles (4 classes) (see listing under BFA Core Curriculum)
- MPCD599 Graduate Independent Project: Pedagogy (2 classes)
- Courses outside of the School of Music (2 classes)
- Electives (to fulfill 60-unit degree requirement)
- Additional Requirements:
  - Graduation Recital

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Doctor of Musical Arts Program Requirements

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 that articulate a unique creative voice;
- 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., media distribution formats, website preparation and Internet usage, grant-writing skills, production and management techniques, etc.).

Program Requirements

DMA Students must satisfactorily complete the program of studies formulated each semester by the student and her/his faculty Mentor, as well as all requirements specified in this section of this Catalog.

The DMA program requires a minimum of 60 credit units in total, with a minimum enrollment of 10 units per semester, and a minimum residence of six full-time semesters. The course requirements for the DMA program are as follows.

- MLSN701/MLSN704-799 Composition and/or Performance Lessons (each semester in residence)
- MCMP700 Doctoral Seminar (each semester in residence)
- MHST703 Performer-Composer: History & Aesthetics (1 class)
- MPCD701 Teaching the Teacher (1 class)
- MPCD704 Professional Development (1 class)
- MPCD740 Teaching Practicum (each semester in residence)
- MTHY750 Topic-Driven Research and Exploration (6 classes minimum with at least 3 different instructors)
- MPRF790 Performance Project (2 classes)
- MCMP790 Doctoral Project (2 classes)
- Approved Electives (3 classes, approved by mentor as relevant to the student's research direction)
- Free Electives (to fulfill 60-unit degree requirement)
- Additional Requirements:
    - DMA First-Year Review
    - DMA Written and Oral Qualifying Examinations
    - DMA Final Review

DMA students must pass a First Year Review. This review is conducted by the student's Doctoral Examining Committee. This Committee comprises a total of 3-4 faculty members and must include the student's Mentor and MTHY750 (Topic-Driven Research) instructors. During this review, the student's artistic, intellectual, academic, professional and pedagogical development is examined, progress is assessed, problems are discussed, and changes to the curriculum are considered. Any changes to the student's curriculum requirements must be officially approved by her/his Doctoral Examining Committee and the Herb Alpert School of Music's Doctoral Policy Committee.

DMA students must pass *Written and Oral Qualifying Examinations* before advancing to degree candidacy. The Qualifying Examinations are administered by the student's Doctoral Examining Committee. In preparation for the Qualifying Examinations, the student must enroll in MTHY750 (Topic-Driven Research) at least 6 times with a minimum of 3 different DEC members

addressing 3 respective topic areas. This typically takes place over the course of the student's second year in the DMA program. The MTHY750 topic areas are agreed upon by the student and the MTHY750 instructors in light of the student's professional and artistic goals and are subject to approval by the Doctoral Policy Committee. The DMA Qualifying Examinations can be repeated at most once. Any second trial must occur within four months of the first trial. Unsatisfactory performance at the second trial is grounds for dismissal from the Herb Alpert School of Music.

Before the awarding of the degree each DMA student must pass a *Final Review*, conducted by his/her Doctoral Examining Committee. This review assesses the student's artistic, intellectual, academic, professional, and pedagogical standing in relation to the Learning Goals and Rubrics for the DMA program, and includes detailed evaluation of all components of the student's Doctoral Project (MCMP790), and particularly of the student's Professional Portfolio.

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Title	Course Name	Description	Academic Level	Course Types
People's Theory (AART-427)	AART-427	Open to Art and Music BFA3 or BFA . This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Co-taught by John Mandel and Michael Fink, Music School faculty. An interdisciplinary seminar for Art School students and composers and performers in the Music School, it includes participants from other disciplines as well. This virtual critique aims to crack the proprietary codes inherent in the exclusive critical languages of each discipline to nd analogies and mutual interests. Readings are offered, and collaboration is encouraged.	Undergraduate	
People's Theory (AART-627)	AART-627	Section open to the Art School or Music School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Co-taught by John Mandel, and Michael Fink, Music School faculty. An interdisciplinary seminar for art school students and composers and performers in the music school, but invites participants from other disciplines as well. This virtual critique aims to crack the proprietary codes inherent in the exclusive critical languages of each discipline to find analogies and mutual interests. Readings are offered, and collaboration is encouraged.	Graduate	
Videomaking for Digital Artist (IDAR-201)	IDAR-201	An Exploration of principles of holistic filmmaking and the practice of integrating a variety of skills and disciplines. Concepts explored in lecture include mise-en scene (the meaning of props, characters, light setting, etc); cinematography (dynamic framing, lens angles and movement or stasis, light and lighting); sound design (functions and meaning of sounds and technique of basic recording, editing, and mixing); and temporal design, (editing techniques and concepts). The course includes 5 weeks of lecture with assigned projects and in-class assignments followed by an assigned final project and critique.	Undergraduate	Open to the Institute
Demystifiying Design (IDAR-202)	IDAR-202	A Crash Course in Graphic Design, Visual Culture, and Basic Design Application Through a set of online lectures in design history and culture, as well as weekly hands-on assignments and in-person discursions, this workshop is designed to give you a basic understanding of the fundamentals of graphic design. We will explore how graphic design functions in the world and the importance it holds in our daily interaction with just about everything we see and touch. The lectures will outline important historic design movements and help contextualize principles such as layout, typography, logo design, composition, hierarchical structure, and illustration. The assignments will provide you with an opportunity to try your hand at designing and conceptual problem solving either on a computer or by traditional analog techniques. We will go over each assignment weekly with an in-class participatory critique followed by a general discussion and Q & A.	Undergraduate	Open to the Institute
Survey of 20th & 21st C. Music (MAIC-100)	MAIC-100	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.	Undergraduate	Arts in Context
World Music Survey (MAIC-101)	MAIC-101	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. mphasis is placed on understanding music as a component of culture and the unique ways diverse cultures organize sound into music.	Undergraduate	Arts in Context
Jazz History (MAIC-240)	MAIC-240	A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis	Undergraduate	Arts in Context
The Music of Flamenco (MAIC-314)	MAIC-314	A study of the musical aspects (cante-singing and toque-guitar playing) in Flamenco through listening, reading and watching documentary lms. 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.	Undergraduate	Arts in Context
Blues Before 1960 (MAIC-316)	MAIC-316	A study of the development of the Blues through listening, watching documentary lms 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.	Undergraduate	Arts in Context
Introduction to Bach (MAIC-317)	MAIC-317	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	Undergraduate	Arts in Context

		community.		
Bach Chorale Singing, Cantatas & Clavier (MAIC-318)	MAIC-318	This class has (at least) three goals: First to enjoy singing chorales as a group while working on refining our intonation and ensemble skills to study the Cantatas from which these chorales come; finally to play and study some of Bach`s keyboard music.	Undergraduate	Arts in Context
Aesthetics of Free Improv (MAIC-401)	MAIC-401	Open to BFA3 and BFA4 students only. 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 nal improvised performance is presented at the end of the semester.	Undergraduate	Arts in Context
Toward Creativity: Pedagogy I (MAIC-403)	MAIC-403	Course open to BFA3 or BFA4 students only. 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.	Undergraduate	Arts in Context
Toward Creativity: Pedagogy II (MAIC-404)	MAIC-404	Open to BFA3 and BFA4 students only. 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.	Undergraduate	Arts in Context
Critical Reading (MAIC-412)	MAIC-412	Open to BFA3 and BFA4 students only. Where does human perception leave off and the object begin? Can we know the substance of the artistic object, or are we dealing with mental representations of it? What can art itself know? How does it connect with the 'great outdoors' if at all? We will explore these questions through the lens of two books: Nihil Unbound by Ray Brassier and After Finitude by Quentin Meillassoux, along with articles by Frantois Laruelle, Alain Badiou and Gilles Deleuze. Students will write a term paper, applying the concepts developed in the class to an artist or work. The papers of the first term will be the basis for the second term.	Undergraduate	Arts in Context
CR: Aesthetics & Politics of Blandness (MAIC-412A)	MAIC-412A	Critical Reading: The Aesthetics and Politics of Blandness Open to BFA3 and BFA4 students only. In an era where dialectical strategies of confrontation in art (and politics) have stalled, I am interested in exploring the strategies of waiting, blandness, doing nothing, collecting and redirecting as forms of artistic orientation and (potentially) political engagement as well. The first semester will focus on the readings given, and the second as expansion and refinement of the term papers written in the first. Readings will likely be drawn from: In Praise of Blandness, Francois Jullien In Praise of Shadow, Jun'ichiro Tanizaki Silence, John Cage A Thousand Plateaus Deleuze/Guattari Vibrant Matter, Jane Bennett The Process That Is The World, Joseph Panzner Beginning Again, Marcia Hafif Recordings of music by Eliane Radigue.	Undergraduate	Arts in Context
Dada Divas, Then and Now (MAIC-455A)	MAIC-455A	Dada Divas, Then and Now: Poets, Paramours and Performers Open to the institute by permission of instructor. This two-semester course will begin with a historical study of early twentieth-century artistic and literary movements-including Futurism, literary Expressionism, various performance movements, and cabaret and its offshoots-and will continue into the birth and early years of Dada. The course then will proceed with the study of important women artists who were proximal to Dada, and will conclude with the development and performance of a dada-like performance project. The course will take an interdisciplinary approach, covering the topic from a wide variety of perspectives, including performance and gender studies, literary modernism, and socio-political and cultural history, among others. Students must enroll in both semesters of the course. The primary focus of the course will be on the work and lives of several women artist who were key Dada figures. These women, operating independently of one another, were very well-known and highly regarded at the time, but have since been 'neglected' historically, frequently overshadowed by their male counterparts. They were involved in many art forms and were performers, poets, visual artists, writers, actresses, models, outspoken feminists and political activists, all of who lived incredibly interesting lives. Now, 100 years after the birth of Dada, they deserve to have their stories told and their art resurrected. Primary focus will be on Emmy Hennings, Baroness Elsa von Freytag-Loringhoven, and Mina Loy. Many other women artists also will be studied. The last section of the course will be devoted to the development and performance of a newly constructed, interdisciplinary, dada-inspired performance work. In the spirit of Dada's origins, this may take the form of a low-budget, "guerilla theatre" type event and may include the performance of already written work, as well as newly created works. Appropriate written	Undergraduate	Arts in Context

		material will accompany or follow the performance.		
Dada Divas, Then and Now (MAIC-455B)	MAIC-455B	Dada Divas, Then and Now: Poets, Paramours and Performers Open for online registration to students who completed MAIC-455A; open by permission of instructor for all other students. This two-semester course will begin with a historical study of early twentieth-century artistic and literary movements-including Futurism, literary Expressionism, various performance movements, and cabaret and its offshoots-and will continue into the birth and early years of Dada. The course then will proceed with the study of important women artists who were proximal to Dada, and will conclude with the development and performance of a dada-like performance project. The course will take an interdisciplinary approach, covering the topic from a wide variety of perspectives, including performance and gender studies, literary modernism, and socio-political and cultural history, among others. Students must enroll in both semesters of the course. The primary focus of the course will be on the work and lives of several women artist who were key Dada figures. These women, operating independently of one another, were very well-known and highly regarded at the time, but have since been 'neglected' historically, frequently overshadowed by their male counterparts. They were involved in many art forms and were performers, poets, visual artists, writers, actresses, models, outspoken feminists and political activists, all of who lived incredibly interesting lives. Now, 100 years after the birth of Dada, they deserve to have their stories told and their art resurrected. Primary focus will be on Emmy Hennings, Baroness Elsa von Freytag-Loringhoven, and Mina Loy. Many other women artists also will be studied. The last section of the course will be devoted to the development and performance of a newly constructed, interdisciplinary, dada-inspired performance work. In the spirit of Dada's origins, this may take the form of a low-budget, "guerilla theatre" type event and may include the performance of already written work, as well as newly created works. Appropriate written material will accompany or follow the performance.	Undergraduate	Arts in Context
World Percussion Ensemble (MBLE-103)	MBLE-103	Course open to Music School students only, by Permission of Instructor only. An experimental performance class which works toward combining instruments and musical structures from various cultures. Improvisation, composition and performance practice are integrated. mphasis is given to percussion styles and techniques taught in CalArts' World Music and Instrumental programs.	Undergraduate	
Tabla Ensemble (MBLE-104)	MBLE-104	Course available by Permission of Instructor only. The CalArts Tabla Ensemble is a performing ensemble that draws from the vast repertoire of North Indian tabla, ranging from classical to folk and traditional to contemporary.	Undergraduate	
Chamber Orchestra (MBLE-105)	MBLE-105	Course open to Music School students only, by Permission of Instructor only. 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 instructorEs permission.	Undergraduate	
Chamber Music (MBLE-106)	MBLE-106	Course open to Music School students only. Small ensembles for strings, woodwinds, brass, percussion, keyboard instruments and voices, in varying combinations. Individual ensembles are coached by faculty members. Students may sign up for more than one section, with instructor's permission, if they are involved in multiple groups.	Undergraduate	
Baroque Chamber Music & Arias (MBLE-107)	MBLE-107	Course open to Music School students only. A specialized course for instrumentalists and singers given in conjunction with MBLE105 and MBLE106.	Undergraduate	
Jazz Student Ensemble (MBLE-117)	MBLE-117	Course open to Music School students only. Performance of ensemble works written for small jazz groups and performed by all-student groups.	Undergraduate	
Jazz Faculty Ensemble (MBLE-118)	MBLE-118	Course open to Music School students only, by Permission of Instructor only. Performance of ensemble works written for small jazz groups. Faculty members lead groups and play alongside the students.	Undergraduate	
Brass Ensemble (MBLE-120)	MBLE-120	Course open to Music School students only, by Permission of Instructor only. Performance of ensemble works written for brass instruments, from quintet to dectet (or more).	Undergraduate	
Percussion Ensemble (MBLE-122)	MBLE-122	Course open to Percussion Program students only. Performance of ensemble works written for percussion instruments.	Undergraduate	
Independent Study (MBLE-199)	MBLE-199	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate	
Aza Beginning	MBLE-201	Instruction in the performance of authentic traditional music and dances of	Undergraduate	

African Ensemble (MBLE-201)		West Africa. These performances include singing in the language and playing percussion instruments indigenous to the area of origin.		
Aza Advanced African Ensemble (MBLE-202)	MBLE-202	Advanced instruction and performance of West African music and dance.	Undergraduate	
Azoli Highlife Ensemble (MBLE-205)	MBLE-205	Highlife is a genre of music that originated in Ghana at the turn of the 20th century. Highlife was associated with the local African aristocracy during the colonial period. The music is characterized by jazzy horns and multiple guitars, which lead the band. Highlife is very popular in all of English speaking West Africa, though little has been produced in other countries. This will be a performing ensemble, with students contributing in the process of developing the instrumental parts, and vocal harmonies.	Undergraduate	
Aza Aftrican Talking Drum Ensemble (MBLE-206)	MBLE-206	Aza African Talking Drum Ensemble - Music of the Dagomba people of orthern hana This class will be a performance-based ensemble, with students learning traditional drumming from the Dagombas of Northern Ghana. In this musical tradition, drummers are griots, charged with the history keeping of their community. Unlike many other West African drumming traditions, the drum language of the Dagombas has been maintained and remains a vital part of the community. Students will learn the role about the drummers in Dagomba society, and explore how drum language is used to praise chiefs, and connect the community in general. We will view video footage of any pieces the ensemble will play, and discuss how the music functions to mark important community events. Students will play the talking drum (lunga), and bass drum (gon-gon) that are the primary instruments of the ensemble. Our repertoire will focus on various praise name dances, which are composed for new chiefs when they are "skinned" (inducted as chiefs), and a variety of there dance rhythms that connect to harvests, funerals, and various professions within the community.	Undergraduate	Open to the Institute
Beginning Javanese Gamelan (MBLE-210)	MBLE-210	Instruction in playing and singing in the central Javanese classical orchestra, a traditional Eastern art form that integrates dance, drama and music.	Undergraduate	
Advanced Javanese Gamelan (MBLE-211)	MBLE-211	Advanced instruction in playing and singing in the central Javanese classical orchestra.	Undergraduate	
Beginning Balinese Gamelan (MBLE-220)	MBLE-220	Instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.	Undergraduate	
Advanced Balinese Gamelan (MBLE-221)	MBLE-221	Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.	Undergraduate	
Gender Wayang Ensemble (MBLE-222)	MBLE-222	Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays.	Undergraduate	
Balinese Flute Ensemble (MBLE-223)	MBLE-223	Training in Balinese flute playingEsixteen various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.	Undergraduate	
Kecak Ensemble (MBLE-224)	MBLE-224	Balinese Monkey Chant ensemble. various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.	Undergraduate	
North Indian Ensemble (MBLE-230)	MBLE-230	Course open to Music students only. Vocal and instrumental performance using both Indi various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.	Undergraduate	
Beginning Persian Ensemble (MBLE-240)	MBLE-240	Course open to Music School students only, by Permission of Instructor only. Techniques and performance of Persian music.	Undergraduate	
Advanced Persian Ensemble (MBLE-241)	MBLE-241	Course open to Music School students only, by Permission of Instructor only. Advanced techniques and performance of Persian music.	Undergraduate	
Aza Beginning African Dance (MBLE-250)	MBLE-250	Instruction in the traditional dances of West Africa.	Undergraduate	
Aza Avanced African Dance (MBLE-251)	MBLE-251	Instruction in the traditional dances of West Africa.	Undergraduate	
Balinese Dance (MBLE-252)	MBLE-252	Instruction in the traditional dances of Bali.	Undergraduate	
Javanese Dance (women) (MBLE-254)	MBLE-254	Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.	Undergraduate	
Javanese Dance (men) (MBLE-256)	MBLE-256	Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.	Undergraduate	
Independent Study	MBLE-299	Under the direction of a specific faculty member, students complete	Undergraduate	

(MBLE-299)		projects defined in a contractual agreement made at the beginning of each semester.		
The Ensemble (MBLE-300)	MBLE-300	Course open to Music School students only, by Permission of Instructor only. The NCP (New Century Players) ensemble made up of faculty performers and select student musicians. It is devoted to the exploration and exposition of emerging languages in contemporary music. The groupEs 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.	Undergraduate	
Chamber Singers (MBLE-301)	MBLE-301	Course open to Music School students only. 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.	Undergraduate	
Contemporary Vocal Ensemble (MBLE-302)	MBLE-302	Contemporary Vocal Ensemble is a concert choir taking an a contemporary approach to choral singing and performing work from the last 50 years, especially student compositions. Weekly rehearsals will lead to once a semester performances, with opportunities for full ensemble singing, as well as work one on a part.	Undergraduate	
Improvisation Ensemble (MBLE-310)	MBLE-310	Course open to Music School students only. Open to all instrumentalists and vocalists. With structured and unstructured improvisational studies, the course is designed to help the student develop his/her own creative voice. Concerts are presented regularly.	Undergraduate	
Advanced Improv Ensemble (MBLE-311)	MBLE-311	Course open to Music School students only. 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.	Undergraduate	
Creative Electronic Ensemble (MBLE-325)	MBLE-325	Course open to Music School students only. An ensemble researching the interactive languages and the improvisational forms of live electronic music with a major philosophical focus on music technology and interactive, improvisational music.	Undergraduate	
Multi-Focus Ensemble (MBLE-327)	MBLE-327	Course available by Permission of Instructor only. Intermedia ensemble open to the Institute. Undergraduate and Graduate students are invited to form a collective that will discuss and practice cross-disciplined ideas and techniques. Through the use of technology and having as points of reference the happenings and the kinetic environments of the 60's and the 70's the ensemble will perform pieces that exemplify the notion of creator - performer.	Undergraduate	
Applied Experiments (MBLE-400)	MBLE-400	Course open to Music School students only. This practice-based course will focus on learning Indian rhythmic and melodic concepts for application by performers, composers, and improvisors.	Undergraduate	
CalArts Laptop Orchestra (MBLE-412)	MBLE-412	CalArts Laptop Orchestra This course explores the practical and aesthetic concerns of composing and performing in a laptop orchestra. In this course, students will design and develop compositions for laptop ensemble, drawing upon historical and contemporary laptop orchestra practice for inspiration. Related topics, such as instrument design, sound synthesis, and computer networking, will also be discussed. Canonical laptop orchestra works will be taught and performed. Students will present their compositions in a midterm concern and a final concern with weekly assignments leading up to these milestones. Open to students who have completed Intro to Programming I and II, or to BFA3 and BFA4 students by permission of instructor.	Undergraduate	Open to the Institute
Networked Music Performance Ensemble (MBLE-415)	MBLE-415	The Networked Music Ensemble course will focus on creating original networked music compositions using the Raspberry Pi computing platform and Pure Data. Each student will build their own custom synthesizer to use in the ensmble. Topics covered will include Raspberry Pi hardware and system configuration, connecting sensors via the GPIO pins, video processing with C++ and OpenFrameworks, programming with Pure Data, basic speaker design and construction, shell scripting and Open Sound Control. Each ensemble member is expected to compose an original networked piece and lead the ensemble through its performance. A concert of new works will be given at the end of the semester. This is a project-oriented workshop and not a pure lecture course. B A 4 students only. Permission of instructor required	Undergraduate	
Sonic Boom Ensemble (MBLE-450)	MBLE-450	Course open to Music students only. 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 groundEnow 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.	Undergraduate	
Golia Large Ensemble (MBLE-	MBLE-460	Course open to Music students only. The Large Ensemble, under the direction of faculty member Vinny Golia, is a loosely based chamber	Undergraduate	

460)		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.		
Special Ensemble (MBLE-498)	MBLE-498	Special Ensemble is a variable topics course. Individual sections covering a range of subjects are offered on a rotating basis through the School of Music.	Undergraduate	
Special Ensemble: Capoeira (MBLE-498A)	MBLE-498A	Capoeira is a Brazilian mix of music, dance, and martial arts. Students will learn the initial movements of the art including basic acrobatics/tumbling like cartwheels and handstands. Students will also learn how to play Brazilian percussion instruments, including the Berimbau and Pandeiro, and sing traditional Capoeira music in Portuguese. There is no physical pre-requisite, but all students should recognize that Capoeira is a physical activity and can be strenuous at times. While this class is catered specifically for Beginners and will start out at a relatively slow pace, everyone should expect to fall down and get back up ready to do it again. Special Ensemble is a variable topics course. Individual sections covering a range of subjects are offered on a rotating basis through the School of Music.	Undergraduate	Open to the Institute
Independent Study (MBLE-499)	MBLE-499	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate	
The Ensemble (MBLE-500)	MBLE-500	Course open to Music School students only, by Permission of Instructor only. The NCPEan ensemble made up of faculty performers and select student musiciansEis devoted to the exploration and exposition of emerging languages in contemporary music. The groupEs 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.	Graduate	
Aza Beginning African Ensemble (MBLE-501)	MBLE-501	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.	Graduate	
Aza Advanced African Ensemble (MBLE-502)	MBLE-502	Open to African Music & Dance Program students only. Advanced instruction and performance of West African music and dance.	Graduate	
Creative Orchestra (MBLE-504)	MBLE-504	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.	Graduate	
Azoli Highlife Ensemble (MBLE-505)	MBLE-505	Highlife is a genre of music that originated in Ghana at the turn of the 20th century. Highlife was associated with the local African aristocracy during the colonial period. The music is characterized by jazzy horns and multiple guitars, which lead the band. Highlife is very popular in all of English speaking West Africa, though little has been produced in other countries. This will be a performing ensemble, with students contributing in the process of developing the instrumental parts, and vocal harmonies.	Graduate	
Aza Aftrican Talking Drum Ensemble (MBLE-506)	MBLE-506	Aza African Talking Drum Ensemble - Music of the Dagomba people of orthern hana This class will be a performance-based ensemble, with students learning traditional drumming from the Dagombas of Northern Ghana. In this musical tradition, drummers are griots, charged with the history keeping of their community. Unlike many other West African drumming traditions, the drum language of the Dagombas has been maintained and remains a vital part of the community. Students will learn the role about the drummers in Dagomba society, and explore how drum language is used to praise chiefs, and connect the community in general. We will view video footage of any pieces the ensemble will play, and discuss how the music functions to mark important community events. Students will play the talking drum (lunga), and bass drum (gon-gon) that are the primary instruments of the ensemble. Our repertoire will focus on various praise name dances, which are composed for new chiefs when they are "skinned" (inducted as chiefs), and a variety of there dance rhythms that connect to harvests, funerals, and various professions within the community.	Graduate	Open to the Institute
Beginning Javanese Gamelan (MBLE-510)	MBLE-510	Instruction in playing and singing in the central Javanese classical orchestra, a traditional Eastern art form that integrates dance, drama and music.	Graduate	
Advanced Javanese Gamelan (MBLE-511)	MBLE-511	Open to Balinese and Javanese Program students only. Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.	Graduate	
Beginning Balinese Gamelan (MBLE-520)	MBLE-520	Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.	Graduate	
Advanced Balinese Gamelan (MBLE-521)	MBLE-521	Open to Balinese and Javanese Program students only. Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.	Graduate	

Gender Wayang Ensemble (MBLE-522)	MBLE-522	Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays.	Graduate
Balinese Flute Ensemble (MBLE-523)	MBLE-523	Training in Balinese flute playingEsixteen various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.	Graduate
Kecak Ensemble (MBLE-524)	MBLE-524	Balinese Monkey Chant ensemble.	Graduate
North Indian Ensemble (MBLE-530)	MBLE-530	Course open to Music School students only. Advanced vocal and instrumental performance using both Indian and European instruments.	Graduate
Beginning Persian Ensemble (MBLE-540)	MBLE-540	Course open to Music School students only, by Permission of Instructor only. Techniques and performance of Persian music.	Graduate
Advanced Persian Ensemble (MBLE-541)	MBLE-541	Course open to Music School students only, by Permission of Instructor only. Advanced techniques and performance of Persian music.	Graduate
Aza Beginning African Dance (MBLE-550)	MBLE-550	Instruction in the traditional dances of West African Dance	Graduate
Aza Advanced African Dance (MBLE-551)	MBLE-551	Instruction in the traditional dances of West African Dance	Graduate
Balinese Dance (MBLE-552)	MBLE-552	Instruction in the traditional dances of Bali.	Graduate
Javanese Dance (women) (MBLE-554)	MBLE-554	Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.	Graduate
Javanese Dance (men) (MBLE-556)	MBLE-556	Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.	Graduate
Independent Study (MBLE-599)	MBLE-599	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate
Applied Experiments (MBLE-600)	MBLE-600	Course open to Music School students only. This practice-based course will focus on learning Indian rhythmic and melodic concepts for application by performers, composers, and improvisors.	Graduate
Chamber Singers (MBLE-601)	MBLE-601	Course open to Music School students only. 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.	Graduate
Contemporary Vocal Ensemble (MBLE-602)	MBLE-602	Contemporary Vocal Ensemble is a concert choir taking an a contemporary approach to choral singing and performing work from the last 50 years, especially student compositions. Weekly rehearsals will lead to once a semester performances, with opportunities for full ensemble singing, as well as work one on a part.	Graduate
World Percussion Ensemble (MBLE-603)	MBLE-603	Course open to Music School students only, by Permission of Instructor only. An experimental performance class which works toward combining instruments and musical structures from various cultures. Improvisation, composition and performance practice are integrated. mphasis is given to percussion styles and techniques taught in CalArts' World Music and Instrumental programs.	Graduate
Tabla Ensemble (MBLE-604)	MBLE-604	Course available by Permission of Instructor only. The CalArts Tabla Ensemble is a performing ensemble that draws from the vast repertoire of North Indian tabla, ranging from classical to folk and traditional to contemporary.	Graduate
Chamber Orchestra (MBLE-605)	MBLE-605	Course open to Music School students only, by Permission of Instructor only. 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.	Graduate
Chamber Music (MBLE-606)	MBLE-606	Course open to Music School students only. Small ensembles for strings, woodwinds, brass, percussion, keyboard instruments and voices, in varying combinations. Individual ensembles are coached by faculty members.	Graduate

Baroque Chamber Music & Arias (MBLE-607)	MBLE-607	Course open to Music School students only. Course open to Music School students only. A specialized course for instrumentalists and singers given in conjunction with MBLE105 and MBLE106.	Graduate	
Improvisation Ensemble (MBLE-610)	MBLE-610	Course open to Music School students only. Open to all instrumentalists and vocalists. With structured and unstructured improvisational studies, the course is designed to help the student develop his/her own creative voice. Concerts are presented regularly.	Graduate	
Advanced Improv Ensemble (MBLE-611)	MBLE-611	Open to students who have completed MBLE-610, 650 or 660. 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.	Graduate	
CalArts Laptop Orchestra (MBLE-612)	MBLE-612	CalArts Laptop Orchestra This course explores the practical and aesthetic concerns of composing and performing in a laptop orchestra. In this course, students will design and develop compositions for laptop ensemble, drawing upon historical and contemporary laptop orchestra practice for inspiration. Related topics, such as instrument design, sound synthesis, and computer networking, will also be discussed. Canonical laptop orchestra works will be taught and performed. Students will present their compositions in a midterm concern and a final concern with weekly assignments leading up to these milestones.	Graduate	Open to the Institute
Networked Music Performance Ensemble (MBLE-615)	MBLE-615	The Networked Music Ensemble course will focus on creating original networked music compositions using the Raspberry Pi computing platform and Pure Data. Each student will build their own custom synthesizer to use in the ensmble. Topics covered will include Raspberry Pi hardware and system configuration, connecting sensors via the GPIO pins, video processing with C++ and OpenFrameworks, programming with Pure Data, basic speaker design and construction, shell scripting and Open Sound Control. Each ensemble member is expected to compose an original networked piece and lead the ensemble through its performance. A concert of new works will be given at the end of the semester. This is a project-oriented workshop and not a pure lecture course. Permission of instructor required	Graduate	
Jazz Student Ensemble (MBLE-617)	MBLE-617	Course open to Music School students only. Performance of ensemble works written for small jazz groups and performed by all-student groups.	Graduate	
Jazz Faculty Ensemble (MBLE-618)	MBLE-618	Course open to Music School students only, by Permission of Instructor only. Performance of ensemble works written for small jazz groups. Faculty members lead groups and play alongside the students.	Graduate	
Brass Ensemble (MBLE-620)	MBLE-620	Course open to Music School students only, by Permission of Instructor only. Performance of ensemble works written for brass instruments, from quintet to dectet (or more).	Graduate	
Percussion Ensemble (MBLE-622)	MBLE-622	Course open to Percussion Program students only. Advanced performance of ensemble works written for percussion instruments.	Graduate	
Creative Electronic Ensemble (MBLE-625)	MBLE-625	Course open to Music School students only. An ensemble researching the interactive languages and the improvisational forms of live electronic music with a major philosophical focus on music technology and interactive, improvisational music.	Graduate	
Multi-Focus Ensemble (MBLE-627)	MBLE-627	Course available by Permission of Instructor only. Intermedia ensemble open to the Institute. Undergraduate and Graduate students are invited to form a collective that will discuss and practice cross-disciplined ideas and techniques. Through the use of technology and having as points of reference the happenings and the kinetic environments of the 60's and the 70's the ensemble will perform pieces that exemplify the notion of creator - performer.	Graduate	
Sonic Boom Ensemble (MBLE-650)	MBLE-650	Course open to Music students only. 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.	Graduate	
Golia Large Ensemble (MBLE-660)	MBLE-660	Course open to Music School students only. The Large Ensemble, under the direction of faculty member Vinny Golia, is a loosely based chamber orchestra which improvises, and performs compositions and structured improvisations by Golia. The Large Ensemble is open to all students who can read music and have an interest in improvisation, composition, and want to have some serious musical fun.	Graduate	
Special Ensemble: Capoeira (MBLE-698A)	MBLE-698A	Capoeira is a Brazilian mix of music, dance, and martial arts. Students will learn the initial movements of the art including basic acrobatics/tumbling like cartwheels and handstands. Students will also learn how to play Brazilian percussion instruments, including the Berimbau and Pandeiro, and sing traditional Capoeira music in Portuguese. There is no physical pre-requisite, but all students should recognize that Capoeira is a physical activity and can be strenuous at times. While this class is catered	Graduate	Open to the Institute

		specifically for Beginners and will start out at a relatively slow pace, everyone should expect to fall down and get back up ready to do it again. Special Ensemble is a variable topics course. Individual sections covering a range of subjects are offered on a rotating basis through the School of Music.	
Independent Study (MBLE-699)	MBLE-699	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate
Music Notation (MCMP-105)	MCMP-105	Open to Music Composition Program students only. A survey of conventional notation standards used by the music publishing industry. Guided remedial study in the use of music notation software is included on an individual basis as needed. Additional topics addressed as time permits may include historical and unconventional notational systems.	Undergraduate
Introduction to Composition (MCMP-110)	MCMP-110	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.	Undergraduate
Instrumental Composition I (MCMP-120)	MCMP-120	Course open to Composition Program students only. This course comprises foundational studies in the art of musical composition, complementing private composition lessons with directed listening and analysis. Compositional projects of specified instrumentation will be read in class. Topics include musical forms and processes, traditional notation, and instrumentation.	Undergraduate
Instrumental Composition II (MCMP-121)	MCMP-121	Open to Music Composition Program students only. 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.	Undergraduate
Independent Study (MCMP-199)	MCMP-199	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Composing With Systems (MCMP-222)	MCMP-222	Course available by Permission of Instructor only. Not open to BFA1 students. Introduction to music composition through the use of models, regardless their nature or aesthetics. Historic and theoretical ideas, frequently outside of the field of music, will be discussed in order for the students to expand their conceptual approach always with respect to their individual style and thinking. Through the use of the IRCAM's program OpenMusic their ideas will be applied suggesting alternative ways of organizing and manipulating the musical parameters.	Undergraduate
Portfolio Review (MCMP-290)	MCMP-290	The student must prepare and submit for review a cumulative portfolio of their creative work. This portfolio will contain work produced at CalArts, a substantial portion of which should have been presented in performance or other appropriate manner. Portfolio contents may be presented in the form of scores, recordings, videos, texts, etc., and must be of archival quality and suitable for presentation in the professional eld. Successful completion of this course requires satisfactory completion of the portfolio and review as assessed by faculty.	Undergraduate
Independent Study (MCMP-299)	MCMP-299	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Arranging for Experimental Pop (MCMP-308)	MCMP-308	"Experimental Pop" designates a contemporary music which applies the ideology of experimental musics to practices which emerged from popular, mass distributed, and commercial music. Following a trajectory which begins in the music industries of the mid century, when the content of recordings (software) were developed as a means of ensuring the marketability of the format (LP, cassette, CD) and its player (hardware), and whose production was closely linked to the technologies of the era (studio recording, various forms of prosthetic memory- which are themselves extensions of semiotic technologies of the written score, piano roll, and so forth), experimental pop extends and ultimately inverts these relationships by exploiting the ready-made availability of technologies and instruments towards the production of content not underwritten by the necessity of commercial applicability, but rather informed by the practices of experimental and world musics. The distinct role of the arranger, a mercurial figure who emerged from the jazz age, necessitated by the size and instrumentation of swing bands, and amplified by the possibilities of studio recording and its close relation to electronic sound production, is crucial to this transition. We will describe this roll by examining the work of such canonical arrangers as Ernie and Evelyn Freeman, Melba Liston, Quincy Jones, Rene Hall, Paul Riser, Clare Fischer, Jack Nitszche, George Martin, Brian Wilson, Van Dyke Parks, and many more, as well as work that emerged from studios under the monikers of the Wrecking Crew, Philly Sound, Funk Brothers, Muscle Shoals. Paying particular attention to conjunctures of experimental and popular musics exemplified by confluences of figures such as Lennon/ Ono/Cage, we will then investigate how the musical languages and techniques developed by this canon have	Undergraduate

		expanded the possibilities of the experimental pop arranger in the post-genre era. Students will be required to realize arrangements in the form of both performance and recording, write a paper analyzing and transcribing the work of an arranger of their choice, as well as participate in class discussions and presentations. Instructor has arranged for Animal Collective, Blonde Redhead, Laurie Anderson, Mike Patton, and many others.	
Jazz Composition (MCMP-310)	MCMP-310	Open to BFA3 and BFA4 students only. During this one semester course, each student will complete at least seven new original compositions to be played and recorded in class. Course content will also include discussion of compositional process and strategy, and listening sessions.	Undergraduate
Jazz Arranging (MCMP-314)	MCMP-314	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
Electroacoustic Composition (MCMP-320)	MCMP-320	Course open to Music students only. This course presents an introduction to studio composition from both compositional and analytical points of view. ach class member composes short studio pieces using different technical and compositional procedures during the term, and presents analyses of selected electro-acoustic music works.	Undergraduate
Live Electronic Music-Making (MCMP-321)	MCMP-321	Course open to Music School students only. 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. ach class member has to perform short live-electronic pieces in class using different technical and compositional approaches, and has to give one theoretical presentation.	Undergraduate
Experimental Music Workshop I (MCMP-325)	MCMP-325	The Limits of Perception: This year the experimental music workshop class will deal with works that explore fundamental questions about musical perception. Repertoire we will work on or listen to will include John CageEs 0E00 Alvin LucierEs Vespers, Morton FeldmanEs String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October).	Undergraduate
Experimental Music Workshop II (MCMP-326)	MCMP-326	Course open to Music School students only. The Limits of Perception: This year the experimental music workshop class will deal with works that explore fundamental questions about musical perception. Repertoire we will work on or listen to will include John CageEs 0E00 Alvin LucierEs Vespers, Morton FeldmanEs String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October).	Undergraduate
Writing for Strings (MCMP-330)	MCMP-330	Course available by permission of instructor only. Techniques of writing for strings in both individual and ensemble contexts. Course will include composition and recording projects.	Undergraduate
Writing for Woodwinds (MCMP-331)	MCMP-331	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.	Undergraduate
Writing for Harp (MCMP-332)	MCMP-332	Techniques of writing for harp in both individual and ensemble context. Course will include composition and performance projects.	Undergraduate
Writing for Percussion (MCMP-333)	MCMP-333	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.	Undergraduate
Writing for Brass (MCMP-334)	MCMP-334	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.	Undergraduate
Writing for Keyboards (MCMP-335)	MCMP-335	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.	Undergraduate
Writing for Voice (MCMP-336)	MCMP-336	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	Undergraduate

		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.	
Writing for Everything Else (MCMP-339)	MCMP-339	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.	Undergraduate
Film Music History & Analysis (MCMP-341)	MCMP-341	This class presents an overview of the history of commercial film music from scores composed for silent films through contemporary examples of lm scoring. Scores are analyzed from perspectives of film scoring conventions as well as compositional procedures.	Undergraduate
Composition for Film & Video (MCMP-342)	MCMP-342	Course available by permission of instructor only. This course deals with the techniques of film and video scoring though composing music for original films or clips from older examples. Class discussion will center on the critiquing of work done by members of the class. Visiting composers will present their ideas about and experiences in scoring.	Undergraduate
Independent Study (MCMP-399)	MCMP-399	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Orchestration (MCMP-402)	MCMP-402	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.	Undergraduate
Field Recording Workshop (MCMP-404)	MCMP-404	Course available by permission of instructor only. 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.	Undergraduate
Choreographers & Composers (MCMP-415)	MCMP-415	Course open to BFA4 Music School students only. This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines.	Undergraduate
Concert Theater (MCMP-416)	MCMP-416	Performing Landscapes: Music, Text, Space, Body, & Design, a continuation of the fall Concert Theater course, is open to students who are new to the course or who were enrolled in the fall version. Intended for MFA and upper-level BFA students desiring to engage in cross-disciplinary collaboration, this course investigates contemporary music-based performance through the lens of alternative modalities and non-traditional strategies emerging from music, theater, and movement. Students who wish to move beyond perceived limitations of their single disciplines will learn ways of communicating specific to other disciplines, fostering a more holistic and productive collaborative experience. ow can a composer create a score using gestures derived from acting or from dance? What if a theater artist employed compositional techniques to create new work? How might space and design form the initial impulse for creating a performance work? Utilizing theories, histories and methods of experimental interdisciplinary processes that reflect a wide variety of philosophical, political and aesthetic viewpoints, the course is ideal for interpreters and creators of new performance who will discover and personalize new methodologies, leading to the creation of short works for in-class presentations.	Undergraduate
Reader's Chorus (MCMP-417)	MCMP-417	Do you like to read aloud? Have you experienced the power of a group reading aloud together? This class is an ensemble class, working toward a performance of Robert Lax's "Black and White Oratorio" - an epic minimalist poem comprised of the names of colors, read aloud with an intense interplay between single readers, small groups and the whole group in unison. This will also be a composition class. Students will write or find written material for the chorus to develop, and we will experiment with "arranging" for a reader's chorus, playing with assigning parts, timbral combinations of voices, rhythms of speech, and spatializing the material. We will be including works we've developed in class in our final performance.	Undergraduate
Media Theory: The Interactee (MCMP-418)	MCMP-418	This class will have both a theoretical and a practical sideEthe 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	Undergraduate

		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.	
Low-Tech Prototyping (MCMP-419)	MCMP-419	There are some things you can't do on a laptop. Planning how people will interact with objects in space, for example, is better done by making a 3D mockup with cardboard and tape. In this class we start by making proposals for a sound installation or site-specific work and end with a better worked-out proposal, plus a 3D prototype or model of the piece. In between we'll be figuring out what materials & parts are needed, what experiments to try, and what order to do things in. We'll make loose models and mockups in the Wavecave to understand how the work fills space, plan lighting, and figure out how things will be hung, fastened, wired, and displayed. If you're doing something that's going to require permits and permission we'll figure that out. We'll mockup interactive pieces to see if the interactivity makes sense to a visitor, and make software diagrams to chart the processes running the piece. Finally you'll figure out a budget, rewrite the proposal, and present the piece to the class. If you are seriously interested in making sound installations, whether they're highly technical or chaotic and process oriented, this class is for you.	Undergraduate
Hyperopera (MCMP-450)	MCMP-450	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.	Undergraduate
Composition with Max/MSP (MCMP-465)	MCMP-465	A course designed for qualified music students to gain facility in using graphical programming environments. For over twenty years such environments have been used by composers, artists, musicians, and scientists to create truly unique customized programs for sound, video, multimedia, and data reinterpretation. This course will focus on computer music composition techniques and students will be expected to create and perform their own works.	Undergraduate
Graduation Portfolio Review (MCMP-490)	MCMP-490	In the semester preceding graduation, the student must prepare and submit for review a cumulative portfolio of their creative work. This portfolio will contain work produced at CalArts, a substantial portion of which should have been presented in performance or other appropriate manner. Portfolio contents may be presented in the form of scores, recordings, videos, texts, etc., and must be of archival quality and suitable for presentation in the professional eld. Successful completion of this course requires satisfactory completion of the portfolio and review as assessed by faculty.	Undergraduate
Topics in Composition (MCMP-498)	MCMP-498	Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.	Undergraduate
Topics in Comp: Arranging for Exp Pop (MCMP-498A)	MCMP-498A	Topics in Composition: Arranging for Experimental Pop "Experimental Pop" designates a contemporary music which applies the ideology of experimental musics to practices which emerged from popular, mass distributed, and commercial music. Following a trajectory which begins in the music industries of the mid century, when the content of recordings (software) were developed as a means of ensuring the marketability of the format (LP, cassette, CD) and its player (hardware), and whose production was closely linked to the technologies of the era (studio recording, various forms of prosthetic memory- which are themselves extensions of semiotic technologies of the written score, piano roll, and so forth), experimental pop extends and ultimately inverts these relationships by exploiting the ready-made availability of technologies and instruments towards the production of content not underwritten by the necessity of commercial applicability, but rather informed by the practices of experimental and world musics. The distinct role of the arranger, a mercurial figure who emerged from the jazz age, necessitated by the size and instrumentation of swing bands, and amplified by the possibilities of studio recording and its close relation to electronic sound production, is crucial to this transition. We will describe this roll by examining the work of such canonical arrangers as Ernie and Evelyn Freeman, Melba Liston, Quincy Jones, Rene Hall, Paul Riser, Clare Fischer, Jack Nitszche, George Martin, Brian Wilson, Van Dyke Parks, and many more, as well as work that emerged from studios under the monikers of the Wrecking Crew, Philly Sound, Funk Brothers, Muscle Shoals. Paying particular attention to conjunctures of experimental and popular musics exemplified by confluences of figures such as Lennon/Ono/Cage, we will then investigate how the musical languages and techniques developed by this cannon have expanded the possibilities of the experimental pop arranger in the post-genre era. Students will be required	Undergraduate

		to realize arrangements in the form of both performance and recording, write a paper analyzing and transcribing the work of an arranger of their choice, as well as participate in class discussions and presentations. Instructor has arranged for Animal Collective, Blonde Redhead, Laurie Anderson, Mike Patton, and many others.		
The Lecture As Performance Art (MCMP-498B)	MCMP-498B	Course open to all BFA3 and BFA students. This course approaches a specific Performance Art practice - The Performance Lecture - where a tension between knowledge, academia and artistic creation is usually highlighted. Content will include Performance Lectures by the instructor and by enrolled students. The course will focus on creating original work, with supporting readings and discussion. This is a Special Topics in Composition course. Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.	Undergraduate	Open to the Institute
Independent Study (MCMP-499)	MCMP-499	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate	
Introduction to Composition (MCMP-510)	MCMP-510	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.	Graduate	
Independent Study (MCMP-599)	MCMP-599	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate	
Orchestration (MCMP-602)	MCMP-602	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.	Graduate	
Field Recording Workshop (MCMP-604)	MCMP-604	Course available by permission of instructor only. 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.	Graduate	
Electroacoustic Seminar (MCMP-605)	MCMP-605	Electroacoustic Seminar - Algorithmic Thinking Composing with SuperCollider: This will be an introductory course on the SuperCollider language with a specfici focus on composing and sound design. Some previous coding experience (in any language) is recommended but is not absolutely required.	Graduate	
Arranging for Experimental Pop (MCMP-608)	MCMP-608	"Experimental Pop" designates a contemporary music which applies the ideology of experimental musics to practices which emerged from popular, mass distributed, and commercial music. Following a trajectory which begins in the music industries of the mid century, when the content of recordings (software) were developed as a means of ensuring the marketability of the format (LP, cassette, CD) and its player (hardware), and whose production was closely linked to the technologies of the era (studio recording, various forms of prosthetic memory- which are themselves extensions of semiotic technologies of the written score, piano roll, and so forth), experimental pop extends and ultimately inverts these relationships by exploiting the ready-made availability of technologies and instruments towards the production of content not underwritten by the necessity of commercial applicability, but rather informed by the practices of experimental and world musics. The distinct role of the arranger, a mercurial figure who emerged from the jazz age, necessitated by the size and instrumentation of swing bands, and amplified by the possibilities of studio recording and its close relation to electronic sound production, is crucial to this transition. We will describe this roll by examining the work of such canonical arrangers as Ernie and Evelyn Freeman, Melba Liston, Quincy Jones, Rene Hall, Paul Riser, Clare Fischer, Jack Nitszche, George Martin, Brian Wilson, Van Dyke Parks, and many more, as well as work that emerged from studios under the monikers of the Wrecking Crew, Philly Sound, Funk Brothers, Muscle Shoals. Paying particular attention to conjunctures of experimental and popular musics exemplified by confluences of figures such as Lennon/ Ono/Cage, we will then investigate how the musical languages and techniques developed by this canon have expanded the possibilities of the experimental pop arranger in the post-genre era. Students will be required to realize arrangements in the form of both performance and recording, write a paper analyzing and transcribing the work of an arranger of their choice, as well as participate in class discussions and presentations. Instructor has arranged for Animal Collective, Blonde Redhead, Laurie Anderson, Mike Patton, and many others.	Graduate	
Jazz Composition (MCMP-610)	MCMP-610	Open to Jazz Program students only. During this one semester course, each student will complete at least seven new original compositions to be played	Graduate	

		and recorded in class. Course content will also include discussion of compositional process and strategy, and listening sessions.		
Jazz Arranging (MCMP-614)	MCMP-614	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.	Graduate	
Choreographers & Composers (MCMP-615)	MCMP-615	Course open to Music School students only. This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines.	Graduate	
Concert Theater (MCMP-616)	MCMP-616	Performing Landscapes: Music, Text, Space, Body, & Design, a continuation of the fall Concert Theater course, is open to students who are new to the course or who were enrolled in the fall version. Intended for MFA and upper-level BFA students desiring to engage in cross-disciplinary collaboration, this course investigates contemporary music-based performance through the lens of alternative modalities and non-traditional strategies emerging from music, theater, and movement. Students who wish to move beyond perceived limitations of their single disciplines will learn ways of communicating specific to other disciplines, fostering a more holistic and productive collaborative experience. ow can a composer create a score using gestures derived from acting or from dance? What if a theater artist employed compositional techniques to create new work? How might space and design form the initial impulse for creating a performance work? Utilizing theories, histories and methods of experimental interdisciplinary processes that reflect a wide variety of philosophical, political and aesthetic viewpoints, the course is ideal for interpreters and creators of new performance who will discover and personalize new methodologies, leading to the creation of short works for in-class presentations.	Graduate	
Reader's Chorus (MCMP-617)	MCMP-617	Do you like to read aloud? Have you experienced the power of a group reading aloud together? This class is an ensemble class, working toward a performance of Robert Lax's "Black and White Oratorio" - an epic minimalist poem comprised of the names of colors, read aloud with an intense interplay between single readers, small groups and the whole group in unison. This will also be a composition class. Students will write or find written material for the chorus to develop, and we will experiment with "arranging" for a reader's chorus, playing with assigning parts, timbral combinations of voices, rhythms of speech, and spatializing the material. We will be including works we've developed in class in our final performance.	Graduate	
Media Theory: The Interactee (MCMP-618)	MCMP-618	This class will have both a theoretical and a practical sideEthe 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.	Graduate	Integrated Media
Low-Tech Prototyping (MCMP-619)	MCMP-619	There are some things you can't do on a laptop. Planning how people will interact with objects in space, for example, is better done by making a 3D mockup with cardboard and tape. In this class we start by making proposals for a sound installation or site-specific work and end with a better worked-out proposal, plus a 3D prototype or model of the piece. In between we'll be figuring out what materials & parts are needed, what experiments to try, and what order to do things in. We'll make loose models and mockups in the Wavecave to understand how the work fills space, plan lighting, and figure out how things will be hung, fastened, wired, and displayed. If you're doing something that's going to require permits and permission we'll figure that out. We'll mockup interactive pieces to see if the interactivity makes sense to a visitor, and make software diagrams to chart the processes running the piece. Finally you'll figure out a budget, rewrite the proposal, and present the piece to the class. If you are seriously interested in making sound installations, whether they're highly technical or chaotic and process oriented, this class is for you.	Graduate	
Composing With Systems (MCMP-622)	MCMP-622	Course available by Permission of Instructor only. Introduction to music composition through the use of models, regardless their nature or aesthetics. Historic and theoretical ideas, frequently outside of the field of music, will be discussed in order for the students to expand their conceptual approach always with respect to their individual style and thinking. Through the use of the IRCAM's program OpenMusic their ideas will be applied suggesting alternative ways of organizing and manipulating the musical parameters.	Graduate	
Experimental Music Workshop I (MCMP-625)	MCMP-625	The Limits of Perception: This year the experimental music workshop class will deal with works that explore fundamental questions about musical perception. Repertoire we will work on or listen to will include John CageEs 0E00 Alvin LucierEs Vespers, Morton FeldmanEs String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October).	Graduate	
Experimental Music Workshop II (MCMP-626)	MCMP-626	Course open to Music School students only. The Limits of Perception: This year the experimental music workshop class will deal with works that explore fundamental questions about musical perception. Repertoire we	Graduate	

		will work on or listen to will include John CageEs 0E00 Alvin LucierEs Vespers, Morton FeldmanEs String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October).	
Writing for Strings (MCMP-630)	MCMP-630	Course open to Music School students only. Techniques of writing for strings in both individual and ensemble contexts. Course will include composition and recording projects.	Graduate
Writing for Woodwinds (MCMP-631)	MCMP-631	Course open to Music School students only. 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.	Graduate
Writing for Harp (MCMP-632)	MCMP-632	Techniques of writing for harp in both individual and ensemble context. Course will include composition and performance projects.	Graduate
Writing for Percussion (MCMP-633)	MCMP-633	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.	Graduate
Writing for Brass (MCMP-634)	MCMP-634	Course open to Music School students only. 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.	Graduate
Writing for Keyboards (MCMP-635)	MCMP-635	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.	Graduate
Writing for Voice (MCMP-636)	MCMP-636	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.	Graduate
Writing for Everything Else (MCMP-639)	MCMP-639	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.	Graduate
Film Music History & Analysis (MCMP-641)	MCMP-641	This class presents an overview of the history of commercial film music from scores composed for silent films through contemporary examples of film scoring. Scores are analyzed from perspectives of film scoring conventions as well as compositional procedures.	Graduate
Composition for Film & Video (MCMP-642)	MCMP-642	Course available by permission of instructor only. This course deals with the techniques of film and video scoring though composing music for original films or clips from older examples. Class discussion will center on the critiquing of work done by members of the class. Visiting composers will present their ideas about and experiences in scoring.	Graduate
Hyperopera (MCMP-650)	MCMP-650	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	Graduate

		the creative team(s) in the spring, culminating in performances at the end of the 2011 spring semester.		
Composition with Max/MSP (MCMP-665)	MCMP-665	A course designed for qualified music students to gain facility in using graphical programming environments. For over twenty years such environments have been used by composers, artists, musicians, and scientists to create truly unique customized programs for sound, video, multimedia, and data reinterpretation. This course will focus on computer music composition techniques and students will be expected to create and perform their own works.	Graduate	
Graduation Portfolio Review (MCMP-690)	MCMP-690	In the semester preceding graduation, students in certain programs must submit a portfolio of work for review. This portfolio will contain work produced at CalArts, a substantial portion of which should have been presented in performance or other appropriate manner. Portfolio contents may be presented in the form of scores, recordings, videos, texts, etc., and must be of archival quality and suitable for presentation in the professional eld. Successful completion of this course requires satisfactory completion of the portfolio and review as assessed by faculty. Selected student work will be archived at CalArts.	Graduate	
Topics in Composition (MCMP-698)	MCMP-698	Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.	Graduate	
Topics in Composition (MCMP-698A)	MCMP-698A	Topics in Composition: Arranging for Experimental Pop "Experimental Pop" designates a contemporary music which applies the ideology of experimental musics to practices which emerged from popular, mass distributed, and commercial music. Following a trajectory which begins in the music industries of the mid century, when the content of recordings (software) were developed as a means of ensuring the marketability of the format (LP, cassette, CD) and its player (hardware), and whose production was closely linked to the technologies of the era (studio recording, various forms of prosthetic memory- which are themselves extensions of semiotic technologies of the written score, piano roll, and so forth), experimental pop extends and ultimately inverts these relationships by exploiting the ready-made availability of technologies and instruments towards the production of content not underwritten by the necessity of commercial applicability, but rather informed by the practices of experimental and world musics. The distinct role of the arranger, a mercurial figure who emerged from the jazz age, necessitated by the size and instrumentation of swing bands, and amplified by the possibilities of studio recording and its close relation to electronic sound production, is crucial to this transition. We will describe this roll by examining the work of such canonical arrangers as Ernie and Evelyn Freeman, Melba Liston, Quincy Jones, Rene Hall, Paul Riser, Clare Fischer, Jack Nitszche, George Martin, Brian Wilson, Van Dyke Parks, and many more, as well as work that emerged from studios under the monikers of the Wrecking Crew, Philly Sound, Funk Brothers, Muscle Shoals. Paying particular attention to conjunctures of experimental and popular musics exemplified by confluences of figures such as Lennon/Ono/Cage, we will then investigate how the musical languages and techniques developed by this cannon have expanded the possibilities of the experimental pop arranger in the post-genre era. Students will be required to realize arrangements in the form of both performance and recording, write a paper analyzing and transcribing the work of an arranger of their choice, as well as participate in class discussions and presentations. Instructor has arranged for Animal Collective, Blonde Redhead, Laurie Anderson, Mike Patton, and many others.	Graduate	
The Lecture As Performance Art (MCMP-698B)	MCMP-698B	Course open to all MFA students. This course approaches a specific Performance Art practice - The Performance Lecture - where a tension between knowledge, academia and artistic creation is usually highlighted. Content will include Performance Lectures by the instructor and by enrolled students. The course will focus on creating original work, with supporting readings and discussion. This is a Special Topics in Composition course. Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.	Graduate	Open to the Institute
Independent Study (MCMP-699)	MCMP-699	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate	
Doctoral Seminar (MCMP-700)	MCMP-700	Course open to Music School students only. Functioning as a forum for the work-in-progress of DMA students, this weekly seminar will allow students regularly to present and discuss their work and associated materials, and to receive feedback from program faculty and their DMA peers. The seminar will focus on the specific needs and interests of the students enrolled, with faculty offering guidance and direction for necessary skill and knowledge acquisition, as well as creative insight.	Doctorate	
Doctoral Project (MCMP-790)	MCMP-790	Course open to Music School students only. The Doctoral Project, beginning with intensive independent research and experimentation, and culminating in the creation of several distinct, yet interconnected components, prepares candidates for a noticeable emergence into the larger arts' community. The project is comprised of coordinated components that synthesize performance and composition elements while documenting their significance and originality. Each component must be completed with rigor and must score well on specific rubrics for each part.	Doctorate	

		A Final Review concludes this process, at which time candidates are expected to have met all DMA Program Learning Outcomes.	
DMA Qualifying Examinations (MCMP-792)	MCMP-792	DMA students must pass Written and Oral Qualifying Examinations before advancing to degree candidacy. The Qualifying Examinations are administered by the student's Doctoral Examining Committee.	Doctorate
DMA Final Review (MCMP-794)	MCMP-794	Before the awarding of the degree each DMA student must pass a Final Review, conducted by his/her Doctoral Examining Committee. This review assesses the student's artistic, intellectual, academic, professional, and pedagogical standing in relation to the Learning Goals and Rubrics for the DMA program, and includes detailed evaluation of all components of the student's Doctoral Project, and particularly of the student's Professional Portfolio.	Doctorate
Italian (MCSE-101)	MCSE-101	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.	Undergraduate
French (MCSE-102)	MCSE-102	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.	Undergraduate
German (MCSE-103)	MCSE-103	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.	Undergraduate
Musician's Toolkit (MFOR-100)	MFOR-100	Course open to Music School students only. 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.	Undergraduate
Undergraduate Composers' Forum (MFOR-101)	MFOR-101	Course open to Composition Program students only. Presentation and critique of student compositions and projects, both finished and in-process. Selected topics of relevance to composers will be addressed as time permits, such as notation standards, professional development, topical listening and analysis, and resources for composers and students.	Undergraduate
Performance Forum (MFOR-102)	MFOR-102	Course open to Music School students only. Undergraduate Performance Forum will provide an ex 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.	Undergraduate
Voicearts Forum (MFOR-103)	MFOR-103	Course open to Music School students only. A weekly forum for singers, this course focuses on developing performance-related skills through observation, practice and discussion. Sessions will be devoted to guest artist performances, master classes, event and recital preparation, and rehearsals for special projects. Topics covered will include: understanding and communicating musical ideas in proper stylistic contexts, developing the physical attributes necessary for effective performing (stage deportment, body language, demeanor), performance communication and protocol, and music preparation and presentation. Ample time will be provided for each individual to perform and receive feedback from faculty, guest artists and peers. Students will acquire greater ease and confidence on stage, as well as a more thorough understanding of vocal, musical and performance issues.	Undergraduate
Forum for Musical Arts (MFOR-104)	MFOR-104	Course open to Music School students only. 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.	Undergraduate
Creative Technology Forum (MFOR-106)	MFOR-106	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.	Undergraduate

Jazz Forum (MFOR-107)	MFOR-107	Course open to Music School students only. Weekly presentations on current directions in jazz, emphasizing workshops by visiting master jazz artists whenever possible and including discussion, rehearsal, and performance of their music. Occasional joint meetings take place with other School of Music Forums for special presentations or collaborative projects.	Undergraduate
Performer-Composer Forum (MFOR-305)	MFOR-305	Course open to Music School students only. The Performer-Composers Forum features master classes given by the instructor and special guests. Topics may include how new music gets created, music history, performance, composers, (alive and dead), getting works played and/or recorded, teaching, etc. Class is offered every Monday and the classes are small, friendly, and highly informative, dealing with presenting individual forms of art in various mediums; i.e., text, CD, live performance and concert settings. Interactions between the students, guests and instructor is highly encouraged. Student participation may be invited by certain guests.	Undergraduate
Graduate Composers' Forum (MFOR-501)	MFOR-501	Course open to Music School students only. Presentation and critique of student compositions and projects, both finished and in process.	Graduate
Performance Forum (MFOR-502)	MFOR-502	Course open to Music School students only. Graduate Performance Forum will provide an experiential approach to music-making through a series of open coachings by faculty and guests of student chamber music groups, and other performances by guests, students, and faculty, as appropriate and available. Occasional joint meetings with other School of Music Forums for special presentations or collaborative projects are also included.	Graduate
Voicearts Forum (MFOR-503)	MFOR-503	Course open to Music School students only. A weekly forum for singers, this course focuses on developing performance-related skills through observation, practice and discussion. Sessions will be devoted to guest artist performances, master classes, event and recital preparation, and rehearsals for special projects. Topics covered will include: understanding and communicating musical ideas in proper stylistic contexts, developing the physical attributes necessary for effective performing (stage deportment, body language, demeanor), performance communication and protocol, and music preparation and presentation. Ample time will be provided for each individual to perform and receive feedback from faculty, guest artists and peers. Students will acquire greater ease and confidence on stage, as well as a more thorough understanding of vocal, musical and performance issues.	Graduate
Performer-Composer Forum (MFOR-505)	MFOR-505	Course open to Music School students only. The Performer-Composers Forum features master classes given by the instructor and special guests. Topics may include how new music gets created, music history, performance, composers, (alive and dead), getting works played and/or recorded, teaching, etc. Class is offered every Monday and the classes are small, friendly, and highly informative, dealing with presenting individual forms of art in various mediums; i.e., text, CD, live performance and concert settings. Interactions between the students, guests and instructor is highly encouraged. Student participation may be invited by certain guests.	Graduate
Creative Technology Forum (MFOR-506)	MFOR-506	Course open to Music School students only. Weekly gatherings and presentations on current directions in the field of music technology. Occasional workshops by visiting master computer music artists whenever possible. Critique, presentation, and performance of student projects and compositions, both finished and in process. iscussions 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.	Graduate
Jazz Forum (MFOR-507)	MFOR-507	Course open to Music School students only. Weekly presentations on current directions in jazz, emphasizing workshops by visiting master jazz artists whenever possible and including discussion, rehearsal, and performance of their music. Occasional joint meetings take place with other School of Music Forums for special presentations or collaborative projects.	Graduate
ESP Forum (MFOR-508)	MFOR-508	Course open to Experimental Sound Practices students only. This class centers on the presentation and critique of works by students in the Experimental Sound Practices specialization. Each student, during the academic year, is given a one-hour period to present and discuss recent original work(s) of their choice. The role of the instructor is, essentially, that of a moderator and commentator on the process. In addition to student presentations, there may be occasional presentations by visiting composers. If no other presentation is scheduled (as is always the case with the first few classes) the instructor makes presentations on the works of a particular composer or contemporary musical genre, or leads discussions on specific topics. Readings may be assigned to support these topics.	Graduate
Independent Study (MHST-199)	MHST-199	Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Western Music History I (MHST-205)	MHST-205	Lectures, reading, and listening covering the history and literature of Western musical styles from antiquity through the Baroque period.	Undergraduate
Western Music	MHST-206	Lectures, reading, and listening covering the history and literature of	Undergraduate

History II (MHST-206)		Western musical styles from the Classical through Modern periods.		
Independent Study (MHST-299)	MHST-299	Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate	
Music Cultures (MHST-300)	MHST-300	Course not available to BFA1 students. A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester. Spring 2015 semester: An overview of Mexican culture and its interrelations with music. The course will analyze how the Mexican history, politics, geography, language and many other social elements have shaped Mexican music and also how the music has shaped Mexican society.	Undergraduate	
Music of China (MHST-301)	MHST-301	Course not available to BFA1 students. A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.	Undergraduate	
Pop Music History & Analysis (MHST-302)	MHST-302	A historical and stylistic survey of Western popular music with an emphasis on its social context. The roles of society and technology in shaping popular music culture are explored and analysis of representative music is included.	Undergraduate	
Music of Japan and Korea (MHST-303)	MHST-303	Course not available to BFA1 students. A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.	Undergraduate	
Music of Native North America (MHST-304)	MHST-304	Course not available to BFA1 students. A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.	Undergraduate	
Music of West Africa (MHST-307)	MHST-307	Course not available to BFA1 students. A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.	Undergraduate	
Music of Latin America (MHST-308)	MHST-308	Course not available to BFA1 students. A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.	Undergraduate	
Electroacoustic Music History (MHST-310)	MHST-310	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.	Undergraduate	
Ethnology of African Music (MHST-312)	MHST-312	Ethnology of African Music-The history of Ghanaian music, dance and culture. Talking and reading about the origin of Ghanaian music, dance and song as well as their culture and how those affect their everyday life. As Ghanaian are known for their expression through music, dance and song, this course will help students understand how each of these elements role plays in their daily lives and how their culture plays part in all these.	Undergraduate	Arts in Context; Open to the Institute
Topics in Vocal Literature (MHST-345)	MHST-345	Course available to Music students only. 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.	Undergraduate	
Stylists & Innovators 1961-NOW (MHST-350)	MHST-350	This course focuses on selected individuals and musical, political, and economic movements that have helped shaped a genre in jazz or improvised music and that have mostly been overlooked in current historical reporting. (While not a definitive overview, but a focus on selected individuals and geographic areas who may have helped shaped a genre in Jazz or Inprovised Music).	Undergraduate	
Independent Study (MHST-399)	MHST-399	Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate	
Focus Rock: Metal (MHST-405)	MHST-405	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.	Undergraduate	
Focus Rock: Rock & New Music (MHST-406)	MHST-406	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 I and vice versa - from the Velvet Underground and LaMonte Young, psychedelica and minimalism, Zappa and Varese, to prepared piano and prepared guitars, guitar orchestras, just intonation, no wave, metal, musique concrete, tape music, noise, the studio as instrument, and more. This class not only surveys these	Undergraduate	

		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.		
Focus Rock: Noise (MHST-407)	MHST-407	Make a joyful noise: the development and importance of noise elements in popular and experimental music of the 20th and 21st century. Noise has always been a part of music, if desired or not. But over time noise elements stopped being just an add-on and became the center focus of many new styles. This class will follow the development of noise throughout the 20th century into the 21st. We begin in the early 20th century with the Italian Futurists and follow the development through the decades looking at emerging noise elements in 20th century avant-garde music, rock, pop and electronic music. A strong focus will be on late-20th/early 21st century styles like Industrial Music, Japan Noise, and Electronica, which fully embrace noise and make it their main artistic creative element.	Undergraduate	
Focus Rock: Post-Punk (MHST-408)	MHST-408	Post-Punk is another one of these music historical terms that were, of course, applied backwards. It is not really sure what it means, especially because it starts around the same time as punk). oes it include or exclude simultaneous styles such as industrial and no wave? In general post-punk -and that's how we will understand it in this class- are styles (! plural) that share some of the aesthetic of punk and the DIY approach, but are not punk, and evolved around the same time from late-70s to mid-80s in relationship to punk. This includes industrial, no wave, new wave, various revivals (punkabilly, ska) and mutations (mutant disco, free funk, post-blues) as well as some art music. All these styles originated as opposition to cooperate 70s rock, complex and bombast prog-rock, and at the same time are looking forward (No Future !?) as well as backwards to archaic rock music. But not only rock music, also the avant-garde influenced post-punk strongly: from free jazz, free improvisation, contemporary art music, and German krautrock to -yes, entering through the back door- prog-rock. But post-punk in general can be seen as the emancipation of rock from blues. So far, even the most artistic prog-rock, still had strong influences and traces of blues, if it was chord changes, scales or inflections in guitar solos. Post-Punk for a large part gave up on chord changes all together and fully embraced dissonances and sounds as basic elements, resulting in a variety of new approaches and forms. Most post-punk riffs are free of blue notes or in ections. This class looks at the most creative time in rock music after the 60s and will show how between 1977-1985 the grammar of rock music has been rewritten, influencing nearly everything that is being played today.	Undergraduate	
Focus Rock: Electronica (MHST-409)	MHST-409	Focus Rock: Electronica - Body Electric - Electronic Pop and Dance Music This class looks at the development of electronic popular music from its early days to its conquest of the international dance floors, creating the international rave community, and follows it further into abstractions such as glitch-electronica, the combination of experimental and post-techno electronica. The development will be traced from pioneering academic electronic music through early electronic use in popular music such as psychedelic, prog-rock, krautrock, ambient, and synth-pop into all-electronic euro-disco, EBM, EDM, IDM, house, techno, drum n bass, glitch electronica and noise. Besides historic, social and politic aspects, the class focuses strongly on musical analysis of the discussed styles.	Undergraduate	Arts in Context
Survey of Sound Art (MHST-425)	MHST-425	Open to BFA3 and BFA4 students only. 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	
Her Music (MHST-430)	MHST-430	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	
African & African-American Music and Lit (MHST-450)	MHST-450	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	
Contemporary Composers (MHST-451)	MHST-451	Selected readings from Busoni and beyond. Critical analysis of current trends in music and the arts.	Undergraduate	
Music of Luigi Nono (MHST-452)	MHST-452	The course will yield an overview of the music and the cultural contributions of the great Italian composer Luigi Nono. Our survey of his oeuvre and its evolution from his early works in the 1950's (with the amazing purity of his dodecaphonic counterpoint) through his strident statements in the 1960's and early 1970's to the reduction and radical beauty of his late style during the 1980's will include an appreciation of his intense human voice, the critical idealism of his political engagement, and the artistic mastery and expressive power of his vocal, instrumental, and electronic writing.	Undergraduate	

Music of James Tenney (MHST-453)	MHST-453	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 Varese; 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.	Undergraduate
Music As Literature (MHST-454)	MHST-454	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. arious 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.	Undergraduate
Music of Kurtag & Gubaidulina (MHST-456)	MHST-456	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). 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
Music & Surrealism (MHST-457)	MHST-457	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.	Undergraduate
Music of Edgard Varese (MHST-458)	MHST-458	Besides Charles Ives, Arnold Schoenberg and Igor Stravinsky, the French-American composer Edgard Varese(1883-1965) was certainly the most radical and influential founding father of 20th century Western music. He established a method for a conceptual atonal pitch organization within the tone system of 12-tone Equal Temperament which served as a powerful alternative to Schoenberg's dodecaphonic serialism, and with his keen focus on the 'Liberation of Sound' (projecting its corporeality and fully embracing noise), he opened great new doors for composers as different as Iannis Xenakis, Morton Feldman, or James Tenney and indeed for all of us! The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Edgard Varese's life, work and historical influence and an appreciation of his revolutionary thinking, his new musical concepts and compositional methods and of the contemporary relevance of his heritage even for our music making today and in the future.	Undergraduate
Contemplative Practice & Music (MHST-459)	MHST-459	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.	Undergraduate
Music of E europe Late 20th Century (MHST-460)	MHST-460	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
Music of French Spectralism (MHST-461)	MHST-461	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.	Undergraduate
The Art of Film Composing (MHST-462)	MHST-462	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. aThe participants cover a wide range of experience in various types of film	Undergraduate

		scoring, including features, television, animation, documentary, and sound design. aAssignments in this course will consist of short weekly written reports on each guest's presentation.	
Music of Iannis Xenakis (MHST-463)	MHST-463	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
Music of Gyorgy Ligeti (MHST-464)	MHST-464	In the early 1960s Gyorgy Ligeti (1923-2006) opened up new ways for post-serial sound composition by introducing the concept of micro-polyphony. In his later works since the mid 1970s, he successfully combined ideals of both minimalism and complexity with various world music influences to generate a virtuoso fireworks of wit. The course will combine biography, music theory, analysis, score study and guided listening in order to yield an overview of Ligeti's life, work and historical influence. Our survey will give us a chance to appreciate the original style and beauty of his well-crafted, intricate music with all its stunning luminosity and sensual appeal.	Undergraduate
Music of Helmut Lachenmann (MHST-465)	MHST-465	With his revolutionary concept of a 'concrete instrumental music', the leading and most influential contemporary German composer Helmut Lachenmann (born 1935) has hugely expanded the available repertoire of extended playing techniques on traditional musical instruments for generating a great variety of noises. His uncompromising, superbly crafted masterpieces also display successful compositional methods for meaningful applications of these beautiful new sounds. Our survey will combine biography, music theory, analysis, score study and guided listening to yield an overview of Lachenmann's work and historical influence, as well as an appreciation of his profound critical thought and his abundant musical imagination.	Undergraduate
Music of Igor Stravinsky (MHST-466)	MHST-466	Throughout the first half of the past century, Igor Stravinsky (1882-1971) impacted the contemporary music scene like a startling super-brilliant meteor. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Stravinsky's life, work and historical influence and an appreciation of his ingenious sense of timbre, harmony and rhythm and of the fascinating precision and virtuosity of his compositional craft, as well as of his most original transformational methods for energizing his music by drawing upon the authenticity and power of highly esteemed roots and influences (like the Russian folklore, early Jazz, beloved Pergolesi, or Arnold Schoenberg's 12-tone-method).	Undergraduate
Music of Arnold Schoenberg (MHST-467)	MHST-467	During the first part of the past century, Arnold Schoenberg (1874-1951) revolutionized the contemporary music scene more profoundly than anyone else. With his independent, courageous and radical set of mind and with his extraordinary ability to understand and carry out the historic mission suggested by the musical material itself, he expanded the harmonic language far beyond the borders of tonality, pioneering free atonality and the 'emancipation of dissonance' in his music written during the first two decades of the 20th century, before introducing the new technique of dodecaphonic serialism (his 'method of composing with twelve tones which are related only with one another') during the early 1920s. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Schoenberg's life, work and historical influence and an appreciation of his supreme compositional metier and creative imagination, his intimate knowledge of the Classical masters and the Romantic tradition, and of the unique profundity of his thought. In discussing his 12-tone-method, we shall see that this surprising and controversial innovation was actually just a radical continuation of the inherited principle of 'developing variation', while at the same time constituting as it were the vertex or 'historical fulfillment' of the present tone system of 12-tone Equal Temperament.	Undergraduate
Music of Feldman & Zimmermann (MHST-469)	MHST-469	Pursuing the heritage of his mentor Edgard Varese with an infinite minimalist focus on the quality of sound, just how it floats, and with a unique sense of musical orchestration, Morton Feldman(1926-1987) introduced the quiet longing of Franz Schubert into 20th century American music. Talking about Karlheinz Stockhausen in his seminar lectures and anecdotes 'The Future of Local Music', he said in 1984, 'He wanted time measured out, and I wanted time felt, a more subjective feeling of time, you see.' 'Maybe it's because I'm Jewish; . In other words I'm not creating music, it's already there. . So, if I have a secret: don't push the sounds around.' These quotes were first published by the most original and independent German composer Walter Zimmermann (*1949) in a substantial book he compiled and edited to celebrate Morty's 60th birthday. Creating a sense of orientation early on in his career, Walter Zimmermann had traveled through the United States and published his first book in the mid 1970s ('Desert Plants: Conversations with 23 American Musicians'). Inspired by his love for John Cage, Morton Feldman and the American experimental music tradition, as well as for various genres of world music and for his own Franconian local heritage, he explored, among other things, the beauty of repositioned authentic folklore and of microtonal just intonation more than thirty years ago in his unique and compelling conceptual music. The course	Undergraduate

		will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Morton Feldman's and Walter Zimmermann's life, work and historical influence, as well as an appreciation of what we can learn from them for our own creative work today.	
Frontiers of Instrumentation (MHST-470)	MHST-470	This course explores what are commonly called "extended techniques", although it proceeds in part as a critique of that concept by focusing on musical contexts in which such techniques are central. Beginning with the family to which each student's own primary instrument belongs, an individualized guided survey is undertaken of the history, aesthetics, and execution of non-traditional instrumental techniques. This survey encompasses listening, viewing, reading, and direct instrumental exploration. Beyond establishing a broad overview of the "state of the art" in instrumental technique, the course will be crucially concerned with the general question of how techniques can either serve or impede the formulation of aesthetically coherent musical statements. This course is intended for acoustic and electrified acoustic instrumentalists, including vocalists, enrolled in any music program.	Undergraduate
The Music of Harry Partch (MHST-471)	MHST-471	The Music, Theories, and Essays of Harry Partch This course will focus on Partch's theories and how they were manifested in his instruments, as well as his essays and his principal manifesto, Genesis of a Music. First published in 1949, this will be the required textbook; it explores the intricacies of Partch's musical system and intonation experiments, undertaken as he built his instrumentarium. In describing Partch's personal musical odyssey, the book also lays the practical and theoretical foundations for his music. Often labeled as an iconoclast, a maverick, and one of the few "truly experimental composers" in our cultural history, Partch was a self-created composer and artist with no real formal training. He created ritualistic works grounded incorporating elements of Japanese kabuki and Noh theater, Indian chants, Greek tragedy, dance, mime, and much more. Partch developed a vital, emotional, movement-related music often derived from the spoken word, which he called Corporeal music. In Part I of Genesis of A Music, he contrasts Corporeal Music with Abstract Music. Despite occasional lapses into turgid prose his raving and ranting ("exactly how 'ex' should the 'ex'pression of words be in music?") keep the reader engaged with his exceedingly inquiring and impatient mind. The book goes on, in Parts II, III, and IV, to explain Partch's theories of scales, intonation, and instrument construction with abundant acoustical and mathematical documentation. As part of the course, performances of Partch's compositions and major works, such as "Delusion of the Fury," will be shown and discussed from a variety of perspectives. Resources such as Bob Gilmore's biography of Harry Partch; Philip Blackburn's "Enclosure III" - a Partch bio-scrapbook; "Bitter Music" - Partch's journals, essays, and librettos; and Brian Harlan's "One Voice - A Reconciliation of Harry Partch's Disparate Musical Theories" will form a rich tapestry of supplementary research materials. There are only three extant Partch instumentariums. We fortunately have one in Los Angeles, thanks to the dedication and persistence of John Schneider. Having composed extensively for these instruments, I can attest to the singular and often mesmerizing experience of working with them. Ideally, students will learn the tablatures and tuning systems and gain an opportunity to write for some of the Partch instruments, either as part of the course or during a subsequent Interim period. I believe this course will contribute to the worldwide renaissance of interest in the compositions, theories, and philosophies of Harry Partch.	Undergraduate
Topics in Music History (MHST-498)	MHST-498	Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.	Undergraduate
Independent Study (MHST-499)	MHST-499	Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Music Cultures (MHST-500)	MHST-500	Course open to Music School students only. Not open to BFA1 students. A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester. Spring 2015 semester: An overview of Mexican culture and its interrelations with music. The course will analyze how the Mexican history, politics, geography, language and many other social elements have shaped Mexican music and also how the music has shaped Mexican society.	Graduate
Music of China (MHST-501)	MHST-501	A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.	Graduate
Pop Music History & Analysis (MHST-502)	MHST-502	A stylistic survey of Western popular music since 1950 with an emphasis on its social context. The roles of race, marketing and technology in shaping popular music culture are explored analysis of representative songs is included.	Graduate
Music of Japan and Korea (MHST-503)	MHST-503	A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.	Graduate
Music of Native North America (MHST-504)	MHST-504	A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.	Graduate

Music of West Africa (MHST-507)	MHST-507	A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.	Graduate	
Music of Latin America (MHST-508)	MHST-508	A survey of music and its role within selected world cultures. Specific cultural and geographical areas of focus change from semester to semester.	Graduate	
Electroacoustic Music History (MHST-510)	MHST-510	An historical survey of electronic music, musique concrete and mixed media. Acoustical theory as related to music synthesis and recording is included. Offered alternate years.	Graduate	
Ethnology of African Music (MHST-512)	MHST-512	Ethnology of African Music-The history of Ghanaian music, dance and culture. Talking and reading about the origin of Ghanaian music, dance and song as well as their culture and how those affect their everyday life. As Ghanaian are known for their expression through music, dance and song, this course will help students understand how each of these elements role plays in their daily lives and how their culture plays part in all these.	Graduate	Open to the Institute
The Music of Flamenco (MHST-514)	MHST-514	A study of the musical aspects (cante-singing and toque-guitar playing) in Flamenco through listening, reading and watching documentary lms. 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.	Graduate	
Blues Before 1960 (MHST-516)	MHST-516	A study of the development of the Blues through listening, watching documentary lms 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.	Graduate	
Introduction to Bach (MHST-517)	MHST-517	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.	Graduate	
Bach Studies (MHST-518)	MHST-518	This class has (at least) three goals: First to enjoy singing chorales as a group while working on refining our intonation and ensemble skills to study the Cantatas from which these chorales come; finally to play and study some of Bach`s keyboard music.	Graduate	
Survey of Sound Art (MHST-525)	MHST-525	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.	Graduate	
Her Music (MHST-530)	MHST-530	An in-depth exploration of music written and performed by women of our time. Class includes concert attendance, independent research project(s), visiting artists.	Graduate	
Jazz History (MHST-540)	MHST-540	A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis.	Graduate	
Topics in Vocal Literature (MHST-545)	MHST-545	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.	Graduate	
Stylists & Innovators 1961-Now (MHST-550)	MHST-550	This course focuses on selected individuals and musical, political, and economic movements that have helped shaped a genre in jazz or improvised music and that have mostly been overlooked in current historical reporting. (While not a definitive overview, but a focus on selected individuals and geographic areas who may have helped shaped a genre in Jazz or Inprovised Music).	Graduate	
Independent Study (MHST-599)	MHST-599	Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate	

Aesthetics of Free Improv (MHST-601)	MHST-601	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 nal improvised performance is presented at the end of the semester.	Graduate	
Soundart and Space (MHST-603)	MHST-603	The purpose of this class is to look at aspects of installation sound art regarding the use of space and semiotics. By looking at existing and historical work we will be exploring sculptural and architectural use of space, visual and spatial semiotics, and a survey of exhibition practices. There will be in-depth study of various sound works and artists as well. This is not a lecture class, it will take the form of a seminar. Students will be prompted each week to bring material on the week's topic of discussion.	Graduate	
Focus Rock: Metal (MHST-605)	MHST-605	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.	Graduate	
Focus Rock: Rock & New Music (MHST-606)	MHST-606	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 l and vice versa - from the Velvet Underground and LaMonte Young, psychedelica and minimalism, Zappa and Varese, to prepared piano and prepared guitars, guitar orchestras, just intonation, no wave, metal, musique concrete, tape music, noise, the studio as instrument, and more. This class not only surveys these influences and cross-pollinations, but also includes musical analysis, discussion of the problem of transcriptions of rock music for classical performers, and other aspects. Students will be expected to create their own works or write a paper.	Graduate	
Focus Rock: Noise (MHST-607)	MHST-607	Make a joyful noise: the development and importance of noise elements in popular and experimental music of the 20th and 21st century. Noise has always been a part of music, if desired or not. But over time noise elements stopped being just an add-on and became the center focus of many new styles. This class will follow the development of noise throughout the 20th century into the 21st. We begin in the early 20th century with the Italian Futurists and follow the development through the decades looking at emerging noise elements in 20th century avant-garde music, rock, pop and electronic music. A strong focus will be on late-20th/early 21st century styles like Industrial Music, Japan Noise, and Electronica, which fully embrace noise and make it their main artistic creative element.	Graduate	
Focus Rock: Post-Punk (MHST-608)	MHST-608	Post-Punk is another one of these music historical terms that were, of course, applied backwards. It is not really sure what it means, especially because it starts around the same time as punk). oes it include or exclude simultaneous styles such as industrial and no wave? In general post-punk -and that's how we will understand it in this class- are styles (! plural) that share some of the aesthetic of punk and the DIY approach, but are not punk, and evolved around the same time from late-70s to mid-80s in relationship to punk. This includes industrial, no wave, new wave, various revivals (punkabilly, ska) and mutations (mutant disco, free funk, post-blues) as well as some art music. All these styles originated as opposition to cooperate 70s rock, complex and bombast prog-rock, and at the same time are looking forward (No Future !?) as well as backwards to archaic rock music. But not only rock music, also the avant-garde influenced post-punk strongly: from free jazz, free improvisation, contemporary art music, and German krautrock to -yes, entering through the back door- prog-rock. But post-punk in general can be seen as the emancipation of rock from blues. So far, even the most artistic prog-rock, still had strong influences and traces of blues, if it was chord changes, scales or inflections in guitar solos. Post-Punk for a large part gave up on chord changes all together and fully embraced dissonances and sounds as basic elements, resulting in a variety of new approaches and forms. Most post-punk riffs are free of blue notes or in ections. This class looks at the most creative time in rock music after the 60s and will show how between 1977-1985 the grammar of rock music has been rewritten, influencing nearly everything that is being played today.	Graduate	
Focus Rock: Electronica (MHST-609)	MHST-609	Focus Rock: Electronica - Body Electric - Electronic Pop and Dance Music This class looks at the development of electronic popular music from its early days to its conquest of the international dance floors, creating the international rave community, and follows it further into abstractions such as glitch-electronica, the combination of experimental and post-techno electronica. The development will be traced from pioneering academic electronic music through early electronic use in popular music such as psychedelic, prog-rock, krautrock, ambient, and synth-pop into all-electronic euro-disco, EBM, EDM, IDM, house, techno, drum n bass, glitch electronica and noise. Besides historic, social and politic aspects, the class focuses	Graduate	Open to the Institute

		strongly on musical analysis of the discussed styles.	
African & African-American Music and Lit (MHST-650)	MHST-650	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.	Graduate
Contemporary Composers (MHST-651)	MHST-651	Selected readings from Busoni and beyond. Critical analysis of current trends in music and the arts.	Graduate
Music of Luigi Nono (MHST-652)	MHST-652	The course will yield an overview of the music and the cultural contributions of the great Italian composer Luigi Nono. Our survey of his oeuvre and its evolution from his early works in the 1950's (with the amazing purity of his dodecaphonic counterpoint) through his strident statements in the 1960's and early 1970's to the reduction and radical beauty of his late style during the 1980's will include an appreciation of his intense human voice, the critical idealism of his political engagement, and the artistic mastery and expressive power of his vocal, instrumental, and electronic writing.	Graduate
Music of James Tenney (MHST-653)	MHST-653	Course open to Music School students only. 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 Varese; 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.	Graduate
Music As Literature (MHST-654)	MHST-654	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.	Graduate
Music of Kurtag & Gubaidulina (MHST-656)	MHST-656	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). 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.	Graduate
Music & Surrealism (MHST-657)	MHST-657	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.	Graduate
Music of Edgard Varese (MHST-658)	MHST-658	Besides Charles Ives, Arnold Schoenberg and Igor Stravinsky, the French-American composer Edgard Varese(1883-1965) was certainly the most radical and influential founding father of 20th century Western music. He established a method for a conceptual atonal pitch organization within the tone system of 12-tone Equal Temperament which served as a powerful alternative to Schoenberg's dodecaphonic serialism, and with his keen focus on the 'Liberation of Sound' (projecting its corporeality and fully embracing noise), he opened great new doors for composers as different as Iannis Xenakis, Morton Feldman, or James Tenney and indeed for all of us! The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Edgard Varese's life, work and historical influence and an appreciation of his revolutionary thinking, his new musical concepts and compositional methods and of the contemporary relevance of his heritage even for our music making today and in the future.	Graduate
Contemplative Practice & Music (MHST-659)	MHST-659	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.	Graduate

Music of E Europe Late 20th Century (MHST-660)	MHST-660	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?	Graduate
Music of French Spectralism (MHST-661)	MHST-661	Course open to Music School students only. 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.	Graduate
The Art of Film Composing (MHST-662)	MHST-662	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. aThe participants cover a wide range of experience in various types of film scoring, including features, television, animation, documentary, and sound design. aAssignments in this course will consist of short weekly written reports on each guest's presentation.	Graduate
Music of Iannis Xenakis (MHST-663)	MHST-663	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.	Graduate
Music of Gyorgy Ligeti (MHST-664)	MHST-664	In the early 1960s Gyorgy Ligeti (1923-2006) opened up new ways for post-serial sound composition by introducing the concept of micro-polyphony. In his later works since the mid 1970s, he successfully combined ideals of both minimalism and complexity with various world music influences to generate a virtuoso fireworks of wit. The course will combine biography, music theory, analysis, score study and guided listening in order to yield an overview of Ligeti's life, work and historical influence. Our survey will give us a chance to appreciate the original style and beauty of his well-crafted, intricate music with all its stunning luminosity and sensual appeal.	Graduate
Music of Helmut Lachenmann (MHST-665)	MHST-665	With his revolutionary concept of a 'concrete instrumental music', the leading and most influential contemporary German composer Helmut Lachenmann (born 1935) has hugely expanded the available repertoire of extended playing techniques on traditional musical instruments for generating a great variety of noises. His uncompromising, superbly crafted masterpieces also display successful compositional methods for meaningful applications of these beautiful new sounds. Our survey will combine biography, music theory, analysis, score study and guided listening to yield an overview of Lachenmann's work and historical influence, as well as an appreciation of his profound critical thought and his abundant musical imagination.	Graduate
Music of Igor Stravinsky (MHST-666)	MHST-666	Throughout the first half of the past century, Igor Stravinsky (1882-1971) impacted the contemporary music scene like a startling super-brilliant meteor. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Stravinsky's life, work and historical influence and an appreciation of his ingenious sense of timbre, harmony and rhythm and of the fascinating precision and virtuosity of his compositional craft, as well as of his most original transformational methods for energizing his music by drawing upon the authenticity and power of highly esteemed roots and influences (like the Russian folklore, early Jazz, beloved Pergolesi, or Arnold Schoenberg's 12-tone-method).	Graduate
Music of Arnold Schoenberg (MHST-667)	MHST-667	During the first part of the past century, Arnold Schoenberg (1874-1951) revolutionized the contemporary music scene more profoundly than anyone else. With his independent, courageous and radical set of mind and with his extraordinary ability to understand and carry out the historic mission suggested by the musical material itself, he expanded the harmonic language far beyond the borders of tonality, pioneering free atonality and the 'emancipation of dissonance' in his music written during the first two decades of the 20th century, before introducing the new technique of dodecaphonic serialism (his 'method of composing with twelve tones which are related only with one another') during the early 1920s. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Schoenberg's life, work and historical influence and an appreciation of his supreme compositional metier and creative imagination, his intimate knowledge of the Classical masters and the Romantic tradition, and of the unique profundity of his thought. In discussing his 12-tone-method, we shall see that this surprising and controversial innovation was actually just a radical continuation of the inherited principle of 'developing variation', while at the same time constituting as it were the vertex or 'historical fulfillment' of the present	Graduate

		tone system of 12-tone Equal Temperament.	
Music of Feldman & Zimmermann (MHST-669)	MHST-669	Pursuing the heritage of his mentor Edgard Varese with an infinite minimalist focus on the quality of sound, just how it floats, and with a unique sense of musical orchestration, Morton Feldman (1926-1987) introduced the quiet longing of Franz Schubert into 20th century American music. Talking about Karlheinz Stockhausen in his seminar lectures and anecdotes 'The Future of Local Music', he said in 1984, 'He wanted time measured out, and I wanted time felt, a more subjective feeling of time, you see.' 'Maybe it's because I'm Jewish; . In other words I'm not creating music, it's already there. . So, if I have a secret: don't push the sounds around.' These quotes were first published by the most original and independent German composer Walter Zimmermann (*1949) in a substantial book he compiled and edited to celebrate Morty's 60th birthday. Creating a sense of orientation early on in his career, Walter Zimmermann had traveled through the United States and published his first book in the mid 1970s ('Desert Plants: Conversations with 23 American Musicians'). Inspired by his love for John Cage, Morton Feldman and the American experimental music tradition, as well as for various genres of world music and for his own Franconian local heritage, he explored, among other things, the beauty of repositioned authentic folklore and of microtonal just intonation more than thirty years ago in his unique and compelling conceptual music. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Morton Feldman's and Walter Zimmermann's life, work and historical influence, as well as an appreciation of what we can learn from them for our own creative work today.	Graduate
Frontiers of Instrumentation (MHST-670)	MHST-670	This course explores what are commonly called "extended techniques", although it proceeds in part as a critique of that concept by focusing on musical contexts in which such techniques are central. Beginning with the family to which each student's own primary instrument belongs, an individualized guided survey is undertaken of the history, aesthetics, and execution of non-traditional instrumental techniques. This survey encompasses listening, viewing, reading, and direct instrumental exploration. Beyond establishing a broad overview of the "state of the art" in instrumental technique, the course will be crucially concerned with the general question of how techniques can either serve or impede the formulation of aesthetically coherent musical statements. This course is intended for acoustic and electrified acoustic instrumentalists, including vocalists, enrolled in any music program.	Graduate
The Music of Harry Partch (MHST-671)	MHST-671	The Music, Theories, and Essays of Harry Partch This course will focus on Partch's theories and how they were manifested in his instruments, as well as his essays and his principal manifesto, Genesis of a Music. First published in 1949, this will be the required textbook; it explores the intricacies of Partch's musical system and intonation experiments, undertaken as he built his instrumentarium. In describing Partch's personal musical odyssey, the book also lays the practical and theoretical foundations for his music. Often labeled as an iconoclast, a maverick, and one of the few "truly experimental composers" in our cultural history, Partch was a self-created composer and artist with no real formal training. He created ritualistic works grounded incorporating elements of Japanese kabuki and Noh theater, Indian chants, Greek tragedy, dance, mime, and much more. Partch developed a vital, emotional, movement-related music often derived from the spoken word, which he called Corporeal music. In Part I of Genesis of A Music, he contrasts Corporeal Music with Abstract Music. Despite occasional lapses into turgid prose his raving and ranting ("exactly how 'ex' should the 'ex'pression of words be in music?") keep the reader engaged with his exceedingly inquiring and impatient mind. The book goes on, in Parts II, III, and IV, to explain Partch's theories of scales, intonation, and instrument construction with abundant acoustical and mathematical documentation. As part of the course, performances of Partch's compositions and major works, such as "Delusion of the Fury," will be shown and discussed from a variety of perspectives. Resources such as Bob Gilmore's biography of Harry Partch; Philip Blackburn's "Enclosure III" - a Partch bio-scrapbook; "Bitter Music" - Partch's journals, essays, and librettos; and Brian Harlan's "One Voice - A Reconciliation of Harry Partch's Disparate Musical Theories" will form a rich tapestry of supplementary research materials. There are only three extant Partch instumentariums. We fortunately have one in Los Angeles, thanks to the dedication and persistence of John Schneider. Having composed extensively for these instruments, I can attest to the singular and often mesmerizing experience of working with them. Ideally, students will learn the tablatures and tuning systems and gain an opportunity to write for some of the Partch instruments, either as part of the course or during a subsequent Interim period. I believe this course will contribute to the worldwide renaissance of interest in the compositions, theories, and philosophies of Harry Partch.	Graduate
Topics in Music History (MHST-698)	MHST-698	Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.	Graduate
Independent Study (MHST-699)	MHST-699	Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate

Performer-Composer: History & Aesthetics (MHST-703)	MHST-703	Course open to Music School students only. This course offers a broad historical, technical and aesthetic survey of the opportunities and challenges presented to the musician whose work integrates performance and composition. These are illuminated through comparative perspectives on the work, life and cultural role of creative musicians from diverse times, places and musical traditions.	Doctorate	
Internship (MINT-199)	MINT-199		Undergraduate	
Internship (MINT-299)	MINT-299		Undergraduate	
Internship (MINT-399)	MINT-399		Undergraduate	
Internship (MINT-499)	MINT-499		Undergraduate	
Internship (MINT-599)	MINT-599		Graduate	
Internship (MINT-699)	MINT-699		Graduate	
Internship (MINT-799)	MINT-799		Graduate	
Interim (MITM-100)	MITM-100	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.	Undergraduate	
Alexander Technique for Perfomance (MITM-303)	MITM-303	January Interim Course (Variable Topics): Course taught by Visiting Artist Kate Conklin. This course is designed to give you the tools to get what you want from your performance and life. We will cover accurate information about human design and coordination, flow state/ optimal performance, sustainability and performance readiness. We will do this through performance and experimentation- bring your instrument. The structure of the class will be a combination of workshop and masterclass format, with lots of Q+A. Kate Conklin works with the most elite performers in the world to help them excel at what they do. Come see what all the fuss is about. Visitors welcome anytime! Course meets at the following times: Tuesdays, Thursdays and Fridays, 2pm-4pm	Undergraduate	Interim
The Spirituality of Improvisation (MITM-308)	MITM-308	January Interim Course (Variable Topics): Geri Allen will choose several of her compositions to focus on during her workshop. We will distribute the music in advance to students who register for the class. This is a wonderful opportunity for our students and faculty to get to know Geri Allen as a composer and improviser, and is an honor to have her as this year's special guest for the "Charlie Haden/CalArts Artist in Residence" series. Course meets at the following times: Monday, January 11, 1pm-4pm Tuesday, January 12, 1pm-4pm (Meets the first week of Interim only.)	Undergraduate	Interim
Individual Intensive Guitar (MITM-316)	MITM-316	January Interim Course (Variable Topics): Lessons and Coaching for individuals or ensembles on material which can be dealt with in or 2 sessions. PLEASE NOTE: Learning classical guitar technique or other beginning guitar skills are not appropriate subjects for this short time frame. Students must contact me directly in advance to arrange for lesson or coaching times.	Undergraduate	Interim
Individual Intensive with Vincent Golia (MITM-317)	MITM-317	January Interim Course (Variable Topics): Individual lessons determined by the student's interest. May be film music, history, career design, instrumental technique, or composition. Students must contact instructor directly by email to set up lesson times.	Undergraduate	Interim
Individual Intensive Lessons - Cello (MITM-318)	MITM-318	January Interim Course (Variable Topics): Private cello instruction, two-hour lessons on specific performance projects. Student is expected to work another 8 hours independently outside of class. Accepted students are to contact Erika via email to arrange dates/times for lessons at dukekirk@calarts.edu.	Undergraduate	Interim
Individual Intensive Lessons Oboe (MITM-321)	MITM-321	January Interim Course (Variable Topics): Individual Oboe Lessons. Enrolled students must contact Allan Vogel via email to schedule lessons @ allanvogel@yahoo.com.	Undergraduate	Interim
Ind Intensive Lessons Harmonic Improv (MITM-323)	MITM-323	January Interim Course (Variable Topics): This course will deal with an in depth analysis of melodic improvisation over the harmonic progressions of the jazz standard repertoire. The application of scales and arpeggios over chords as well as the effective use of non-harmonic pitches will be emphasized. The study of jazz harmony and principles of substitution, as well as other peripheral issues regarding phrasing and general time feel will also be addressed. Students must contact instructor directly by email to set	Undergraduate	Interim

		up lesson times.		
Intro to Max (Max/MSP) (MITM-325)	MITM-325	January Interim Course (Variable Topics): Max/MSP is a visual programming language for music and multimedia. During its 20-year history, it has been used by composers, performers, software designers, researchers, and artists to create recordings, performances, and installations. Max is especially empowering for artists interested in the creation of new media work, but have been intimidated or frustrated when faced with the prospect of learning to program in a typical programming language. The goal of this course is expose new users of Max/MSP to its essential functionality, teaching them the fundamentals so they can subsequently explore, in a comfortable manner, the vast creative capabilities it has to offer. This course is taught by MFA candidates Daniel McNamara and Thomas Sturm. Course meets at the following times: Wednesday, January 13, 7pm-9pm Friday, January 15, 2pm-4pm Wednesday, January 20, 7pm-9pm Friday, January 22, 2pm-4pm	Undergraduate	Interim
Intro to North Indian Instrumental Music (MITM-328)	MITM-328	January Interim Course (Variable Topics): Introduction to North Indian Instrumental Music. All are welcome! Course meets at the following times: Friday, January 15, 2pm-5pm Friday, January 22, 5pm-8pm	Undergraduate	Interim
Introduction to North Indian Vocal Music (MITM-329)	MITM-329	January Interim Course (Variable Topics): Introduction to North Indian Vocal Music. All are welcome! Course meets at the following times: Thursday, January 14, 2pm-4pm Thursday, Janaury 21, 6pm-8pm	Undergraduate	Interim
Jazz Improvisation for Non Jazz Majors (MITM-330)	MITM-330	January Interim Course (Variable Topics): This is a jazz improvisation class for non-jazz majors that is designed to get classical and others without jazz training familiar with chord progressions, improvisation skills, and the jazz feel which is so much at the core of American music. Course meets at the following times: Monday, January 11, 10am-12pm Tuesday, January 12, 10am-12pm Thursday, January 14, 10am-12pm Tuesday, January 19, 10am-12pm Thursday, January 21, 10am-12pm Friday, January 22, 10am-12pm	Undergraduate	Interim
Knit/Cowl (MITM-331)	MITM-331	January Interim Course (Variable Topics): Are you in search of a creative hobby that reduces stress, improves concentration, develops hand coordination, and results in soft warm things to keep or give to friends? Come learn to knit! All levels from absolute beginner to advanced are welcome. You will only need to bring a circular needle, 24" in length, in any size from 7 to 11. You may bring in your own yarn or instructor will provide from her out-of-control stash. Includes tea. Very fun and relaxing (mostly). We will be casting on for a neck cowl, or you may opt for an infinity scarf (regular cast on or Mobius!) Course meets at the following times: Tuesday, January 19, 7pm-9pm Wednesday, January 20, 7pm-9pm Thursday, January 21, 7pm-9pm (Meets the second week of Interim only)	Undergraduate	Interim
Koto Workshop (MITM-332)	MITM-332	January Interim Course (Variable Topics): Let's make music/art with a koto! This workshop is for anyone who is curious about the koto, would like to compose a piece for the instrument, learn to play, or use the koto's sounds for your art. You will be introduced to traditional/contemporary koto worlds and get to know about the koto more closely from various perspectives. You will also explore historically and regionally diverse music in Japan. This is a workshop so please come with your questions, ideas, and curiosities! This course is taught by MFA candidate Kozue Matsumoto. Course meets at the following times: Monday, January 11, 4pm-6pm Friday, January 15, 4pm-6pm Friday, January 22, 4pm-6pm	Undergraduate	Interim
The Road Dog's Survival Guide (MITM-333)	MITM-333	January Interim Course (Variable Topics): This lecture/discussion class will address the multiplicity of issues and situations that a musician faces when performing in context of a tour. Through sharing our considerable road experiences we will deal with the practical, professional, artistic and personal dynamics involved in touring and performing music in public. We invision significant student participation and interaction through questions, comments and sharing of their own experiences. Besides sharing stories, anecdotes, and experiences we will also present actual contracts, itineraries, technical and hospitality riders, and other real-life documentation related to touring. Course meets at the following times: Tuesday, January 12, 7pm-9pm Tuesday, January 19, 7pm-9pm	Undergraduate	Interim
One Piece (volume 2) (MITM-340)	MITM-340	January Interim Course (Variable Topics): This class will consist of two extended rehearsals of (and an intensive look at) one piece from the experimental music repertoire (chosen based on the musicians who sign up). Course meets at the following times: Thursday, January 14, 11am-2pm Friday, January 22, 11am-2pm	Undergraduate	Interim
Singer/Songwriter Recording Project (MITM-344)	MITM-344	January Interim Course (Variable Topics): Course available by Permission of Instructor only. Coached recordings in ROD and DRS of original student songs. Full details about participation are available on the MAP board. Recording will take place during the weekend of January 16 and 17, and participants must be available then. Student engineers should be with the class the whole weekend and are not required to attend the rehearsals during the week. Student musicians should attend all the rehearsal days and are only required to be at the weekend session when their piece is being recorded. Course meets at the following times: Monday, January 11, 1pm-4pm Tuesday, January 12, 1pm-4pm Thursday, January 14, 1pm-4pm	Undergraduate	Interim
Interface Design (MITM-357)	MITM-357	January Interim Course (Variable Topics): Interface design is closed enrollment to the students currently enrolled in the year-long class. You will finish the prototype approved in semester 1 of this course. Course	Undergraduate	Interim

		meets at the following times: Monday, January 11, 4pm-6pm Friday, January 22, 9am-10am		
Creative Technology TED Talks (MITM-358)	MITM-358	January Interim Course (Variable Topics): Talks by Perry Cook, Trimpin, Owen Vallis, Spencer Salazar, Jordan Hochenbaum, and Ajay Kapur. Course meets at the following times: Tuesday, January 12, 7pm-9pm Thursday, January 14, 7pm-9pm Friday, January 15, 7pm-9pm Tuesday, January 19, 7pm-9pm Thursday, January 21, 7pm-9pm Friday, January 22, 7pm-9pm	Undergraduate	Interim
Meditation for Musicians (MITM-359)	MITM-359	January Interim Course (Variable Topics): We will learn to practice meditation with exercises based on a classic Buddhist method, presented from a musician's point of view. There will also be attempts at concentrated listening. Course meets at the following times: Thursday, January 14, 12pm-2pm Thursday, January 21, 12pm-2pm	Undergraduate	Interim
Sonatas by Bach (MITM-360)	MITM-360	January Interim Course (Variable Topics): A performance class in which students will work with Allan Vogel, Tisha Mabee, Erika Duke-Kirkpatrick, and guest faculty Ben Hudson on the Sonatas for violin, cello, flute, oboe, and keyboard. This course meets at the following times: Thursday, January 14, 2pm-4pm Friday, Janaury 15, 4pm-6pm Thursday, January 21, 2pm-4pm Friday, Janaury 22, 4pm-6pm	Undergraduate	Interim
Composing for World Percussion (MITM-361)	MITM-361	January Interim Course (Variable Topics): Students will listen to and discuss examples of compositional, rhythmic, and structural concepts used by various cultures, and apply them to their own original work through etudes and short compositions. Course meets at the following times: Monday, January 11, 7pm-9pm Wedesday, January 13, 7pm-9pm Wedesday, January 20, 7pm-9pm Friday, January 22, 7pm-9pm	Undergraduate	Interim
Sound of Silence-Physiology-Psychology (MITM-362)	MITM-362	January Interim Course (Variable Topics): Taught by Jacqui Bobak with Voicearts Visiting Artist Anna Pangalou. SILENCE silence 's??l????ns/ noun: silence; plural noun: silences complete absence of sound. cause to become silent; prohibit or prevent from speaking. THE IDEA: Just before each moment we produce a sound or two, we use our voice in order to pronounce words, to give meaning to a theatrical text, a poem or the verses of a song, there is always a moment of silence. A moment of inertia, of vacuum, a moment of suspension before the start. At this moment, silence has a sound that is indeed deafening. This very moment is the start of everything. The seminar will focus on the silence/pauses that take place before the beginning and during the work we perform, and on how we can prepare our body and mind for performances that are at the same time technically controlled and creatively free. The body is the instrument through which we filter our sound, enrich it with our thoughts, feelings and our experiences in order to express our point of view and to shape our own distinct voice-our voice in the artistic field we have chosen. Breathing can help us to create the space we need in order to produce the voice that expresses ourselves. Through physical preparation and breath control we can open paths for the sound that vibrates us, moves us, transforms us. All of us, artists and spectators. Silence is also a means of expression which can reveal our deepest needs and desires. Are we listening to it? The voice, the sound we produce with our vocal cords is a medium of entertainment, a nourishment for the soul. Do we use it? THE PURPOSE: The purpose of the seminar is to increase the knowledge-awareness of our body through the study of anatomical elements and breathing exercises that help us create the spaces that resonate. The lack of sound (silence) liberates individuals from the tendency to self-reflect on (and criticise) the sound they produce, and allows them to focus on the purely bodily experience. This physical sensation is the infallible guide for the proper production of sound. Focusing on their bodies, participants will be able to feel the physical/anatomical balance needed in order to effortlessly produce and develop the desired sound. THE WORKSHOP: The course includes several group seminars and a few individual sessions, which are compulsory for all participants. In the group seminars, participants will be taught the theoretical side of The "Silent Singing" method and practice collective respiratory exercises. The individual sessions involve personalised work through physical exercises (unvoiced and voiced), adjusted to the bodily requirements and idiosyncrasies of each participant. Observation of others in their personalized sessions will have a way to hear to the effect on others' voices, and practice the recognition of the harmonic-mounted sound. Food for thought: As part of the seminar we will read texts, listen to musical works, watch visual arts projects and films which have a central theme of silence. We will discuss the use/function of silence/pause, different "timbres" created in silence according to the physical tension, and the emotional immediacy of the performer. This course meets at the following times: Tuesday, January 12, 11am-4pm Thursday, January 14, 11am-4pm Saturday, January 16, 11am-4pm Tuesday, January 19, 11am-4pm Thursday, January 21, 11am-4pm Saturday, January 23, 11am-4pm	Undergraduate	Interim
Harry Partch - Just Intonation (MITM-363)	MITM-363	January Interim Course (Variable Topics): Harry Partch and the Rejuvenation of Just Intonation, an interim course in two sections of two hours each, will introduce the theories and implementation of the Partch tuning system, and will explore different viewpoints on the viability of his system. The first part of the course (week 1) will outline Partch's theories and how they are manifested in selected Partch compositions, and will be taught by LeBaron with assistance from students who have taken her course, The Music of Harry Partch. The second part of the course (week 2) will feature a roundtable discussion with guests John Schneider, Brian	Undergraduate	Interim

		Harlan, Wolfgang von Schweinitz, and others, moderated by LeBaron. The main topic of the roundtable will be the efficacy and future outlook for Partch's 11-limit Just Intonation tuning system. This course meets at the following times: Tuesday, January 12, 7pm-9pm Tuesday, January 19, 7pm-9pm		
Listening & Imagination (MITM-364)	MITM-364	January Interim Course (Variable Topics): This course will explore possible reasons we choose to listen to music, and go over listening skills and attitudes. A wide variety of music will be presented and discussed with an emphasis on constructive listening that can help one to be more imaginative in their own work. Learning to listen and research listening parameters is essential for any accomplished musician, and this course will suggest ways to keep one's ears fresh, open, and honest. This course meets at the following times: Monday, January 11, 12pm-3pm Tuesday, January 12, 12pm-3pm Thursday, January 14, 12pm-3pm Tuesday, January 19, 12pm-3pm Thursday, January 21, 12pm-3pm Friday, January 22, 12pm-3pm	Undergraduate	Interim
Hearing Asian Music in Film & Animation (MITM-365)	MITM-365	January Interim Course (Variable Topics): In this course, students will critically analyze film soundtracks that feature musical sounds from regions of East and South Asia. Film genres and particular regions will be based on the interests of the students enrolled, but may include Chinese martial arts films, Japanese anime, Korean dramas, Indian Bollywood, and Hollywood representations of Asia (such as Kung Fu Panda and Memoirs of a Geisha). The goal of the course will be to understand how film and animation composers use "traditional" and "modern" sounds in their work and what these sounds are intended to evoke within the film narrative. This course meets at the following times: Monday, January 11, 2pm-4pm Friday, January 15, 2pm-4pm Friday, January 22, 2pm-4pm	Undergraduate	Interim
Individual Intensive Lessons (MITM-366)	MITM-366	January Interim Course (Variable Topics): Lesson topics can include improvisation, composition, ear training & transcription, piano technique, arranging and orchestration, or any other focus of the student's choice. Students must contact instructor directly by email to set up lesson times.	Undergraduate	Interim
The Music of Charlie Haden on Film (MITM-367)	MITM-367	January Interim Course (Variable Topics): The first session will feature a showing of the documentary "Rambling Boy" and will be followed by discussion with guests including Ruth Cameron Haden and others involved in the making of this film. The second session will feature a showing of the feature film "Living is Easy (With Eyes Closed)" by David Trueba, followed by discussion with guests involved in the making of the lm. Music by Charlie Haden & Pat Metheny. iving is asy (With Eyes Closed)" is in Spanish with English subtitles, and was Spain's official entry to the Academy Awards. Course meets at the following times: Monday, January 11, 7pm-10pm Thursday, January 14, 4pm-7pm (Meets first week of Interim only)	Undergraduate	Interim
Esa-Pekka Salonen: Working w/Composers (MITM-368)	MITM-368	January Interim Course (Variable Topics): World renowned conductor and composer, Esa-Pekka Salonen, will be our guest to talk about his conducting and inspirations for his compositions. The discussion will focus on: 1) experiences Salonen has had working with composers and his ensembles/orchestras that may be particularly instructive for young aspiring composers, and 2) selected topics and examples from Salonen's own compositions that illuminate his aesthetics and compositional procedures. The presentation and subsequent Q&A will be facilitated by faculty composers, Karen Tanaka and David Rosenboom. Don't miss this rare opportunity to meet Esa-Pekka Salonen Open to the Institute. Salonen website: www.esapekkasalonen.com This course meets at the following times: Friday, January 15, 11am-1pm (Meets first week of Interim only)	Undergraduate	Interim
Introduction to Alchemy (MITM-369)	MITM-369	January Interim Course (Variable Topics): Alchemy is a broad term which designates various scientific, cultural, and spiritual traditions, many of which invoke the central idea of transformation or transmutation of matter as a metaphor for the internal transformation of the personality, the will, or the soul. Two historical streams may be distinguished: one consisting of the laboratory tradition from which key scientific thinkers like Isaac Newton can be said to have emerged, and the other with an artistic current deeply relevant to this day, through the works of figures like Antonin Artaud and Marcel uchamp. In the rst session we will survey the field of European Medieval and Renaissance Alchemy and its Arabic/Persian roots on a general historical level, becoming acquainted with its symbolic vocabularies, through source texts by Al-Razi, Ramon Llull, Paracelsus, Robert Fludd as well as the Italian Neo-Platonists Giordano Bruno, and Marsilio Ficino. In the second session we will look at non-European Alchemies, specifically at the Rasayanas of India exemplified by the figure of Nagarjuna, was well as the Taoist practices of self-cultivation known as Inner Alchemy. Students will be ask to submit a major project in their artistic medium which draws specifically from the materials researched in the class. This course meets at the following times: Tuesday, January 12, 1pm-4pm Tuesday, January 19, 1pm-4pm	Undergraduate	Interim
Salsa Dance for Beginners (MITM-370)	MITM-370	January Interim Course (Variable Topics): An introduction to the basic steps and movements of salsa dancing for both leaders and followers. This is a great opportunity to learn beginner's partner dancing and get the full experience of the CalArts Salsa Band when they perform. This course meets at the following times: Wednesday, January 13, 7pm-9pm (Meets first week of Interim only)	Undergraduate	Interim
Business 101 for	MITM-371	January Interim Course (Variable Topics): This is an introduction to the	Undergraduate	Interim

Musicians (MITM-371)		business logistics and tools used by artists in the professional world. In this course we will answer core questions like "What is profit? What is a non-profit? What does it mean to raise funds, what sort of business structures do artists use, and what is limited liability?" We will also talk about modern marketing tools and how to make the best use of them, including websites, email marketing, CRM's (the three most important letters for an artist you've never heard), and social media. This course will take place over two classes, and students will be expected to explore and experiment with the tools and resources discussed in class. This course meets at the following times: Tuesday, January 12, 10am-12pm Tuesday, January 19, 10am-12pm		
Prepared Piano Intensive (MITM-372)	MITM-372	January Interim Course (Variable Topics): This class focuses on the sound world of the prepared piano. During the first class meeting Vicki will demonstrate a myriad of techniques and sounds available using extended piano techniques and piano preparations (playing inside the piano and inserting materials between the strings of the piano.) During the week in-between class meetings the students will compose a piece for this medium that will be read and recorded by Vicki during the 2nd class meeting. If you have ever wanted to learn how to explore all those gorgeous sounds you can make "under the lid" then this is your chance! This course meets at the following times: Thursday, January 14, 1pm-4pm Thursday, January 21, 1pm-4pm	Undergraduate	Interim
Cont Vocal Ensemble Workshop (MITM-373)	MITM-373	January Interim Course (Variable Topics): This course is an opportunity for singers to workshop and perform works by other students, and for composers to have their music performed. The class will meet three times a week during interim and have an informal workshop performance in the Wild Beast January 27th at night. Though the performance is outside of the interim period, participants are required to attend. There is no pre-requisite knowledge or experience needed to participate in this course except the ability to read music notation. Because of the short rehearsal period for this performance, practice outside of class is expected to maximize rehearsal time. Student pieces will be submitted before the end of the fall semester and must be workshop ready by the beginning of interim. Composers will be required to attend all rehearsals and the performance. While it is not required that they participate as singers, it is strongly encouraged to get the most out of the workshop experience. This course meets at the following times: Monday, January 11, 7pm-9pm Tuesday, January 12, 7pm-9pm Friday, January 15, 7pm-9pm Tuesday, January 19, 7pm-9pm Thursday, January 21, 7pm-9pm Friday, January 22, 7pm-9pm	Undergraduate	Interim
Journey to the Persian Music (MITM-374)	MITM-374	January Interim Course (Variable Topics): A course focusing on the forms and languages of improvisation in Persian traditional and regional music, including influences from aesthetics, philosophy, and the interactive role of individuals in shaping improvisation. This course meets at the following times: Monday, January 11, 2pm-4pm Friday, January 15, 2pm-4pm Tuesday, January 19, 2pm-4pm Friday, January 22, 2pm-4pm	Undergraduate	Interim
Dada Divas Write (MITM-375)	MITM-375	January Interim Course (Variable Topics): An intensive brainstorming and writing workshop for students involved in the "Dada Divas" project. This is an intensive workshop for students to come together in a relaxed atmosphere to work on creating the structure, form, and content for the spring "Dada Divas" performance project. This is not intended for those who will only be performing, but for the "building" of the concept. Course meeting times to be scheduled directly with instructor.	Undergraduate	Interim
Bill Evans Trio Workshop (MITM-376)	MITM-376	January Interim Course (Variable Topics): Joe LaBarbera, drummer with Bill Evan's last trio, will lead this class. aculty and students will play, listen, and discuss the music of Bill Evans and the distinctive trio approach that evolved from Evans' long and influential career. This course meets at the following times: Thursday, January 14, 12pm-4pm (Meets first week of Interim only)	Undergraduate	Interim
Bassoon Reed Making Intensive (MITM-377)	MITM-377	January Interim Course (Variable Topics): This course is for bassoonists wanting to refine their reed making skills.We will construct reeds and finish them. We may also explore making reeds for special situations high note reeds, reeds for soft low notes, reeds for high altitude playing and d'amore. This course meets at the following times: Tuesday, January 12, 7pm-10pm Thursday, January 14, 7pm-10pm Tuesday, January 19, 7pm-10pm Thursday, January 21, 7pm-10pm	Undergraduate	Interim
Individual Intensive Lessons Bassoon (MITM-378)	MITM-378	January Interim Course (Variable Topics): Bassoon Lessons available by appointment. Students must contact faculty directly by email to set up meeting times.	Undergraduate	Interim
Individual Intensive with Miroslav (MITM-379)	MITM-379	January Interim Course (Variable Topics): Intensive one-on-one study in one of the areas that the instructor specializes in (ie. improvisation in odd meters, contrapuntal improvisation on guitar, arranging and interpretation of Balkan folk music etc.). Students must contact faculty directly by email to set up meeting times.	Undergraduate	Interim
Gamelan Resonance in the United States (MITM-380)	MITM-380	January Interim Course (Variable Topics): The Indonesian archipelago known as the Republic of Indonesia consists of thousands and thousands of islands. Gamelan music, the traditional music of Indonesia, reached its height of refinement in the 17th and 18th centuries, especially in the two islands of Java and Bali. Since then, gamelan music has been studied in many parts of the world, especially in the USA, and has continued its rapid growth globally. This course will consist of lectures and instructions by	Undergraduate	Interim

		Nyoman Wenten, Nanik Wenten and Djoko Walujo. This course meets at the following times: Thursday, January 14, 10am-12pm Thursday, January 21, 10am-12pm		
Baltic Folk Project - Spring Equinox (MITM-381)	MITM-381	January Interim Course (Variable Topics): Activities will revolve around the study and performance of Latvian Folk music with a focus on the traditions of the Spring Equinox. As people delighted in the emerging spring, the Balts celebrated with songs of rebirth and redemption, and the victory of light and life over darkness and death. We will examine these concepts through music that dates back several thousand years. Open to all. This course meets at the following times: Tuesday, January 12, 7pm-9pm Wednesday, January 13, 7pm-9pm Thursday, January 14, 7pm-9pm Tuesday, January 19, 7pm-9pm Wednesday, January 20, 7pm-9pm	Undergraduate	Interim
A Fifteenth Century Miracle (MITM-382)	MITM-382	January Interim Course (Variable Topics): This course will include score study, analysis, and singing of a tour-de-force of 15th century counterpoint, The Missa Prolationum of Johannes Ockeghem. Ockeghem wrote only two parts in his setting of the Mass text. These parts are in two different meter signatures," but designed so that two additional parts could be derived from them by applying two additional different meter signatures, resulting in four-part counterpoint. Students will learn the basics of Renaissance "White Notation," and gain an appreciation of Ockeghem's genius. Moreover, through experiments, an investigation of tuning practices of 15th century singers will take place in which the principles and precepts of Just and Meantone Intonation will be applied. This course meets at the following times: Monday, January 11, 9am-11am Tuesday, January 12, 9am-11am Tuesday, January 19, 9am-11am Friday, January 22, 9am-11am	Undergraduate	Interim
Tibetan Bowl Sound Healing (MITM-383)	MITM-383	January Interim Course (Variable Topics): A demonstration, performance and discussion of Tibetan Bowl Sound Healing instruments. Reading list will be distributed, and information discussed about becoming a sound healer and purchasing instruments. This course meets at the following times: Monday, January 11, 9am-11am (Meets first week of Interim only)	Undergraduate	Interim
Rehearsal & Concert: Flute, Piano, Voice (MITM-384)	MITM-384	January Interim Course (Variable Topics): Rachel Rudich (faculty), flute, bass flute, and alto flute; Gayle Blankenburg (guest artist), prepared piano; and Stephanie Aston (alumni guest artist), soprano, in an open rehearsal, discussion, and performance of works by Richard Cameron-Wolfe. Extended techniques and prepared piano techniques to be discussed. This course meets at the following times: Monday, January 11, 4pm-6pm (Meets first week of Interim only)	Undergraduate	Interim
Aural Hallucination (MITM-385)	MITM-385	January Interim Course (Variable Topics): We will explore a variety of concepts regarding designed aural hallucinations such as otoacoustics, ambisonics, spatialization, synthesis of natural phenomenon, and a basic discussion of auditory scene analysis. We will discuss how and why these techniques work as well as the musical implications of exploring these ideas. We will listen to a number of pieces that explore these techniques for both compositional and conceptual ideas as well as read some short articles on the topics. Students will then create their own projects related to the topic. This course meets at the following times: Tuesday, January 12, 10am-1pm Thursday, January 14, 10am-1pm Tuesday, January 19, 10am-1pm Thursday, January 21, 10am-1pm	Undergraduate	Interim
Early Music on Modern Instruments (MITM-386)	MITM-386	January Interim Course (Variable Topics): Perform music from the Middle Ages through the Renaissance-learn early music and its harmonic, social, and historical context by playing it. oice and all instruments are welcome. Moderate sight-reading ability is required. Students should bring their instruments to each class, including the first. Pieces will be orchestrated with the instruments available and performed in class. Each student will be required to find and research at least one group of pieces for performance in class and provide historical background information on the composers and pieces in the form of detailed program notes. This course meets at the following times: Tuesday, January 12, 12pm-2pm Thursday, January 14, 10am-12pm Tuesday, January 19, 12pm-2pm Thursday, January 21, 10am-12pm	Undergraduate	Interim
Voice (MITM-387)	MITM-387	January Interim Course (Variable Topics): Course taught with Voicearts Visiting Artist Ute Wasserman. Each vocal sound is generated by a particular tension in the body. With this idea as a starting point?,? we will experiment with the various breath- and muscle-pressures, up to extreme speeds of articulation, and differently-directed voice-projection, both within the body and in the performing space. We will search for extremes and limits?,? and discover the internal laws of a vocal sound. Also we will work on compositional frameworks in which our voices can move around and in which the voice can be organized flexibly according to the character of our performance and space. This course meets at the following times: Tuesday, January 12, 7pm-10pm Wednesday, January 11, 7pm-10pm Tuesday, January 19, 7pm-10pm Wednesday, January 20, 7pm-10pm	Undergraduate	Interim
Writing for Electronics (MITM-388)	MITM-388	January Interim Course (Variable Topics): Writing for Electronics: Applied Spectromorphology How do we learn to talk about electronic music? Open to students both experienced and inexperienced in electronic music composition and performance, this course offers an overview of historical methods/attempts at electronic music notation, meant to identify their advantages and disadvantages as a means of sketching, documenting, constructing, and performing electronic works. Special attention will be given to the recent emergence of Lasse Thoresen's Aural Sonology project,	Undergraduate	Interim

		a system by which electronic music can be discussed in a minimally technical, interface neutral capacity. Students will learn to address such issues as timbre, gesture, and form in electronic music and will learn how to discuss and compose electronic music through a short series of listening assignments and analyses and/or compositions. Course taught by MFA candidate Ryan Gaston. This course meets at the following times: Tuesday, January 12, 12pm-3pm Friday, January 15, 12pm-3pm Tuesday, January 19, 12pm-3pm		
Accelerationism & Music (MITM-389)	MITM-389	January Interim Course (Variable Topics): The three meetings will take the form of a wide-ranging discussion tied down by speci c musical examples. The first class will trace a genealogy of accelerationism from its precursors including Futurism, Marxism and information theory, linking these to pre-internet musics. We will also build a narrative of the recorded music industry from its origins with the rock counterculture, through the collapse of the record business in the 00's, and into the digital music era while focusing on how economic conditions and technical advances have determined the form and content of music. We will mention important precursors to accelerationist music including Kode 9 and his work with the CCRU. This session will end in the period covering Chillwave and Witch House, the first (I will argue) accelerationist trends linking blog-based, hipster indie rock, hip hop and electronica to this new, networked understanding of music. The second session will take up at that point and mainly focus on Vaporwave, perhaps the most popular and influential of these accelerationist aesthetics. Examples will include the seminal Floral Shoppe by Macintosh Plus, and the more perverse side of Oneohtrix Point Never. Links will be drawn to post-Internet art (e.g. Jon Rafman's work with OPN) and the role that artificial nostalgia might have in speculative and hyperstitional thinking. Related genres including Seapunk fashion and Cloud rap will also be touched upon. The third and final class will be an open-ended survey of some of the most current and difficult to pin down developments, again taking up the links to fashion and including Normcore, Kawaii hop, Health Goth, and the links between accelerationism and the Middle East (including the writing of Reza Negarestani and connections to speculative middle eastern philosophy). Artists will include Fatima Al-Qadiri, Holly Herndon, PC Music, and labels such as PAN and Tri Angle Records. Course taught by MFA candidate Julio Cann. This course meets at the following times: Monday, January 11, 4pm-6pm Friday, January 15, 4pm-6pm Friday, January 22, 4pm-6pm	Undergraduate	Interim
Writing in Sibelius (MITM-391)	MITM-391	January Interim Course (Variable Topics): This course, focused for beginner/intermediate Sibelius users, is designed to provide an easy and accesible way to learn how to write music in a computer. This course will cover topics such as: -Input Methods MI I keyboard, scan music, transcribing audio) -Playback Strategies (Sound Libraries, Live Tempo, External Instruments,...) -Editing and Formatting (Voices, parts, filter, text, Engraving Rules, Change Instrument,...) -Plug-ins and advanced notation (Harp Pedaling, data transformation, lines, blank staff, noteheads,...) Course taught by MFA candidate Daniel Gonzalez. This course meets at the following times: Tuesday, January 12, 10am-12pm Thursday, January 15, 10am-12pm Tuesday, January 19, 10am-12pm Thursday, January 21, 10am-12pm	Undergraduate	Interim
Music, Mind and the Meaning Project (MITM-392)	MITM-392	January Interim Course (Variable Topics): We are currently in a meaning crisis. In the midst of Capitalist theology and Environmental catastrophe we find at the societal center an Existential anxiety of how to understand this ill-defined problem and navigate our coordinates. Music is one deeply meaningful way of connecting to our fluid sense of self, others and the world around us. This course will focus on two readings. Lectures 1 and 2 will be a brief survey of how different philosophers, cognitive scientists and artists have thought of what the mind is and how it interacts with composition and performance. Lectures 3 and 4 will explore how we orient ourselves in the world by what we care about and why that is pedagogically and sociologically relevant to music. All in the context of current Musical Practice we will work on a dialogue of creativity and musical ethics that addresses the meaning crisis of our times. Course taught by MFA candidate Ben Finley. This course meets at the following times: Tuesday, January 12, 9am-11am Thursday, January 15, 9am-11am Tuesday, January 19, 9am-11am Thursday, January 21, 9am-11am	Undergraduate	Interim
Adv Digital Synth & Sound Des in ChucK (MITM-393)	MITM-393	January Interim Course (Variable Topics): The objective of this course is to explore and apply synthesis and audio signal processing techniques through programming in ChucK. Recommended for students with basic programming knowledge and skills, this class will focus on building virtual instruments and effects for music and sound design. Chuc is an open source programming language, freely available and user friendly. It is a great tool for contemporary composers and programming artists who are interested in looking into what the world of digital signal processing has to offer. Analyzing and building upon the most essential synthesis concepts through meaningful learning experiences and hands-on projects, should allow students to understand how signal processing works, and how it can be used in their art practice. The course is organized into several lessons, which include lecture materials, exercises, and challenges. Each student will also work on a final project and a presentation throughout the two weeks of Interim. Lesson 1: Subtractive Synthesis, Modulation, and Chubgraphs Lesson 2: Frequency Modulation Lesson 3: Chugens, Custom Oscillators and Sample Level Signal Processing Lesson 4: Additive Synthesis and Ring Modulation Lesson 5: Sample-Based Synthesis Lesson 6: Physical Modeling	Undergraduate	Interim

		and Percussion Synthesis Lesson 7: Final Project Presentations Course taught by MFA candidate Juan Pablo Yepez. This course meets at the following times: Monday, January 11, 12pm-2pm Tuesday, January 12, 12pm-2pm Thursday, January 14, 12pm-2pm Friday, January 15, 12pm-2pm Tuesday, January 19, 12pm-2pm Thursday, January 21, 12pm-2pm Friday, January 22, 12pm-2pm		
Pure Data for Beginners (MITM-394)	MITM-394	January Interim Course (Variable Topics): Pure Data (PD) is a free, open-source graphical programming environment that can be used to create interactive computer music, electro-acoustic works, installations, and multi-media performances. The first week of this introductory course will consist of an overview of PD's object-oriented programming language, instruction on Pure Data installation, navigating the interface/PD window, common objects, signal flow, audio routing, basic synthesis concepts/theory, and GEM (Graphics Environment for Multimedia) externals. After students gain a basic understanding of PD's workflow, the second week of class will be spent on the integration of acoustic or MIDI instruments and effects, culminating in a final project that will be performed during the final class meeting. Students will work individually or in small groups, and will be encouraged to integrate PD as part of their creative process. No previous coding or electronics experience is required. Course taught by MFA candidates Marin Velez and Davy Summer. This course meets at the following times: Tuesday, January 12, 2pm-4pm Thursday, January 14, 2pm-4pm Friday, January 15, 2pm-4pm Tuesday, January 19, 2pm-4pm Thursday, January 21, 2pm-4pm Friday, January 22, 2pm-4pm	Undergraduate	Interim
A Cappella Workshop: Perf. & Arranging (MITM-395)	MITM-395	January Interim Course (Variable Topics): This workshop is an exploration of the creative and commercial implications of performing and constructing a cappella arrangements. Singers, beatboxers, arrangers, and composers are all encouraged to participate. We will investigate performance aesthetics, arranging techniques, styles and traditions of a cappella singing, and the legal ramifications and responsibilities of composing and arranging as we create, rehearse, and perform a cappella repertoire - for both original pieces and covers. Course taught by MFA candidate Sarah Van Sciver. This course meets at the following times: Wednesday, January 13, 7pm-9pm Thursday, January 14, 7pm-9pm Thursday, January 21, 2pm-4pm Friday, January 22, 11am-1pm	Undergraduate	Interim
Songwriting Workshop (MITM-397)	MITM-397	January Interim Course (Variable Topics): Taught with Visiting Artist Miles Cooper Seaton. When we dig deep enough into ourselves for inspiration, we discover some common water of meaning. Our cultural, social, and psychic environment have been altered drastically by technology, offering a window to (a version of) the world at large. How can we use our access to such a broad palate of messages, sounds, and aesthetic ideologies to inform our expression on a deeper level? How have the technical means to immediately record and "share" our work with a largely anonymous body affected how and why we make work? In this workshop we will explore songwriting both as an idiosyncratic expression of ourselves and our personal ecology, and as a noble expression of something human on a larger scale. I will be presenting some of my work, and talking about my practice, process, and experience, and students will share their own. We will discuss how arrangement, recording, and collaboration challenge the accepted (legal) definition of song, and about how performance and context and purpose can inform us of meaning and help us to further expand our notions of the form. This course meets at the following times: Tuesday, January 12, 11am-1pm Friday, January 15, 11am-1pm Tuesday, January 19, 11am-1pm Friday, January 22, 11am-1pm	Undergraduate	Interim
Interim (MITM-500)	MITM-500	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.	Graduate	
Alexander Technique for Performance (MITM-503)	MITM-503	January Interim Course (Variable Topics): Course taught by Visiting Artist Kate Conklin. This course is designed to give you the tools to get what you want from your performance and life. We will cover accurate information about human design and coordination, flow state/ optimal performance, sustainability and performance readiness. We will do this through performance and experimentation- bring your instrument. The structure of the class will be a combination of workshop and masterclass format, with lots of Q+A. Kate Conklin works with the most elite performers in the world to help them excel at what they do. Come see what all the fuss is about. Visitors welcome anytime! Course meets at the following times: Tuesdays, Thursdays and Fridays, 2pm-4pm	Graduate	Interim
The Spirtuality of Improvisation (MITM-508)	MITM-508	January Interim Course (Variable Topics): Geri Allen will choose several of her compositions to focus on during her workshop. We will distribute the music in advance to students who register for the class. This is a wonderful opportunity for our students and faculty to get to know Geri Allen as a composer and improviser, and is an honor to have her as this year's special	Graduate	Interim

		guest for the "Charlie Haden/CalArts Artist in Residence" series. Course meets at the following times: Monday, January 11, 1pm-4pm Tuesday, January 12, 1pm-4pm (Meets the first week of Interim only.)		
Individual Intensive Guitar (MITM-516)	MITM-516	January Interim Course (Variable Topics): Lessons and Coaching for individuals or ensembles on material which can be dealt with in or 2 sessions. PLEASE NOTE: Learning classical guitar technique or other beginning guitar skills are not appropriate subjects for this short time frame. Students must contact me directly in advance to arrange for lesson or coaching times.	Graduate	Interim
Individual Intensive with Vinny Golia (MITM-517)	MITM-517	January Interim Course (Variable Topics): Individual lessons determined by the student's interest. May be film music, history, career design, instrumental technique, or composition. Students must contact instructor directly by email to set up lesson times.	Graduate	Interim
Individual Intensive Lessons - Cello (MITM-518)	MITM-518	January Interim Course (Variable Topics): Private cello instruction, two-hour lessons on specific performance projects. Student is expected to work another 8 hours independently outside of class. Accepted students are to contact Erika via email to arrange dates/times for lessons at dukekirk@calarts.edu.	Graduate	Interim
Individual Intensive Lessons Oboe (MITM-521)	MITM-521	January Interim Course (Variable Topics): Individual Oboe Lessons. Enrolled students must contact Allan Vogel via email to schedule lessons @ allanvogel@yahoo.com.	Graduate	Interim
Ind Intensive Lessons Harmonic Improv (MITM-523)	MITM-523	January Interim Course (Variable Topics): This course will deal with an in depth analysis of melodic improvisation over the harmonic progressions of the jazz standard repertoire. The application of scales and arpeggios over chords as well as the effective use of non-harmonic pitches will be emphasized. The study of jazz harmony and principles of substitution, as well as other peripheral issues regarding phrasing and general time feel will also be addressed. Students must contact instructor directly by email to set up lesson times.	Graduate	Interim
Intro to Max (Max/MSP) (MITM-525)	MITM-525	January Interim Course (Variable Topics): Max/MSP is a visual programming language for music and multimedia. During its 20-year history, it has been used by composers, performers, software designers, researchers, and artists to create recordings, performances, and installations. Max is especially empowering for artists interested in the creation of new media work, but have been intimidated or frustrated when faced with the prospect of learning to program in a typical programming language. The goal of this course is expose new users of Max/MSP to its essential functionality, teaching them the fundamentals so they can subsequently explore, in a comfortable manner, the vast creative capabilities it has to offer. This course is taught by MFA candidates Daniel McNamara and Thomas Sturm. Course meets at the following times: Wednesday, January 13, 7pm-9pm Friday, January 15, 2pm-4pm Wednesday, January 20, 7pm-9pm Friday, January 22, 2pm-4pm	Graduate	Interim
Intro to North Indian Instrumental Music (MITM-528)	MITM-528	January Interim Course (Variable Topics): Introduction to North Indian Instrumental Music. All are welcome! Course meets at the following times: Friday, January 15, 2pm-5pm Friday, January 22, 5pm-8pm	Graduate	Interim
Introduction to North Indian Vocal Music (MITM-529)	MITM-529	January Interim Course (Variable Topics): Introduction to North Indian Vocal Music. All are welcome! Course meets at the following times: Thursday, January 14, 2pm-4pm Thursday, Janaury 21, 6pm-8pm	Graduate	Interim
Jazz Improvisation for Non Jazz Majors (MITM-530)	MITM-530	January Interim Course (Variable Topics): This is a jazz improvisation class for non-jazz majors that is designed to get classical and others without jazz training familiar with chord progressions, improvisation skills, and the jazz feel which is so much at the core of American music. Course meets at the following times: Monday, January 11, 10am-12pm Tuesday, January 12, 10am-12pm Thursday, January 14, 10am-12pm Tuesday, January 19, 10am-12pm Thursday, January 21, 10am-12pm Friday, January 22, 10am-12pm	Graduate	Interim
Knit/Cowl (MITM-531)	MITM-531	January Interim Course (Variable Topics): Are you in search of a creative hobby that reduces stress, improves concentration, develops hand coordination, and results in soft warm things to keep or give to friends? Come learn to knit! All levels from absolute beginner to advanced are welcome. You will only need to bring a circular needle, 24" in length, in any size from 7 to 11. You may bring in your own yarn or instructor will provide from her out-of-control stash. Includes tea. Very fun and relaxing (mostly). We will be casting on for a neck cowl, or you may opt for an infinity scarf (regular cast on or Mobius!) Course meets at the following times: Tuesday, January 19, 7pm-9pm Wednesday, January 20, 7pm-9pm Thursday, January 21, 7pm-9pm (Meets the second week of Interim only)	Graduate	Interim
Koto Workshop (MITM-532)	MITM-532	January Interim Course (Variable Topics): Let's make music/art with a koto! This workshop is for anyone who is curious about the koto, would like to compose a piece for the instrument, learn to play, or use the koto's sounds for your art. You will be introduced to traditional/contemporary koto worlds and get to know about the koto more closely from various perspectives. You will also explore historically and regionally diverse music in Japan. This is a workshop so please come with your questions, ideas, and curiosities! This course is taught by MFA candidate Kozue Matsumoto. Course meets at the following times: Monday, January 11, 4pm-6pm Friday, January 15, 4pm-6pm Friday, January 22, 4pm-6pm	Graduate	Interim

The Road Dog's Survival Guide (MITM-533)	MITM-533	January Interim Course (Variable Topics): This lecture/discussion class will address the multiplicity of issues and situations that a musician faces when performing in context of a tour. Through sharing our considerable road experiences we will deal with the practical, professional, artistic and personal dynamics involved in touring and performing music in public. We invision significant student participation and interaction through questions, comments and sharing of their own experiences. Besides sharing stories, anecdotes, and experiences we will also present actual contracts, itineraries, technical and hospitality riders, and other real-life documentation related to touring. Course meets at the following times: Tuesday, January 12, 7pm-9pm Tuesday, January 19, 7pm-9pm	Graduate	Interim
One Piece (volume 2) (MITM-540)	MITM-540	January Interim Course (Variable Topics): This class will consist of two extended rehearsals of (and an intensive look at) one piece from the experimental music repertoire (chosen based on the musicians who sign up). Course meets at the following times: Thursday, January 14, 11am-2pm Friday, January 22, 11am-2pm	Graduate	Interim
Singer/Songwriter Recording Project (MITM-544)	MITM-544	January Interim Course (Variable Topics): Course available by Permission of Instructor only. Coached recordings in ROD and DRS of original student songs. Full details about participation are available on the MAP board. Recording will take place during the weekend of January 16 and 17, and participants must be available then. Student engineers should be with the class the whole weekend and are not required to attend the rehearsals during the week. Student musicians should attend all the rehearsal days and are only required to be at the weekend session when their piece is being recorded. Course meets at the following times: Monday, January 11, 1pm-4pm Tuesday, January 12, 1pm-4pm Thursday, January 14, 1pm-4pm	Graduate	Interim
Interface Design (MITM-557)	MITM-557	January Interim Course (Variable Topics): Interface design is closed enrollment to the students currently enrolled in the year-long class. You will finish the prototype approved in semester 1 of this course. Course meets at the following times: Monday, January 11, 4pm-6pm Friday, January 22, 9am-10am	Graduate	Interim
Creative Technology TED Talks (MITM-558)	MITM-558	January Interim Course (Variable Topics): Talks by Perry Cook, Trimpin, Owen Vallis, Spencer Salazar, Jordan Hochenbaum, and Ajay Kapur. Course meets at the following times: Tuesday, January 12, 7pm-9pm Thursday, January 14, 7pm-9pm Friday, January 15, 7pm-9pm Tuesday, January 19, 7pm-9pm Thursday, January 21, 7pm-9pm Friday, January 22, 7pm-9pmJanuary Interim Course (Variable Topics)	Graduate	Interim
Meditation for Musicians (MITM-559)	MITM-559	January Interim Course (Variable Topics): We will learn to practice meditation with exercises based on a classic Buddhist method, presented from a musician's point of view. There will also be attempts at concentrated listening. Course meets at the following times: Thursday, January 14, 12pm-2pm Thursday, January 21, 12pm-2pm	Graduate	Interim
Sonatas by Bach (MITM-560)	MITM-560	January Interim Course (Variable Topics): A performance class in which students will work with Allan Vogel, Tisha Mabee, Erika Duke-Kirkpatrick, and guest faculty Ben Hudson on the Sonatas for violin, cello, flute, oboe, and keyboard. This course meets at the following times: Thursday, January 14, 2pm-4pm Friday, Janaury 15, 4pm-6pm Thursday, January 21, 2pm-4pm Friday, Janaury 22, 4pm-6pm	Graduate	Interim
Composing for World Percussion (MITM-561)	MITM-561	January Interim Course (Variable Topics): Students will listen to and discuss examples of compositional, rhythmic, and structural concepts used by various cultures, and apply them to their own original work through etudes and short compositions. Course meets at the following times: Monday, January 11, 7pm-9pm Wedesday, January 13, 7pm-9pm Wedesday, January 20, 7pm-9pm Friday, January 22, 7pm-9pm	Graduate	Interim
Sound of Silence-Physiology-Psychology (MITM-562)	MITM-562	January Interim Course (Variable Topics): Taught by Jacqui Bobak with Voicearts Visiting Artist Anna Pangalou. SILENCE silence 's??l????ns/ noun: silence; plural noun: silences complete absence of sound. cause to become silent; prohibit or prevent from speaking. THE IDEA: Just before each moment we produce a sound or two, we use our voice in order to pronounce words, to give meaning to a theatrical text, a poem or the verses of a song, there is always a moment of silence. A moment of inertia, of vacuum, a moment of suspension before the start. At this moment, silence has a sound that is indeed deafening. This very moment is the start of everything. The seminar will focus on the silence/pauses that take place before the beginning and during the work we perform, and on how we can prepare our body and mind for performances that are at the same time technically controlled and creatively free. The body is the instrument through which we filter our sound, enrich it with our thoughts, feelings and our experiences in order to express our point of view and to shape our own distinct voice-our voice in the artistic field we have chosen. Breathing can help us to create the space we need in order to produce the voice that expresses ourselves. Through physical preparation and breath control we can open paths for the sound that vibrates us, moves us, transforms us. All of us, artists and spectators. Silence is also a means of expression which can reveal our deepest needs and desires. Are we listening to it? The voice, the sound we produce with our vocal cords is a medium of entertainment, a nourishment for the soul. Do we use it? THE PURPOSE: The purpose of the seminar is to increase the knowledge-awareness of our body through the study of anatomical elements and breathing exercises that help us create the spaces that resonate. The lack of sound (silence) liberates individuals	Graduate	Interim

		from the tendency to self-reflect on (and criticise) the sound they produce, and allows them to focus on the purely bodily experience. This physical sensation is the infallible guide for the proper production of sound. Focusing on their bodies, participants will be able to feel the physical/anatomical balance needed in order to effortlessly produce and develop the desired sound. THE WORKSHOP: The course includes several group seminars and a few individual sessions, which are compulsory for all participants. In the group seminars, participants will be taught the theoretical side of The "Silent Singing" method and practice collective respiratory exercises. The individual sessions involve personalised work through physical exercises (unvoiced and voiced), adjusted to the bodily requirements and idiosyncrasies of each participant. Observation of others in their personalized sessions will have a way to hear to the effect on others' voices, and practice the recognition of the harmonic-mounted sound. Food for thought: As part of the seminar we will read texts, listen to musical works, watch visual arts projects and films which have a central theme of silence. We will discuss the use/function of silence/pause, different "timbres" created in silence according to the physical tension, and the emotional immediacy of the performer. This course meets at the following times: Tuesday, January 12, 11am-4pm Thursday, January 14, 11am-4pm Saturday, January 16, 11am-4pm Tuesday, January 19, 11am-4pm Thursday, January 21, 11am-4pm Saturday, January 23, 11am-4pm		
Harry Partch - Just Intonation (MITM-563)	MITM-563	January Interim Course (Variable Topics): Harry Partch and the Rejuvenation of Just Intonation, an interim course in two sections of two hours each, will introduce the theories and implementation of the Partch tuning system, and will explore different viewpoints on the viability of his system. The first part of the course (week 1) will outline Partch's theories and how they are manifested in selected Partch compositions, and will be taught by LeBaron with assistance from students who have taken her course, The Music of Harry Partch. The second part of the course (week 2) will feature a roundtable discussion with guests John Schneider, Brian Harlan, Wolfgang von Schweinitz, and others, moderated by LeBaron. The main topic of the roundtable will be the efficacy and future outlook for Partch's 11-limit Just Intonation tuning system. This course meets at the following times: Tuesday, January 12, 7pm-9pm Tuesday, January 19, 7pm-9pm	Graduate	Interim
Listening & Imagination (MITM-564)	MITM-564	January Interim Course (Variable Topics): This course will explore possible reasons we choose to listen to music, and go over listening skills and attitudes. A wide variety of music will be presented and discussed with an emphasis on constructive listening that can help one to be more imaginative in their own work. Learning to listen and research listening parameters is essential for any accomplished musician, and this course will suggest ways to keep one's ears fresh, open, and honest. This course meets at the following times: Monday, January 11, 12pm-3pm Tuesday, January 12, 12pm-3pm Thursday, January 14, 12pm-3pm Tuesday, January 19, 12pm-3pm Thursday, January 21, 12pm-3pm Friday, January 22, 12pm-3pm	Graduate	Interim
Hearing Asian Music in Film & Animation (MITM-565)	MITM-565	January Interim Course (Variable Topics): In this course, students will critically analyze film soundtracks that feature musical sounds from regions of East and South Asia. Film genres and particular regions will be based on the interests of the students enrolled, but may include Chinese martial arts films, Japanese anime, Korean dramas, Indian Bollywood, and Hollywood representations of Asia (such as Kung Fu Panda and Memoirs of a Geisha). The goal of the course will be to understand how film and animation composers use "traditional" and "modern" sounds in their work and what these sounds are intended to evoke within the film narrative. This course meets at the following times: Monday, January 11, 2pm-4pm Friday, January 15, 2pm-4pm Friday, January 22, 2pm-4pm	Graduate	Interim
Individual Intensive Lessons (MITM-566)	MITM-566	January Interim Course (Variable Topics): Lesson topics can include improvisation, composition, ear training & transcription, piano technique, arranging and orchestration, or any other focus of the student's choice. Students must contact instructor directly by email to set up lesson times.	Graduate	Interim
The Music of Charlie Haden on Film (MITM-567)	MITM-567	January Interim Course (Variable Topics): The first session will feature a showing of the documentary "Rambling Boy" and will be followed by discussion with guests including Ruth Cameron Haden and others involved in the making of this film. The second session will feature a showing of the feature film "Living is Easy (With Eyes Closed)" by David Trueba, followed by discussion with guests involved in the making of the lm. Music by Charlie Haden & Pat Metheny. iving is asy (With Eyes Closed)" is in Spanish with English subtitles, and was Spain's official entry to the Academy Awards. Course meets at the following times: Monday, January 11, 7pm-10pm Thursday, January 14, 4pm-7pm (Meets first week of Interim only)	Graduate	Interim
Esa-Pekka Salonen: Working w/Composers (MITM-568)	MITM-568	January Interim Course (Variable Topics): World renowned conductor and composer, Esa-Pekka Salonen, will be our guest to talk about his conducting and inspirations for his compositions. The discussion will focus on: 1) experiences Salonen has had working with composers and his ensembles/orchestras that may be particularly instructive for young aspiring composers, and 2) selected topics and examples from Salonen's own compositions that illuminate his aesthetics and compositional procedures. The presentation and subsequent Q&A will be facilitated by faculty composers, Karen Tanaka and David Rosenboom. Don't miss this rare opportunity to meet Esa-Pekka Salonen Open to the Institute.	Graduate	Interim

		Salonen website: www.esapekkasalonen.com This course meets at the following times: Friday, January 15, 11am-1pm (Meets first week of Interim only)		
Introduction to Alchemy (MITM-569)	MITM-569	January Interim Course (Variable Topics): Alchemy is a broad term which designates various scientific, cultural, and spiritual traditions, many of which invoke the central idea of transformation or transmutation of matter as a metaphor for the internal transformation of the personality, the will, or the soul. Two historical streams may be distinguished: one consisting of the laboratory tradition from which key scientific thinkers like Isaac Newton can be said to have emerged, and the other with an artistic current deeply relevant to this day, through the works of figures like Antonin Artaud and Marcel uchamp. In the rst session we will survey the field of European Medieval and Renaissance Alchemy and its Arabic/Persian roots on a general historical level, becoming acquainted with its symbolic vocabularies, through source texts by Al-Razi, Ramon Llull, Paracelsus, Robert Fludd as well as the Italian Neo-Platonists Giordano Bruno, and Marsilio Ficino. In the second session we will look at non-European Alchemies, specifically at the Rasayanas of India exemplified by the figure of Nagarjuna, was well as the Taoist practices of self-cultivation known as Inner Alchemy. Students will be ask to submit a major project in their artistic medium which draws specifically from the materials researched in the class. This course meets at the following times: Tuesday, January 12, 1pm-4pm Tuesday, January 19, 1pm-4pm	Graduate	Interim
Salsa Dance for Beginners (MITM-570)	MITM-570	January Interim Course (Variable Topics): An introduction to the basic steps and movements of salsa dancing for both leaders and followers. This is a great opportunity to learn beginner's partner dancing and get the full experience of the CalArts Salsa Band when they perform. This course meets at the following times: Wednesday, January 13, 7pm-9pm (Meets first week of Interim only)	Graduate	Interim
Business 101 for Musicians (MITM-571)	MITM-571	January Interim Course (Variable Topics): This is an introduction to the business logistics and tools used by artists in the professional world. In this course we will answer core questions like "What is profit? What is a non-profit? What does it mean to raise funds, what sort of business structures do artists use, and what is limited liability?" We will also talk about modern marketing tools and how to make the best use of them, including websites, email marketing, CRM's (the three most important letters for an artist you've never heard), and social media. This course will take place over two classes, and students will be expected to explore and experiment with the tools and resources discussed in class. This course meets at the following times: Tuesday, January 12, 10am-12pm Tuesday, January 19, 10am-12pm	Graduate	Interim
Prepared Piano Intensive (MITM-572)	MITM-572	January Interim Course (Variable Topics): This class focuses on the sound world of the prepared piano. During the first class meeting Vicki will demonstrate a myriad of techniques and sounds available using extended piano techniques and piano preparations (playing inside the piano and inserting materials between the strings of the piano.) During the week in-between class meetings the students will compose a piece for this medium that will be read and recorded by Vicki during the 2nd class meeting. If you have ever wanted to learn how to explore all those gorgeous sounds you can make "under the lid" then this is your chance! This course meets at the following times: Thursday, January 14, 1pm-4pm Thursday, January 21, 1pm-4pm	Graduate	Interim
Cont Vocal Ensemble Workshop (MITM-573)	MITM-573	January Interim Course (Variable Topics): This course is an opportunity for singers to workshop and perform works by other students, and for composers to have their music performed. The class will meet three times a week during interim and have an informal workshop performance in the Wild Beast January 27th at night. Though the performance is outside of the interim period, participants are required to attend. There is no pre-requisite knowledge or experience needed to participate in this course except the ability to read music notation. Because of the short rehearsal period for this performance, practice outside of class is expected to maximize rehearsal time. Student pieces will be submitted before the end of the fall semester and must be workshop ready by the beginning of interim. Composers will be required to attend all rehearsals and the performance. While it is not required that they participate as singers, it is strongly encouraged to get the most out of the workshop experience. This course meets at the following times: Monday, January 11, 7pm-9pm Tuesday, January 12, 7pm-9pm Friday, January 15, 7pm-9pm Tuesday, January 19, 7pm-9pm Thursday, January 21, 7pm-9pm Friday, January 22, 7pm-9pm	Graduate	Interim
Journey to the Persian Music (MITM-574)	MITM-574	January Interim Course (Variable Topics): A course focusing on the forms and languages of improvisation in Persian traditional and regional music, including influences from aesthetics, philosophy, and the interactive role of individuals in shaping improvisation. This course meets at the following times: Monday, January 11, 2pm-4pm Friday, January 15, 2pm-4pm Tuesday, January 19, 2pm-4pm Friday, January 22, 2pm-4pm	Graduate	Interim
Dada Divas Write (MITM-575)	MITM-575	January Interim Course (Variable Topics): An intensive brainstorming and writing workshop for students involved in the "Dada Divas" project. This is an intensive workshop for students to come together in a relaxed atmosphere to work on creating the structure, form, and content for the spring "Dada Divas" performance project. This is not intended for those who will only be performing, but for the "building" of the concept. Course	Graduate	Interim

		meeting times to be scheduled directly with instructor.		
Bill Evans Trio Workshop (MITM-576)	MITM-576	January Interim Course (Variable Topics): Joe LaBarbera, drummer with Bill Evan's last trio, will lead this class. aculty and students will play, listen, and discuss the music of Bill Evans and the distinctive trio approach that evolved from Evans' long and influential career. This course meets at the following times: Thursday, January 14, 12pm-4pm (Meets first week of Interim only)	Graduate	Interim
Bassoon Reed Making Intensive (MITM-577)	MITM-577	January Interim Course (Variable Topics): This course is for bassoonists wanting to refine their reed making skills.We will construct reeds and finish them. We may also explore making reeds for special situations high note reeds, reeds for soft low notes, reeds for high altitude playing and d'amore. This course meets at the following times: Tuesday, January 12, 7pm-10pm Thursday, January 14, 7pm-10pm Tuesday, January 19, 7pm-10pm Thursday, January 21, 7pm-10pm	Graduate	Interim
Individual Intensive Lessons Bassoon (MITM-578)	MITM-578	January Interim Course (Variable Topics): Bassoon Lessons available by appointment. Students must contact faculty directly by email to set up meeting times.	Graduate	Interim
Individual Intensive with Miroslav (MITM-579)	MITM-579	January Interim Course (Variable Topics): Intensive one-on-one study in one of the areas that the instructor specializes in (ie. improvisation in odd meters, contrapuntal improvisation on guitar, arranging and interpretation of Balkan folk music etc.). Students must contact faculty directly by email to set up meeting times.	Graduate	Interim
Gamelan Resonance in the United States (MITM-580)	MITM-580	January Interim Course (Variable Topics): The Indonesian archipelago known as the Republic of Indonesia consists of thousands and thousands of islands. Gamelan music, the traditional music of Indonesia, reached its height of refinement in the 17th and 18th centuries, especially in the two islands of Java and Bali. Since then, gamelan music has been studied in many parts of the world, especially in the USA, and has continued its rapid growth globally. This course will consist of lectures and instructions by Nyoman Wenten, Nanik Wenten and Djoko Walujo. This course meets at the following times: Thursday, January 14, 10am-12pm Thursday, January 21, 10am-12pm	Graduate	Interim
Baltic Folk Project - Spring Equinox (MITM-581)	MITM-581	January Interim Course (Variable Topics): Activities will revolve around the study and performance of Latvian Folk music with a focus on the traditions of the Spring Equinox. As people delighted in the emerging spring, the Balts celebrated with songs of rebirth and redemption, and the victory of light and life over darkness and death. We will examine these concepts through music that dates back several thousand years. Open to all. This course meets at the following times: Tuesday, January 12, 7pm-9pm Wednesday, January 13, 7pm-9pm Thursday, January 14, 7pm-9pm Tuesday, January 19, 7pm-9pm Wednesday, January 20, 7pm-9pm	Graduate	Interim
A Fifteenth Century Miracle (MITM-582)	MITM-582	January Interim Course (Variable Topics): This course will include score study, analysis, and singing of a tour-de-force of 15th century counterpoint, The Missa Prolationum of Johannes Ockeghem. Ockeghem wrote only two parts in his setting of the Mass text. These parts are in two different meter signatures," but designed so that two additional parts could be derived from them by applying two additional different meter signatures, resulting in four-part counterpoint. Students will learn the basics of Renaissance "White Notation," and gain an appreciation of Ockeghem's genius. Moreover, through experiments, an investigation of tuning practices of 15th century singers will take place in which the principles and precepts of Just and Meantone Intonation will be applied. This course meets at the following times: Monday, January 11, 9am-11am Tuesday, January 12, 9am-11am Tuesday, January 19, 9am-11am Friday, January 22, 9am-11am	Graduate	Interim
Tibetan Bowl Sound Healing (MITM-583)	MITM-583	January Interim Course (Variable Topics): A demonstration, performance and discussion of Tibetan Bowl Sound Healing instruments. Reading list will be distributed, and information discussed about becoming a sound healer and purchasing instruments. This course meets at the following times: Monday, January 11, 9am-11am (Meets first week of Interim only)	Graduate	Interim
Rehearsal & Concert: Flute, Piano, Voice (MITM-584)	MITM-584	January Interim Course (Variable Topics): Rachel Rudich (faculty), flute, bass flute, and alto flute; Gayle Blankenburg (guest artist), prepared piano; and Stephanie Aston (alumni guest artist), soprano, in an open rehearsal, discussion, and performance of works by Richard Cameron-Wolfe. Extended techniques and prepared piano techniques to be discussed. This course meets at the following times: Monday, January 11, 4pm-6pm (Meets first week of Interim only)	Graduate	Interim
Aural Hallucination (MITM-585)	MITM-585	January Interim Course (Variable Topics): We will explore a variety of concepts regarding designed aural hallucinations such as otoacoustics, ambisonics, spatialization, synthesis of natural phenomenon, and a basic discussion of auditory scene analysis. We will discuss how and why these techniques work as well as the musical implications of exploring these ideas. We will listen to a number of pieces that explore these techniques for both compositional and conceptual ideas as well as read some short articles on the topics. Students will then create their own projects related to the topic. This course meets at the following times: Tuesday, January 12, 10am-1pm Thursday, January 14, 10am-1pm Tuesday, January 19, 10am-1pm Thursday, January 21, 10am-1pm	Graduate	Interim

Early Music on Modern Instruments (MITM-586)	MITM-586	January Interim Course (Variable Topics): Perform music from the Middle Ages through the Renaissance-learn early music and its harmonic, social, and historical context by playing it. oice and all instruments are welcome. Moderate sight-reading ability is required. Students should bring their instruments to each class, including the first. Pieces will be orchestrated with the instruments available and performed in class. Each student will be required to find and research at least one group of pieces for performance in class and provide historical background information on the composers and pieces in the form of detailed program notes. This course meets at the following times: Tuesday, January 12, 12pm-2pm Thursday, January 14, 10am-12pm Tuesday, January 19, 12pm-2pm Thursday, January 21, 10am-12pm	Graduate	Interim
Voice (MITM-587)	MITM-587	January Interim Course (Variable Topics): Course taught with Voicearts Visiting Artist Ute Wasserman. Each vocal sound is generated by a particular tension in the body. With this idea as a starting point?,? we will experiment with the various breath- and muscle-pressures, up to extreme speeds of articulation, and differently-directed voice-projection, both within the body and in the performing space. We will search for extremes and limits?,? and discover the internal laws of a vocal sound. Also we will work on compositional frameworks in which our voices can move around and in which the voice can be organized flexibly according to the character of our performance and space. This course meets at the following times: Tuesday, January 12, 7pm-10pm Wednesday, January 11, 7pm-10pm Tuesday, January 19, 7pm-10pm Wednesday, January 20, 7pm-10pm	Graduate	Interim
Writing for Electronics (MITM-588)	MITM-588	January Interim Course (Variable Topics): Writing for Electronics: Applied Spectromorphology How do we learn to talk about electronic music? Open to students both experienced and inexperienced in electronic music composition and performance, this course offers an overview of historical methods/attempts at electronic music notation, meant to identify their advantages and disadvantages as a means of sketching, documenting, constructing, and performing electronic works. Special attention will be given to the recent emergence of Lasse Thoresen's Aural Sonology project, a system by which electronic music can be discussed in a minimally technical, interface neutral capacity. Students will learn to address such issues as timbre, gesture, and form in electronic music and will learn how to discuss and compose electronic music through a short series of listening assignments and analyses and/or compositions. Course taught by MFA candidate Ryan Gaston. This course meets at the following times: Tuesday, January 12, 12pm-3pm Friday, January 15, 12pm-3pm Tuesday, January 19, 12pm-3pm	Graduate	Interim
Accelerationism & Music (MITM-589)	MITM-589	January Interim Course (Variable Topics): The three meetings will take the form of a wide-ranging discussion tied down by speci c musical examples. The first class will trace a genealogy of accelerationism from its precursors including Futurism, Marxism and information theory, linking these to pre-internet musics. We will also build a narrative of the recorded music industry from its origins with the rock counterculture, through the collapse of the record business in the 00's, and into the digital music era while focusing on how economic conditions and technical advances have determined the form and content of music. We will mention important precursors to accelerationist music including Kode 9 and his work with the CCRU. This session will end in the period covering Chillwave and Witch House, the first (I will argue) accelerationist trends linking blog-based, hipster indie rock, hip hop and electronica to this new, networked understanding of music. The second session will take up at that point and mainly focus on Vaporwave, perhaps the most popular and influential of these accelerationist aesthetics. Examples will include the seminal Floral Shoppe by Macintosh Plus, and the more perverse side of Oneohtrix Point Never. Links will be drawn to post-Internet art (e.g. Jon Rafman's work with OPN) and the role that artificial nostalgia might have in speculative and hyperstitional thinking. Related genres including Seapunk fashion and Cloud rap will also be touched upon. The third and final class will be an open-ended survey of some of the most current and difficult to pin down developments, again taking up the links to fashion and including Normcore, Kawaii hop, Health Goth, and the links between accelerationism and the Middle East (including the writing of Reza Negarestani and connections to speculative middle eastern philosophy). Artists will include Fatima Al-Qadiri, Holly Herndon, PC Music, and labels such as PAN and Tri Angle Records. Course taught by MFA candidate Julio Cann. This course meets at the following times: Monday, January 11, 4pm-6pm Friday, January 15, 4pm-6pm Friday, January 22, 4pm-6pm	Graduate	Interim
Interim: MFA Intensive (MITM-590)	MITM-590	Interim: MFA Intensive (Variable Topics)	Graduate	Interim
Writing in Sibelius (MITM-591)	MITM-591	January Interim Course (Variable Topics): This course, focused for beginner/intermediate Sibelius users, is designed to provide an easy and accesible way to learn how to write music in a computer. This course will cover topics such as: -Input Methods MI I keyboard, scan music, transcribing audio) -Playback Strategies (Sound Libraries, Live Tempo, External Instruments,...) -Editing and Formatting (Voices, parts, filter, text, Engraving Rules, Change Instrument,...) -Plug-ins and advanced notation (Harp Pedaling, data transformation, lines, blank staff, noteheads,...) Course taught by MFA candidate Daniel Gonzalez. This course meets at the	Graduate	Interim

		following times: Tuesday, January 12, 10am-12pm Thursday, January 15, 10am-12pm Tuesday, January 19, 10am-12pm Thursday, January 21, 10am-12pm		
Music, Mind and the Meaning Project (MITM-592)	MITM-592	January Interim Course (Variable Topics): We are currently in a meaning crisis. In the midst of Capitalist theology and Environmental catastrophe we find at the societal center an Existential anxiety of how to understand this ill-defined problem and navigate our coordinates. Music is one deeply meaningful way of connecting to our fluid sense of self, others and the world around us. This course will focus on two readings. Lectures 1 and 2 will be a brief survey of how different philosophers, cognitive scientists and artists have thought of what the mind is and how it interacts with composition and performance. Lectures 3 and 4 will explore how we orient ourselves in the world by what we care about and why that is pedagogically and sociologically relevant to music. All in the context of current Musical Practice we will work on a dialogue of creativity and musical ethics that addresses the meaning crisis of our times. Course taught by MFA candidate Ben Finley. This course meets at the following times: Tuesday, January 12, 9am-11am Thursday, January 15, 9am-11am Tuesday, January 19, 9am-11am Thursday, January 21, 9am-11am	Graduate	Interim
Adv Digital Synth & Sound Des in ChucK (MITM-593)	MITM-593	January Interim Course (Variable Topics): The objective of this course is to explore and apply synthesis and audio signal processing techniques through programming in ChucK. Recommended for students with basic programming knowledge and skills, this class will focus on building virtual instruments and effects for music and sound design. Chuc is an open source programming language, freely available and user friendly. It is a great tool for contemporary composers and programming artists who are interested in looking into what the world of digital signal processing has to offer. Analyzing and building upon the most essential synthesis concepts through meaningful learning experiences and hands-on projects, should allow students to understand how signal processing works, and how it can be used in their art practice. The course is organized into several lessons, which include lecture materials, exercises, and challenges. Each student will also work on a final project and a presentation throughout the two weeks of Interim. Lesson 1: Subtractive Synthesis, Modulation, and Chubgraphs Lesson 2: Frequency Modulation Lesson 3: Chugens, Custom Oscillators and Sample Level Signal Processing Lesson 4: Additive Synthesis and Ring Modulation Lesson 5: Sample-Based Synthesis Lesson 6: Physical Modeling and Percussion Synthesis Lesson 7: Final Project Presentations Course taught by MFA candidate Juan Pablo Yepez. This course meets at the following times: Monday, January 11, 12pm-2pm Tuesday, January 12, 12pm-2pm Thursday, January 14, 12pm-2pm Friday, January 15, 12pm-2pm Tuesday, January 19, 12pm-2pm Thursday, January 21, 12pm-2pm Friday, January 22, 12pm-2pm	Graduate	Interim
Pure Data for Beginners (MITM-594)	MITM-594	January Interim Course (Variable Topics): Pure Data (PD) is a free, open-source graphical programming environment that can be used to create interactive computer music, electro-acoustic works, installations, and multi-media performances. The first week of this introductory course will consist of an overview of PD's object-oriented programming language, instruction on Pure Data installation, navigating the interface/PD window, common objects, signal flow, audio routing, basic synthesis concepts/theory, and GEM (Graphics Environment for Multimedia) externals. After students gain a basic understanding of PD's workflow, the second week of class will be spent on the integration of acoustic or MIDI instruments and effects, culminating in a final project that will be performed during the final class meeting. Students will work individually or in small groups, and will be encouraged to integrate PD as part of their creative process. No previous coding or electronics experience is required. Course taught by MFA candidates Marin Velez and Davy Summer. This course meets at the following times: Tuesday, January 12, 2pm-4pm Thursday, January 14, 2pm-4pm Friday, January 15, 2pm-4pm Tuesday, January 19, 2pm-4pm Thursday, January 21, 2pm-4pm Friday, January 22, 2pm-4pm	Graduate	Interim
A Cappella Workshop: Perf. & Arranging (MITM-595)	MITM-595	January Interim Course (Variable Topics): This workshop is an exploration of the creative and commercial implications of performing and constructing a cappella arrangements. Singers, beatboxers, arrangers, and composers are all encouraged to participate. We will investigate performance aesthetics, arranging techniques, styles and traditions of a cappella singing, and the legal ramifications and responsibilities of composing and arranging as we create, rehearse, and perform a cappella repertoire - for both original pieces and covers. Course taught by MFA candidate Sarah Van Sciver. This course meets at the following times: Wednesday, January 13, 7pm-9pm Thursday, January 14, 7pm-9pm Thursday, January 21, 2pm-4pm Friday, January 22, 11am-1pm	Graduate	Interim
Interim Teaching Assignment (MITM-596)	MITM-596	Credit bearing course for MFA students who are assigned to teach classes during the School of Music Interim session.	Graduate	Interim
Contemporary Songwriting (MITM-597)	MITM-597	January Interim Course (Variable Topics): Taught with Visiting Artist Miles Cooper Seaton. When we dig deep enough into ourselves for inspiration, we discover some common water of meaning. Our cultural, social, and psychic environment have been altered drastically by technology, offering a window to (a version of) the world at large. How can we use our access to such a broad palate of messages, sounds, and aesthetic ideologies to inform our expression on a deeper level? How have the technical means to immediately	Graduate	Interim

		record and "share" our work with a largely anonymous body affected how and why we make work? In this workshop we will explore songwriting both as an idiosyncratic expression of ourselves and our personal ecology, and as a noble expression of something human on a larger scale. I will be presenting some of my work, and talking about my practice, process, and experience, and students will share their own. We will discuss how arrangement, recording, and collaboration challenge the accepted (legal) definition of song, and about how performance and context and purpose can inform us of meaning and help us to further expand our notions of the form. This course meets at the following times: Tuesday, January 12, 11am-1pm Friday, January 15, 11am-1pm Tuesday, January 19, 11am-1pm Friday, January 22, 11am-1pm	
Independent Study (MLNG-199)	MLNG-199	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Independent Study (MLNG-299)	MLNG-299	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Independent Study (MLNG-499)	MLNG-499	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Independent Study (MLNG-599)	MLNG-599	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate
Italian (MLNG-601)	MLNG-601	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.	Graduate
French (MLNG-602)	MLNG-602	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.	Graduate
German (MLNG-603)	MLNG-603	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.	Graduate
Independent Study (MLNG-699)	MLNG-699	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate
Composition Lesson (non-Major) (MLSN-001)	MLSN-001	Course available with Music Office consent only. Half-hour lessons for students enrolled in programs other than Composition, consisting of individual or group meetings. Lesson instruction is offered based on faculty availability. Lessons may be repeated for credit.	Undergraduate
Accordion (non-Major) (MLSN-002)	MLSN-002	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Class Piano (MLSN-003)	MLSN-003	Course available by Permission of Instructor only. Non-major piano instruction given in small group lessons.	Undergraduate
Classical Saxophone (non-Maj) (MLSN-004)	MLSN-004	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Bassoon (non-Major) (MLSN-005)	MLSN-005	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major	Undergraduate

		lessons are required.	
Cello (non-Major) (MLSN-006)	MLSN-006	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Clarinet (non-Major) (MLSN-007)	MLSN-007	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Conducting (non-Major) (MLSN-008)	MLSN-008	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Contrabass (non-Major) (MLSN-009)	MLSN-009	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Flute (non-Major) (MLSN-010)	MLSN-010	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
French Horn (non-Major) (MLSN-011)	MLSN-011	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Harp (non-Major) (MLSN-012)	MLSN-012	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Harpsichord (non-Major) (MLSN-013)	MLSN-013	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Oboe (non-Major) (MLSN-014)	MLSN-014	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Percussion (non-Major) (MLSN-015)	MLSN-015	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking	Undergraduate

		a secondary lesson. Priority is given to students for whom non-major lessons are required.	
Piano (non-Major) (MLSN-016)	MLSN-016	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Trombone (non-Major) (MLSN-017)	MLSN-017	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Trumpet (non-Major) (MLSN-018)	MLSN-018	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Tuba (non-Major) (MLSN-019)	MLSN-019	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Viola (non-Major) (MLSN-020)	MLSN-020	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Violin (non-Major) (MLSN-021)	MLSN-021	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Voice (non-Major) (MLSN-022)	MLSN-022	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Guitar (non-Major) (MLSN-023)	MLSN-023	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Latin Percussion (non-Major) (MLSN-025)	MLSN-025	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Trumpet Improv (non-Major) (MLSN-029)	MLSN-029	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for	Undergraduate

		performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	
Winds Improv (non-Major) (MLSN-030)	MLSN-030	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Jazz Electric Bass (non-Major) (MLSN-031)	MLSN-031	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Jazz Trombone (non-Major) (MLSN-032)	MLSN-032	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Jazz Piano (non-Major) (MLSN-033)	MLSN-033	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Jazz Saxophone (non-Major) (MLSN-034)	MLSN-034	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Jazz Guitar (non-Major) (MLSN-036)	MLSN-036	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Jazz Drums (non-Major) (MLSN-037)	MLSN-037	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Jazz Trumpet (non-Major) (MLSN-038)	MLSN-038	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Jazz Bass (non-Major) (MLSN-039)	MLSN-039	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
African Drums (non-Major) (MLSN-040)	MLSN-040	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for	Undergraduate

		performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	
Kendang (balinese) (non-Major) (MLSN-050)	MLSN-050	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Gender (non-Major) (MLSN-051)	MLSN-051	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Gangsa (non-Major) (MLSN-052)	MLSN-052	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Bonang (non-Major) (MLSN-060)	MLSN-060	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Kendang (javanese) (non-Major) (MLSN-061)	MLSN-061	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Rebab (non-Major) (MLSN-062)	MLSN-062	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Gender (javanese) (non-Major) (MLSN-063)	MLSN-063	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Gambang (non-Major) (MLSN-064)	MLSN-064	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Javanese Voice (non-Major) (MLSN-065)	MLSN-065	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Javanese Zither (non-Major) (MLSN-066)	MLSN-066	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an	Undergraduate

		appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	
Tabla (non-Major) (MLSN-070)	MLSN-070	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Sitar (non-Major) (MLSN-071)	MLSN-071	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Sarod (non-Major) (MLSN-072)	MLSN-072	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
North Indian Voice (non-Major) (MLSN-073)	MLSN-073	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
North Indian Flute (non-Major) (MLSN-077)	MLSN-077	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
N. Indian Music (non-Major) (MLSN-078)	MLSN-078	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
World Percussion (non-Major) (MLSN-079)	MLSN-079		Undergraduate
Composition Lesson (major) (MLSN-101)	MLSN-101	Course available with Music Office consent only. One-hour lessons for undergraduate students in the Composition Program, consisting of individual or group meetings.	Undergraduate
Accordion (major) (MLSN-102)	MLSN-102	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Undergraduate
Classical Saxophone (major) (MLSN-104)	MLSN-104	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Bassoon (major) (MLSN-105)	MLSN-105	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate

Cello (major) (MLSN-106)	MLSN-106	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Clarinet (major) (MLSN-107)	MLSN-107	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Conducting (major) (MLSN-108)	MLSN-108	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Contrabass (major) (MLSN-109)	MLSN-109	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Flute (major) (MLSN-110)	MLSN-110	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
French Horn (major) (MLSN-111)	MLSN-111	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Harp (major) (MLSN-112)	MLSN-112	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Harpsichord (major) (MLSN-113)	MLSN-113	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Oboe (major) (MLSN-114)	MLSN-114	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Percussion (major) (MLSN-115)	MLSN-115	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Piano (major) (MLSN-116)	MLSN-116	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Trombone (major) (MLSN-117)	MLSN-117	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Trumpet (major) (MLSN-118)	MLSN-118	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate

Tuba (major) (MLSN-119)	MLSN-119	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Viola (major) (MLSN-120)	MLSN-120	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Violin (major) (MLSN-121)	MLSN-121	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Voice (major) (MLSN-122)	MLSN-122	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Guitar (major) (MLSN-123)	MLSN-123	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Latin Percussion (major) (MLSN-125)	MLSN-125	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Trumpet Improv (major) (MLSN-129)	MLSN-129	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Winds Improv (major) (MLSN-130)	MLSN-130	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Jazz Electric Bass (major) (MLSN-131)	MLSN-131	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Jazz Trombone (major) (MLSN-132)	MLSN-132	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Jazz Piano (major) (MLSN-133)	MLSN-133	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Jazz Saxophone (major) (MLSN-134)	MLSN-134	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Jazz Guitar (major) (MLSN-136)	MLSN-136	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate

Jazz Drums (major) (MLSN-137)	MLSN-137	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Jazz Trumpet (major) (MLSN-138)	MLSN-138	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Jazz Bass (major) (MLSN-139)	MLSN-139	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
African Drums (major) (MLSN-140)	MLSN-140	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Kendang (balinese) (major) (MLSN-150)	MLSN-150	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Gender (major) (MLSN-151)	MLSN-151	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Gangsa (major) (MLSN-152)	MLSN-152	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Bonang (major) (MLSN-160)	MLSN-160	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Kendang (javanese) (major) (MLSN-161)	MLSN-161	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Rebab (major) (MLSN-162)	MLSN-162	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Gender (javanese) (major) (MLSN-163)	MLSN-163	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Gambang (major) (MLSN-164)	MLSN-164	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Javanese Voice (major) (MLSN-165)	MLSN-165	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate

Javanese Zither (major) (MLSN-166)	MLSN-166	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Tabla (major) (MLSN-170)	MLSN-170	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Sitar (major) (MLSN-171)	MLSN-171	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Sarod (major) (MLSN-172)	MLSN-172	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
North Indian Voice (major) (MLSN-173)	MLSN-173	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
North Indian Flute (major) (MLSN-177)	MLSN-177	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
N. Indian Music (major) (MLSN-178)	MLSN-178	Course available wtih Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Undergraduate
World Percussion (major) (MLSN-179)	MLSN-179		Undergraduate
Composition Lesson (non-Major) (MLSN-501)	MLSN-501	Course available with Music Office consent only. essons for graduate students in the Composition Program, consisting of individual and/or group meetings.	Graduate
Accordion (non-Major) (MLSN-502)	MLSN-502	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Class Piano (MLSN-503)	MLSN-503	Course available by Permission of Instructor only. Non-major piano instruction given in small group lessons.	Graduate
Classical Saxophone (non-Maj) (MLSN-504)	MLSN-504	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Bassoon (non-Major) (MLSN-505)	MLSN-505	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Cello (non-Major) (MLSN-506)	MLSN-506	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In	Graduate

		programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	
Clarinet (non-Major) (MLSN-507)	MLSN-507	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Conducting (non-Major) (MLSN-508)	MLSN-508	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Contrabass (non-Major) (MLSN-509)	MLSN-509	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Flute (non-Major) (MLSN-510)	MLSN-510	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
French Horn (non-Major) (MLSN-511)	MLSN-511	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Harp (non-Major) (MLSN-512)	MLSN-512	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Harpsichord (non-Major) (MLSN-513)	MLSN-513	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Oboe (non-Major) (MLSN-514)	MLSN-514	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Percussion (non-Major) (MLSN-515)	MLSN-515	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Piano (non-Major) (MLSN-516)	MLSN-516	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or	Graduate

		in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	
Trombone (non-Major) (MLSN-517)	MLSN-517	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Trumpet (non-Major) (MLSN-518)	MLSN-518	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Tuba (non-Major) (MLSN-519)	MLSN-519	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Viola (non-Major) (MLSN-520)	MLSN-520	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Violin (non-Major) (MLSN-521)	MLSN-521	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Voice (non-Major) (MLSN-522)	MLSN-522	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Guitar (non-Major) (MLSN-523)	MLSN-523	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Latin Percussion (non-Major) (MLSN-525)	MLSN-525	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Trumpet Improv (non-Major) (MLSN-529)	MLSN-529	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Winds Improv (non-Major) (MLSN-530)	MLSN-530	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or	Graduate

		in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	
Jazz Electric Bass (non-Major) (MLSN-531)	MLSN-531	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Jazz Trombone (non-Major) (MLSN-532)	MLSN-532	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Jazz Piano (non-Major) (MLSN-533)	MLSN-533	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Jazz Saxophone (non-Major) (MLSN-534)	MLSN-534	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Jazz Guitar (non-Major) (MLSN-536)	MLSN-536	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Jazz Drums (non-Major) (MLSN-537)	MLSN-537	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Jazz Trumpet (non-Major) (MLSN-538)	MLSN-538	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Jazz Bass (non-Major) (MLSN-539)	MLSN-539	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
African Drums (non-Major) (MLSN-540)	MLSN-540	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Kendang (balinese) (non-Major) (MLSN-550)	MLSN-550	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In	Graduate

		programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	
Gender (non-Major) (MLSN-551)	MLSN-551	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Gangsa (non-Major) (MLSN-552)	MLSN-552	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Bonang (non-Major) (MLSN-560)	MLSN-560	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Kendang (javanese) (non-Major) (MLSN-561)	MLSN-561	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Rebab (non-Major) (MLSN-562)	MLSN-562	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Gender (javanese) (non-Major) (MLSN-563)	MLSN-563	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Gambang (non-Major) (MLSN-564)	MLSN-564	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Javanese Voice (non-Major) (MLSN-565)	MLSN-565	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Javanese Zither (non-Major) (MLSN-566)	MLSN-566	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Tabla (non-Major)	MLSN-570	Course available with Music Office consent only. esson instruction is	Graduate

(MLSN-570)		offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	
Sitar (non-Major)a (MLSN-571)	MLSN-571	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Sarod (non-Major) (MLSN-572)	MLSN-572	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
North Indian Voice (non-Major) (MLSN-573)	MLSN-573	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
North Indian Flute (non-Major) (MLSN-577)	MLSN-577	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
N. Indian Music (non-Major) (MLSN-578)	MLSN-578	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
World Percussion (non-Major) (MLSN-579)	MLSN-579		Graduate
Composition Lesson (major) (MLSN-601)	MLSN-601	Course available with Music Office consent only. essons for graduate students in the Composition Program, consisting of individual and/or group meetings.	Graduate
Accordion (major) (MLSN-602)	MLSN-602	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Graduate
Classical Saxophone (major) (MLSN-604)	MLSN-604	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Bassoon (major) (MLSN-605)	MLSN-605	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Cello (major) (MLSN-606)	MLSN-606	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Clarinet (major)	MLSN-607	Course available with Music Office consent only. esson instruction is	Graduate

(MLSN-607)		offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	
Conducting (major) (MLSN-608)	MLSN-608	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Contrabass (major) (MLSN-609)	MLSN-609	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Flute (major) (MLSN-610)	MLSN-610	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
French Horn (major) (MLSN-611)	MLSN-611	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Harp (major) (MLSN-612)	MLSN-612	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Harpsichord (major) (MLSN-613)	MLSN-613	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Oboe (major) (MLSN-614)	MLSN-614	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Percussion (major) (MLSN-615)	MLSN-615	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Piano (major) (MLSN-616)	MLSN-616	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Trombone (major) (MLSN-617)	MLSN-617	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Trumpet (major) (MLSN-618)	MLSN-618	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Tuba (major) (MLSN-619)	MLSN-619	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate

Viola (major) (MLSN-620)	MLSN-620	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Violin (major) (MLSN-621)	MLSN-621	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Voice (major) (MLSN-622)	MLSN-622	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Guitar (major) (MLSN-623)	MLSN-623	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Latin Percussion (major) (MLSN-625)	MLSN-625	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Trumpet Improv (major) (MLSN-629)	MLSN-629	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Winds Improv (major) (MLSN-630)	MLSN-630	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Jazz Electric Bass (major) (MLSN-631)	MLSN-631	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Jazz Trombone (major) (MLSN-632)	MLSN-632	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Jazz Piano (major) (MLSN-633)	MLSN-633	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Jazz Saxophone (major) (MLSN-634)	MLSN-634	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Jazz Guitar (major) (MLSN-636)	MLSN-636	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Jazz Drums (major) (MLSN-637)	MLSN-637	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Jazz Trumpet	MLSN-638	Course available with Music Office consent only. esson instruction is	Graduate

(major) (MLSN-638)		offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	
Jazz Bass (major) (MLSN-639)	MLSN-639	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
African Drums (major) (MLSN-640)	MLSN-640	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Kendang (balinese) (major) (MLSN-650)	MLSN-650	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Gender (major) (MLSN-651)	MLSN-651	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Gangsa (major) (MLSN-652)	MLSN-652	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Bonang (major) (MLSN-660)	MLSN-660	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Kendang (javanese) (major) (MLSN-661)	MLSN-661	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Rebab (major) (MLSN-662)	MLSN-662	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Gender (javanese) (major) (MLSN-663)	MLSN-663	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Gambang (major) (MLSN-664)	MLSN-664	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Javanese Voice (major) (MLSN-665)	MLSN-665	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Javanese Zither (major) (MLSN-666)	MLSN-666	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate

Tabla (major) (MLSN-670)	MLSN-670	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Sitar (major) (MLSN-671)	MLSN-671	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Sarod (major) (MLSN-672)	MLSN-672	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
North Indian Voice (major) (MLSN-673)	MLSN-673	Course available for Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
North Indian Flute (major) (MLSN-677)	MLSN-677	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
North Indian Flute (major) (MLSN-678)	MLSN-678	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
World Percussion (major) (MLSN-679)	MLSN-679	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. One-hour lessons for performance majors in their area of specialization.	Graduate
Composition Lesson (major) (MLSN-701)	MLSN-701	Course available with Music Office consent only. essons for graduate students in the Composition Program, consisting of individual and/or group meetings.	Doctorate
Accordion (major) (MLSN-702)	MLSN-702	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. alf-hour lessons for students whose major is not performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	Doctorate
Classical Saxophone (major) (MLSN-704)	MLSN-704	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Bassoon (major) (MLSN-705)	MLSN-705	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Cello (major) (MLSN-706)	MLSN-706	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Clarinet (major) (MLSN-707)	MLSN-707	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Conducting (major) (MLSN-708)	MLSN-708	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate

Contrabass (major) (MLSN-709)	MLSN-709	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Flute (major) (MLSN-710)	MLSN-710	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
French Horn (major) (MLSN-711)	MLSN-711	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Harp (major) (MLSN-712)	MLSN-712	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Harpsichord (major) (MLSN-713)	MLSN-713	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Oboe (major) (MLSN-714)	MLSN-714	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Percussion (major) (MLSN-715)	MLSN-715	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Piano (major) (MLSN-716)	MLSN-716	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Trombone (major) (MLSN-717)	MLSN-717	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Trumpet (major) (MLSN-718)	MLSN-718	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Tuba (major) (MLSN-719)	MLSN-719	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Viola (major) (MLSN-720)	MLSN-720	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Violin (major) (MLSN-721)	MLSN-721	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Voice (major) (MLSN-722)	MLSN-722	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Guitar (major) (MLSN-723)	MLSN-723	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Latin Percussion	MLSN-725	Lesson instruction is offered based on faculty availability. Lessons may be	Doctorate

(major) (MLSN-725)		taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	
Trumpet Improv (major) (MLSN-729)	MLSN-729	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Winds Improv (major) (MLSN-730)	MLSN-730	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Jazz Electric Bass (major) (MLSN-731)	MLSN-731	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Jazz Trombone (major) (MLSN-732)	MLSN-732	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Jazz Piano (major) (MLSN-733)	MLSN-733	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Jazz Saxophone (major) (MLSN-734)	MLSN-734	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Jazz Guitar (major) (MLSN-736)	MLSN-736	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Jazz Drums (major) (MLSN-737)	MLSN-737	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Jazz Trumpet (major) (MLSN-738)	MLSN-738	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Jazz Bass (major) (MLSN-739)	MLSN-739	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
African Drums (major) (MLSN-740)	MLSN-740	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Kendang (balinese) (major) (MLSN-750)	MLSN-750	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Gender (major) (MLSN-751)	MLSN-751	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Gangsa (major) (MLSN-752)	MLSN-752	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Bonang (major) (MLSN-760)	MLSN-760	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate

Kendang (javanese) (major) (MLSN-761)	MLSN-761	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Rebab (major) (MLSN-762)	MLSN-762	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Gender (javanese) (major) (MLSN-763)	MLSN-763	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Gambang (major) (MLSN-764)	MLSN-764	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Javanese Voice (major) (MLSN-765)	MLSN-765	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Javanese Zither (major) (MLSN-766)	MLSN-766	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Tabla (major) (MLSN-770)	MLSN-770	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Sitar (major) (MLSN-771)	MLSN-771	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Sarod (major) (MLSN-772)	MLSN-772	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
North Indian Voice (major) (MLSN-773)	MLSN-773	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
North Indian Flute (major) (MLSN-777)	MLSN-777	Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
N. Indian Music (major) (MLSN-778)	MLSN-778	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
World Percussion (major) (MLSN-779)	MLSN-779	Course available with Music Office consent only. esson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one.	Doctorate
Independent Study (MPCD-199)	MPCD-199	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate
Independent Study (MPCD-299)	MPCD-299	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate
Career Designs for Musicians (MPCD-350)	MPCD-350	Course open to Music School students only. 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	Undergraduate

		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 oneEs 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 studentsE own professional interests and goals.	
Independent Study (MPCD-399)	MPCD-399	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate
Teaching the Voice (MPCD-420)	MPCD-420	The class is a practicum in learning to teach singing. The hands-on approach will require class participants to teach novice voice students rudimentary singing techniques privately and group settings. Work will center on learning to hear and diagnose the source of vocal inconsistencies and then apply techniques that will elicit change and promote healthy voice building. Historical and current methodologies will be discussed and applied as needed. Highly recommended for Voice Majors.	Undergraduate
Topics in Music Careers (MPCD-498)	MPCD-498	Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.	Undergraduate
Independent Study (MPCD-499)	MPCD-499	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate
Independent Study (MPCD-599)	MPCD-599	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Graduate
Toward Creativity: Pedagogy I (MPCD-603)	MPCD-603	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 eld observation of the CAP program at West Creek Academy.	Graduate
Toward Creativity: Pedagogy II (MPCD-604)	MPCD-604	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.	Graduate
Teaching the Voice (MPCD-620)	MPCD-620	The class is a practicum in learning to teach singing. The hands-on approach will require class participants to teach novice voice students rudimentary singing techniques privately and group settings. Work will center on learning to hear and diagnose the source of vocal inconsistencies and then apply techniques that will elicit change and promote healthy voice building. Historical and current methodologies will be discussed and applied as needed. Highly recommended for Voice Majors.	Graduate
Career Designs for Musicians (MPCD-650)	MPCD-650	Course open to Music School students only. 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.	Graduate
Topics in Music Careers (MPCD-698)	MPCD-698	Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.	Graduate
Independent Study (MPCD-699)	MPCD-699	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Graduate
Teaching the Teacher (MPCD-701)	MPCD-701	Course open to Music School students only. 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, common issues in the classroom, and various assessment measures designed to provide maximum feedback for their students. Students will engage in numerous projects including self-critique	Doctorate

		and observation of faculty-led classes/lessons/ensembles in order to study different teaching methods.	
Professional Development (MPCD-704)	MPCD-704	Course open to Music School students only. This course will explore a broad range of tools and ideas for creating a life in the arts, including preparation for positions in education, artistic entrepreneurship, and work in non-profit and for-profit enterprises. Topics addressed will include techniques for documenting and disseminating creative work, development of vitae and other professional documentation, grant writing, developing an on-line presence, conducting an academic job search, and methods for bringing the artistEs unique projects and opportunities to fruition.	Doctorate
Teaching Practicum (MPCD-740)	MPCD-740	Course open to Music School students only. Through this course, students will receive credit for teaching responsibilities and will enjoy faculty supervision as they develop pedagogical effectiveness and expertise in speci c areas. They will further re ne their syllabi design and the development of assessment and evaluation tools, and will be expected to continue to experiment with new teaching methodologies introduced in M , documenting their experiences. aculty will supervise all work.	Doctorate
Jazz Improvisation (MPRF-101)	MPRF-101	Course open to Music School students only. Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.	Undergraduate
Jazz Improvisation (1-On-1) (MPRF-102)	MPRF-102	Course open to Music School students only, by Permission of Instructor only. Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.	Undergraduate
Yoga for Musicians (MPRF-105)	MPRF-105	An integrated approach to various branches of yoga, including Hatha Yoga asanas, Pranayama, and Dhyana. Physical postures, breathing exercises, and meditation/ visualization techniques will be explored. Students will learn to increase efficiency, relaxation, and concentration in musical performance and practice settings.	Undergraduate
Vocal Coaching (MPRF-110)	MPRF-110	Course open to Music School students only. Centered on in-class coaching, discussion and critique of repertoire and performance, this course will emphasize the development of skills 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.	Undergraduate
Voicearts Foundation I (MPRF-115)	MPRF-115	This two-semester practicum course provides an introduction to a wide-range of topics, skills and contexts with which all voice-based artists need to be familiar, and lays a foundation for more advanced work. The course will explore issues critical to vocal artists, and participants will gain practice with tools they will need in future work. Participants also will learn to observe themselves and their work, and will begin to determine which skills, tools, resources, etc., will be necessary for them to accomplish work at the highest level. Topics will include vocal function, healthy singing and speaking, phonetics and diction, interpretation and communication, listening, resources for singers, professionalism, development of the physical and the artistic voice, and many other subjects necessary for all vocalists.	Undergraduate
Voicearts Foundation II (MPRF-116)	MPRF-116	This two-semester practicum course provides an introduction to a wide-range of topics, skills and contexts with which all voice-based artists need to be familiar, and lays a foundation for more advanced work. The course will explore issues critical to vocal artists, and participants will gain practice with tools they will need in future work. Participants also will learn to observe themselves and their work, and will begin to determine which skills, tools, resources, etc., will be necessary for them to accomplish work at the highest level. Topics will include vocal function, healthy singing and speaking, phonetics and diction, interpretation and communication, listening, resources for singers, professionalism, development of the physical and the artistic voice, and many other subjects necessary for all vocalists.	Undergraduate
Piano Workshop (MPRF-119)	MPRF-119	Course open to Piano Program students only. Piano Workshop will be required every semester for piano majors and the collaborative arts specialization at both the BFA and MFA levels. MAP pianists and performer composers are encouraged but not required to enroll (see instructor if interested). The course will strive to integrate previously separated aspects of pianism by encouraging a holistic approach to the instrument. Over the course of the entire year the class will encompass various literature and skills topics, guest artist presentations, master-classes, issues of stage anxiety, acoustics, student performances and group projects (Interim concerts etc.). Students will be assessed and graded on attendance, participation (both as listener, responder and performer) and at least one in-class presentation on a work in preparation for recital.	Undergraduate
Guitar Workshop (MPRF-120)	MPRF-120	Course open to Guitar Program students only. Guitar Workshop is intended to be a common meeting ground for all guitar majors and other interested guitarists. The objective is to foster a non-competetive sense of community	Undergraduate

		which encourages mutual inspiration and cross fertilization of ideas, primarily through performance and discussion. Presentations by guest artists, faculty, and students on subjects of mutual interest are a regular part of the class.	
Trumpet Studio (MPRF-121)	MPRF-121	Course open to Brass Program students only. Performance of ensemble works written for multiple trumpets.	Undergraduate
Flute Studio Class (MPRF-122)	MPRF-122	Course open to Flute Program students only. Flute Studio Class is a weekly meeting of the flute majors, BFA and MFA. Those studying flute as a secondary instrument are also invited to attend. We will discuss a variety of topics, including resume and website preparation, pedagogy, repertoire, performance preparation, mental strategies, various styles of literature, and techniques such as breathing, vibrato, tonguing, legato, and extended techniques. The class will also sometimes be presented as a Masterclass format and/or dress rehearsal for students' chamber music ensembles or recital preparation.	Undergraduate
Harp Studio Class (MPRF-123)	MPRF-123	Course open to Harp Program students only. Participants perform and study solo, chamber and orchestral repertoire, engaging in co-critique.	Undergraduate
Oboe Studio Class (MPRF-124)	MPRF-124	Course open to Oboe Program students only. In addition to our normal studies of fundamentals and reedmaking, the intention is to focus also on the major solos that oboists play in orchestral auditions. Also, we will form a Double Reed Quartet with bassoon and work on Bach`s Art of Fugue along with transcriptions of Palestrina, Mozart, Brahms among others.	Undergraduate
Cello Studio Class (MPRF-125)	MPRF-125	Course open to Cello Program students only. This course offers in depth work in skill building, problem solving in music preparation, ensemble playing, and contemporary cello literature. Students may also use the studio to perform for one another and receive feedback.	Undergraduate
Experimental Voice Workshop (MPRF-126)	MPRF-126	Experimental Voice Workshop is open to all levels of artists making work with or for the voice, this non-genre specific workshop focuses on the development, creation, refinement and performance (if appropriate) of student generated, voice-related projects. This course will delve into explorations of the voice in many different contexts through improvisation and experimental voice pieces and exercises. Class activities will include presentations, lectures about voice related subjects, discussion, and invited guests whose works deal with the voice and body as primal material in their art making. Class objectives will be to develop critical thought about the voice, the voice process and its many possibilities, as well as to develop large and small-scale artistic works through creative methodologies.	Undergraduate
String Workshop (MPRF-128)	MPRF-128	Course open to String students only. Performance of ensemble works written for string instruments. Survey and reading of major chamber ensemble repertoire. Students also perform solo repertoire for the class. Contemporary, folk and traditional technique and styles are also studied.	Undergraduate
Percussion Workshop (MPRF-129)	MPRF-129	Course open to Percussion Program students only. Percussion Workshop is where students present works that have been prepared for recitals and the place where Percussion guest artists give their presentations. Sometimes one of the CalArts instructors will use the time to give a special presentation on the subject of special techniques or to present a new recording or solo work that they are working on. kshop	Undergraduate
Clarinet Studio Class (MPRF-130)	MPRF-130	Course open to Clarinet Program students only. Clarinet Studio Class offers in-depth work in sound production,intonation, technical facility, styles of articulation and contemporary techniques through study of exercises, etudes, a broad spectrum of solos works, orchestra studies, and works for multiple clarinets. Students perform in the class to receive feedback from other students, the teacher, and occasional guests.	Undergraduate
Bassoon Studio Class (MPRF-131)	MPRF-131	Course open to Bassoon Program students only. This course offers in depth work in the skills of reed making, sound production, general and contemporary bassoon techniques. Students may also use the class to perform for one another and receive feedback.	Undergraduate
Brass Workshop (MPRF-132)	MPRF-132	Course open to Brass Program students only. Brass Workshop provides a comprehensive look at topics related to professional performing standards on brass instruments.	Undergraduate
Woodwind Workshop (MPRF-133)	MPRF-133	Course open to Music School students only. Performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.	Undergraduate
Independent Study (MPRF-199)	MPRF-199	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Harmonic Improvisation (MPRF-203)	MPRF-203	Emphasis on increasing facility with intricate harmonic techniques.	Undergraduate
Bodies and Voice (MPRF-211)	MPRF-211	Course open to Music School students only, by Permission of Instructor only. The course is intended as a laboratory to explore the body in relationship to the voice and the voice in relation to the emotional memory of the body. The laboratory will consist of the physical exploration of voice mechanics within the body and its outward projection of different emotional responses. A final project, using the compendium of body/voice	Undergraduate

		relationships encountered, is encouraged.		
English Diction & Repertoire (MPRF-212)	MPRF-212	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.	Undergraduate	
Italian and Spanish Diction (MPRF-213)	MPRF-213	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. ocus will be placed on the differences between singing and speaking in each language, with special emphasis on classical singing pronunciation. xtensive outside of class listening will be required, with in-class discussion of repertoire and stylistic considerations.	Undergraduate	
French Diction (MPRF-214)	MPRF-214	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. ocus will be placed on the differences between singing and speaking in each language, with special emphasis on classical singing pronunciation. xtensive outside of class listening will be required, with in-class discussion of repertoire and stylistic considerations.	Undergraduate	
German Diction (MPRF-215)	MPRF-215	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. ocus will be placed on the differences between singing and speaking in each language, with special emphasis on classical singing pronunciation. xtensive outside of class listening will be required, with in-class discussion of repertoire and stylistic considerations.	Undergraduate	
Learning to Scream (MPRF-217)	MPRF-217	Course not available to Voice Arts Program students. Voice training for band vocalists, singer/songwriters and other non-classical singing performers. ocus 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.	Undergraduate	
Institute Voice (MPRF-218)	MPRF-218	Course not available to Voice Arts Program students. 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.	Undergraduate	Open to the Institute
Aza African Song (MPRF-221)	MPRF-221	Study of traditional West African songs - language and their meanings, and singing techniques. Special attention will be placed on tone production, melody, harmony and embellishment.	Undergraduate	
Beginning Shakuhachi Workshop (MPRF-223)	MPRF-223	Course open to Music School students only. The shakuhachi is the traditional Japanese bamboo a 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.	Undergraduate	
Studio Projects for Guitar (MPRF-245)	MPRF-245	Course open to Music School students only. 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.	Undergraduate	
Mid-Residence Recital (MPRF-290)	MPRF-290	Successful completion of this course requires that the student successfully complete a Mid-Residence Recital as assessed by faculty. Students may be required to organize and participate in a Jury Exam at least two weeks in advance of the recital.	Undergraduate	
Independent Study (MPRF-299)	MPRF-299	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate	
Visiting Artist Colloquium (MPRF-304)	MPRF-304	Course open to Music School students only. Presentations and discussion with visiting artists. Note: course meeting dates will be announced	Undergraduate	
The Grammar of Conducting (MPRF-307)	MPRF-307	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.	Undergraduate	

Historically Informed Performance (MPRF-309)	MPRF-309	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.	Undergraduate
Advanced Vocal Coaching (MPRF-310)	MPRF-310	Course open to Music School students only. Moving on from foundational work, in this course students will further develop intellectual and musical skills necessary for singing-artists. Students will expand their vocal repertoire in all genres, develop more sophisticated music learning techniques and habits, experience in-depth study of poetic, dramatic and liturgical narrative, continue to strengthen skills in relevant languages, and develop a more collaborative musical interaction. Recital preparation and increasingly nuanced interpretations will be developed, as will more refined critique skills.	Undergraduate
Tabla (MPRF-322)	MPRF-322	Course open to Music School students only. Group instruction in the techniques, theory and practice of North Indian Tabla.	Undergraduate
Perspectives on Hand Drumming (MPRF-324)	MPRF-324	Techniques of performance on hand drums of varied cultural origins.	Undergraduate
Latin Percussion (MPRF-328)	MPRF-328	Course open to Music School students only. Class instruction in general Latin percussion music.	Undergraduate
Trigger: Electronic Percussion (MPRF-330)	MPRF-330	Course open to Percussion Program students only, or BFA3 and BFA4 students only. A series of hands-on workshops exploring the possibilities for musicians performing with electronic percussion controllers via computer music software, processors, sampling, loops based performance, and interactive audio/video. This course explores the potential and realized impact of electronic percussion in the world of live performance. Members of this class develop the ability to shape sound in ways that are informed by contemporary composition and performance practices. It is the goal of this course that: all participants become empowered electronic musicians/artists; that students be comfortable and adaptable when encountering newly designed percussion controllers, evaluating the possibilities as live performance tools and programming the devices confidently; Students will develop ancillary skills that question the design of existing controllers and may ultimately consider creating their own design for use in live performance settings. The course is two semesters in length, where the student will learn to program various percussion controllers such as: MalletKAT, DrumKAT, TrapKat, DITI, Push, Handsonic, Mandala Drum, and QuNeo; introductory experience with an interactive video program will be introduced and is encouraged to be incorporated into a final multimedia piece that will be created and performed either solo or collaboratively by the students in the class.	Undergraduate
Independent Study (MPRF-399)	MPRF-399	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Opera Theater (MPRF-402)	MPRF-402	Course open to Music School students only. 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.	Undergraduate
Musicians' Injury Prevention (MPRF-406)	MPRF-406	Course open to Music School students only. 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.	Undergraduate
Instrumental Conducting (MPRF-408)	MPRF-408	Course open to Music School students only, by Permission of Instructor only. A course for students who have completed theory and skills requirements and who have a foundation in the elements of conducting. Refinement of techniques with particular emphasis on music of the 20th Century.	Undergraduate
Tabla Accompaniment (MPRF-420)	MPRF-420	Course open to Music School students only, by Permission of Instructor only. This course will teach students how to accompany vocal and instrumental music. Students will learn how to play with different thekas (rhythm cycles).	Undergraduate
Singing the Books (MPRF-451)	MPRF-451	Focused Topic in Vocal Performance: This workshop will focus on facilitating processes of constructing realizations of various 'songs'	Undergraduate

		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.		
Contemporary Vocal Techniques (MPRF-452)	MPRF-452	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	
What Kind of Text Is That? (MPRF-453)	MPRF-453	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.	Undergraduate	
Sounding the Voice: Utterance, Phonetics (MPRF-454)	MPRF-454	Sounding the Voice: Utterance, Phonetics, Advanced Diction and Sense is geared towards ?students who have had prior experience with languages and ?the ?IPA. This course includes advanced study of language and non-linguistic vocal sounds, ranging from utterance through allophones, phonemes and word or word-like sounds. Work will focus on sound production and articulation, as well as intensive study of the International Phonetic Alphabet (IPA) as a tool for reading and transcribing sounds and for use in foreign language diction. Nonsensical sounds and made-up languages as well as "real" languages will be studied. ?Sound poetry and works in foreign languages will be performed.	Undergraduate	
Readings in Voice Arts: (MPRF-456)	MPRF-456	Readings in Voice Arts:Odyssey of the Voice Readings in VoiceArts is dedicated to group study of a wide array of voice-related writings, with specific readings chosen each semester from important writings on the study of the voice, evolution and development of the voice and communication, philosophical writings, performance studies, and even, occasionally, literary fiction that is voice-centric. The course requires extensive out=of=class time for reading. Class time will be devoted to discussion and explanation, explication, and analysis. Occasionally, the class may develop creative projects based on the materials read. Topics vary, based on the instructor and student interests, and may include Jean Abitbols' seminal work The Odyssey of the Voice, Mladen Dolar's A Voice and Nothing More, Catherine Clement and Betsy Wing's Opera the Undoing of Women, Adriana Cavarero's For More than One Voice, John Potter's Vocal Authority: Signing Style and Ideology, Richard Powers' The Time of our Signing, and many others. Fall 2015: Jean Abitbol: Odyssey of the Voice Odyssey of the Voice is written by the renowned French otolaryngologist, Jean Abitbol, and translated into English. Dr. Abitbol holds an intense and life-long passion for the human voice, clearly apparent in this book which takes us on a journey from the origin of the human voice to the modern day, from grunting to intricately complex classical singing and various vocal techniques of the world. Dr. Abitbol covers a vast array of topics, including the evolution of humans and the voice, anatomy, genetics, the function of the brain in voicing and singing language acquisition and evolution, acoustics, articulation, the voice and emotions, hormones and sex, the aging voice, vocal health, memory, vocal techniques, extended uses and practices of the voice, and ultimately, the mystery of the human singing voice. Students will read this 500 page book, over the course of a semester, and will conduct outside research on areas of the book that hold relevance or interest to them. Regular written assignments and short in -class presentations will be given. Much class time will be devoted to discussion of the assigned passages, as well as explication of complicated material.	Undergraduate	Open to the Institute
Topics in Performance	MPRF-498	Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.	Undergraduate	

Studies (MPRF-498)			
Spc Topics: Jazz Improv for the Vocalist (MPRF-498A)	MPRF-498A	Topics in Performance Studies: Jazz Improvisation for the Vocalist A course designed for beginner and intermediate vocalists who want to develop skill in jazz improvisation. This course will emphasize the fundamentals of improvisation. Specific attention will be paid to standard jazz forms, including blues and standard jazz repertoire. Topics include articulation, time feel, melodic and rhythmic phrasing, using tone colors, interpretation, motivic development, hearing basic instrumental patterns, blues patterns, vamps, turnarounds, and II-V progressions. Additional focus will be on improving improvisation skills through application of ear training and harmonic concepts including intervals, scales, and chord patterns. Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.	Undergraduate
Spc Topics: Mic Use for Vocalists (MPRF-498B)	MPRF-498B	Topics in Performance Studies: Mic Use for Vocalists A course for vocalists that focuses on microphone technique and effective use of sound-reinforcement equipment. Topics include an overview of the PA system, types of microphones, distance and placement of the microphone, how to EQ individual vocal channels, how to sound-check, adding effects, use of monitors, and how to communicate with the sound engineer. Students will perform weekly with different microphones. Discussion and critique follow each performance and students are expected to participate. Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.	Undergraduate
Spc Topics: Interdisciplinary Production (MPRF-498C)	MPRF-498C	Topics in Performance Studies: Interdisciplinary Production This interdisciplinary class will be team-taught by members of the LA-based independent opera company The Industry. It will blend critical theoretical examination and practical knowledge with an artistic or managerial internship. Classes will be lead by different members of the creative team, each providing different viewpoints, aesthetic theories, experience, and hands-on training in creating large scale, innovative productions. The Industry's Executive Director, Artistic Director, Musical Director, Production Manager, Technical Advisor, artists, designers, and some of the six composers and six writers working on HOPSCOTCH will all present to students and engage them in discussions about how to bring non-traditional, massively interdisciplinary performance projects to life. In addition to weekly meetings, students will work directly with the artistic and production team in the development and production of The Industry's large-scale, high tech work, HOPSCOTC . This internship work can include . researching various organizational, logistic, technical or other production questions as they occur, . supporting production staff in organization and logistics for schedules, timelines, contracts, budgets, project sites, artistic personnel, technical aspects and other needs, . serving as Assistant Stage Manager and production coordinators, . working directly with composers on realizing their scores, . rehearsing and performing in this highly visible production. Towards the end of the class, students will engage in an extended critique of theories and observed praxis of the relationship between performer and spectator. Finally, the class will encourage students to conceive of their own hypothetical projects and to think in detail about how such projects could be realized. Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.	Undergraduate
Independent Study (MPRF-499)	MPRF-499	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Undergraduate
Opera Theater (MPRF-502)	MPRF-502	Course open to Music School students only. 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.	Graduate
Visiting Artist Colloquium (MPRF-504)	MPRF-504	Course open to Music School students only. Presentations and discussion with visiting artists. Note: course meeting dates will be announced	Graduate
Graduate Vocal Coaching (MPRF-510)	MPRF-510	Course open to Music School students only. Advanced, individual musical coaching sessions offered, when available, to students preparing recitals or other major performances, or whose repertoire demands regular coaching sessions. Sessions will cover topics, based on individual needs. These may include the advanced study and development of intellectual, artistic and musical skills necessary for singing-artists. Strengthening of the collaborative relationship is enhanced while students work towards mastery of diction, interpretation, analysis of poetry and text and context.	Graduate
Jazz Improvisation (1-On-1) (MPRF-512)	MPRF-512	Course open to Music School students only, by Permission of Instructor only. Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.	Graduate
Piano Workshop	MPRF-519	Course open to Piano Program students only. Piano Workshop will be	Graduate

(MPRF-519)		required every semester for piano majors and the collaborative arts specialization at both the BFA and MFA levels. MAP pianists and performer composers are encouraged but not required to enroll (see instructor if interested). The course will strive to integrate previously separated aspects of pianism by encouraging a holistic approach to the instrument. Over the course of the entire year the class will encompass various literature and skills topics, guest artist presentations, master-classes, issues of stage anxiety, acoustics, student performances and group projects (Interim concerts etc.). Students will be assessed and graded on attendance, participation (both as listener, responder and performer) and at least one in-class presentation on a work in preparation for recital.	
Guitar Workshop (MPRF-520)	MPRF-520	Course open to Guitar Program students only. Guitar Workshop is intended to be a common meeting ground for all guitar majors and other interested guitarists. The objective is to foster a non-competetive sense of community which encourages mutual inspiration and cross fertilization of ideas, primarily through performance and discussion. Presentations by guest artists, faculty, and students on subjects of mutual interest are a regular part of the class.	Graduate
Trumpet Studio (MPRF-521)	MPRF-521	Course open to Brass Program students only. Performance of ensemble works written for multiple trumpets.	Graduate
Flute Studio Class (MPRF-522)	MPRF-522	Course open to Flute Program students only. Flute Studio Class is a weekly meeting of the flute majors, BFA and MFA. Those studying flute as a secondary instrument are also invited to attend. We will discuss a variety of topics, including resume and website preparation, pedagogy, repertoire, performance preparation, mental strategies, various styles of literature, and techniques such as breathing, vibrato, tonguing, legato, and extended techniques. The class will also sometimes be presented as a Masterclass format and/or dress rehearsal for students' chamber music ensembles or recital preparation.	Graduate
Harp Studio Class (MPRF-523)	MPRF-523	Course open to Harp Program students only. Participants perform and study solo, chamber and orchestral repertoire, engaging in co-critique.	Graduate
Oboe Studio Class (MPRF-524)	MPRF-524	Course open to Oboe Program students only. In addition to our normal studies of fundamentals and reedmaking, the intention is to focus also on the major solos that oboists play in orchestral auditions. Also, we will form a Double Reed Quartet with bassoon and work on Bach`s Art of Fugue along with transcriptions of Palestrina, Mozart, Brahms among others.	Graduate
Cello Studio Class (MPRF-525)	MPRF-525	Course open to Cello Program students only. This course offers in depth work in skill building, problem solving in music preparation, ensemble playing, and contemporary cello literature. Students may also use the studio to perform for one another and receive feedback.	Graduate
Experimental Voice Workshop (MPRF-526)	MPRF-526	Experimental Voice Workshop is open to all levels of artists making work with or for the voice, this non-genre specific workshop focuses on the development, creation, refinement and performance (if appropriate) of student generated, voice-related projects. This course will delve into explorations of the voice in many different contexts through improvisation and experimental voice pieces and exercises. Class activities will include presentations, lectures about voice related subjects, discussion, and invited guests whose works deal with the voice and body as primal material in their art making. Class objectives will be to develop critical thought about the voice, the voice process and its many possibilities, as well as to develop large and small-scale artistic works through creative methodologies.	Graduate
African Rhythm Workshop (MPRF-527)	MPRF-527		Graduate
String Workshop (MPRF-528)	MPRF-528	Course open to String students only. Performance of ensemble works written for string instruments. Survey and reading of major chamber ensemble repertoire. Students also perform solo repertoire for the class. Contemporary, folk and traditional technique and styles are also studied.	Graduate
Percussion Workshop (MPRF-529)	MPRF-529	Course open to Percussion Program students only. Percussion Workshop is where students present works that have been prepared for recitals and the place where Percussion guest artists give their presentations. Sometimes one of the CalArts instructors will use the time to give a special presentation on the subject of special techniques or to present a new recording or solo work that they are working on. kshop	Graduate
Clarinet Studio Class (MPRF-530)	MPRF-530	Course open to Clarinet Program students only. Clarinet Studio Class offers in-depth work in sound production,intonation, technical facility, styles of articulation and contemporary techniques through study of exercises, etudes, a broad spectrum of solos works, orchestra studies, and works for multiple clarinets. Students perform in the class to receive feedback from other students, the teacher, and occasional guests.	Graduate
Bassoon Studio Class (MPRF-531)	MPRF-531	Course open to Bassoon Program students only. This course offers in depth work in the skills of reed making, sound production, general and contemporary bassoon techniques. Students may also use the class to perform for one another and receive feedback.	Graduate
Brass Workshop (MPRF-532)	MPRF-532	Course open to Brass Program students only. Brass Workshop provides a comprehensive look at topics related to professional performing standards	Graduate

		on brass instruments.		
Studio Projects for Guitar (MPRF-545)	MPRF-545	Course open to Music School students only. 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.	Graduate	
Mid-Residence Recital (MPRF-590)	MPRF-590	Successful completion of this course requires that the student successfully complete a Mid-Residence Recital as assessed by faculty. Students may be required to organize and participate in a Jury Exam at least two weeks in advance of the recital.	Graduate	
Independent Study (MPRF-599)	MPRF-599	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate	
Harmonic Improvisation (MPRF-603)	MPRF-603	Open to Jazz Program students only. Advanced harmonic development with jazz language.	Graduate	
Speial Studies in Collaborative Perform (MPRF-604)	MPRF-604	Course open to Music School students only, by Permission of Instructor only. This course serves to develop and hone special skills required of pianists working with both singers and instrumentalists in a variety of repertoire. It will include individual work with pianists as well as coaching of the pianist with vocalists and/or instrumentalists. This course will also address the issues of pianists in larger ensembles, working with a conductor and preparing orchestral reductions.	Graduate	
Yoga for Musicians (MPRF-605)	MPRF-605	An integrated approach to various branches of yoga, including Hatha Yoga asanas, Pranayama, and Dhyana. Physical postures, breathing exercises, and meditation/ visualization techniques will be explored. Students will learn to increase efficiency, relaxation, and concentration in musical performance and practice settings.	Graduate	
Musicians' Injury Prevention (MPRF-606)	MPRF-606	Course open to Music School students only. 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.	Graduate	
The Grammar of Conducting (MPRF-607)	MPRF-607	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.	Graduate	
Instrumental Conducting (MPRF-608)	MPRF-608	Course open to Music School students only, by Permission of Instructor only. A course for students who have completed theory and skills requirements and who have a foundation in the elements of conducting. Refinement of techniques with particular emphasis on music of the 20th Century.	Graduate	
Historically Informed Performance (MPRF-609)	MPRF-609	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.	Graduate	
Physiology of the Voice (MPRF-610)	MPRF-610	A comprehensive study of the anatomy and function of the singing mechanism. mphasis 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.	Graduate	
Bodies and Voice (MPRF-611)	MPRF-611	The course is intended as a laboratory to explore the body in relationship to the voice and the voice in relation to the emotional memory of the body. The laboratory will consist of the physical exploration of voice mechanics within the body and its outward projection of different emotional responses. A final project, using the compendium of body/voice relationships encountered, is encouraged.	Graduate	
Learning to Scream (MPRF-617)	MPRF-617	Course not available to Voice Arts Program students. Voice training for band vocalists. singer/songwriters and other non-classical singing performers. ocus 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.	Graduate	
Institute Voice	MPRF-618	Course not available to Voice Arts Program students. Instruction and	Graduate	Open to the

(MPRF-618)		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.		Institute
Tabla Accompaniment (MPRF-620)	MPRF-620	Course open to Music School students only, by Permission of Instructor only. This course will teach students how to accompany vocal and instrumental music. Students will learn how to play with different thekas (rhythm cycles).	Graduate	
Aza African Song (MPRF-621)	MPRF-621	Study of traditional West African songs - language and their meanings, and singing techniques. Special attention will be placed on tone production, melody, harmony and embellishment.	Graduate	
Tabla (MPRF-622)	MPRF-622	Course open to Music School students only. Group instruction in the techniques, theory and practice of North Indian Tabla.	Graduate	
Beginning Shakuhachi Workshop (MPRF-623)	MPRF-623	Course open to Music School students only. 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.	Graduate	
Perspectives on Hand Drumming (MPRF-624)	MPRF-624	Techniques of performance on hand drums of varied cultural origins.	Graduate	
Latin Percussion (MPRF-628)	MPRF-628	Course open to Music School students only. Class instruction in general Latin percussion music.	Graduate	
Trigger: Electronic Percussion (MPRF-630)	MPRF-630	Course available by permission of instructor only. A series of hands-on workshops exploring the possibilities for musicians performing with electronic percussion controllers via computer music software, processors, sampling, loops based performance, and interactive audio/video. This course explores the potential and realized impact of electronic percussion in the world of live performance. Members of this class develop the ability to shape sound in ways that are informed by contemporary composition and performance practices. It is the goal of this course that: all participants become empowered electronic musicians/artists; that students be comfortable and adaptable when encountering newly designed percussion controllers, evaluating the possibilities as live performance tools and programming the devices confidently; Students will develop ancillary skills that question the design of existing controllers and may ultimately consider creating their own design for use in live performance settings. The course is two semesters in length, where the student will learn to program various percussion controllers such as: MalletKAT, DrumKAT, TrapKat, DITI, Push, Handsonic, Mandala Drum, and QuNeo; introductory experience with an interactive video program will be introduced and is encouraged to be incorporated into a final multimedia piece that will be created and performed either solo or collaboratively by the students in the class.	Graduate	
Woodwind Workshop (MPRF-633)	MPRF-633	Course open to Music School students only. Advanced performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied.	Graduate	
Contemporary Wind Performance (MPRF-640)	MPRF-640	Course open to Music School students only. 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.	Graduate	
Singing the Books (MPRF-651)	MPRF-651	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.	Graduate	
Contemporary Vocal Techniques (MPRF-652)	MPRF-652	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	Graduate	

		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.		
What Kind of Text Is That? (MPRF-653)	MPRF-653	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.	Graduate	
Sounding the Voice: Utterance, Phonetics (MPRF-654)	MPRF-654	Sounding the Voice: Utterance, Phonetics, Advanced Diction and Sense is geared towards students who have had prior experience with languages and the IPA. This course includes advanced study of language and non-linguistic vocal sounds, ranging from utterance through allophones, phonemes and word or word-like sounds. Work will focus on sound production and articulation, as well as intensive study of the International Phonetic Alphabet (IPA) as a tool for reading and transcribing sounds and for use in foreign language diction. Nonsensical sounds and made-up languages as well as "real" languages will be studied. Sound poetry and works in foreign languages will be performed.	Graduate	
Dada Divas, Then and Now (MPRF-655)	MPRF-655	Dada Divas, Then and Now: Poets, Paramours and Performers Course open to the institute by permission of instructor. This two-semester course will begin with a historical study of early twentieth-century artistic and literary movements-including Futurism, literary Expressionism, various performance movements, and cabaret and its offshoots-and will continue into the birth and early years of Dada. The course then will proceed with the study of important women artists who were proximal to Dada, and will conclude with the development and performance of a dada-like performance project. The course will take an interdisciplinary approach, covering the topic from a wide variety of perspectives, including performance and gender studies, literary modernism, and socio-political and cultural history, among others. Students must enroll in both semesters of the course. The primary focus of the course will be on the work and lives of several women artist who were key Dada figures. These women, operating independently of one another, were very well-known and highly regarded at the time, but have since been 'neglected' historically, frequently overshadowed by their male counterparts. They were involved in many art forms and were performers, poets, visual artists, writers, actresses, models, outspoken feminists and political activists, all of who lived incredibly interesting lives. Now, 100 years after the birth of Dada, they deserve to have their stories told and their art resurrected. Primary focus will be on Emmy Hennings, Baroness Elsa von Freytag-Loringhoven, and Mina Loy. Many other women artists also will be studied. The last section of the course will be devoted to the development and performance of a newly constructed, interdisciplinary, dada-inspired performance work. In the spirit of Dada's origins, this may take the form of a low-budget, "guerilla theatre" type event and may include the performance of already written work, as well as newly created works. Appropriate written material will accompany or follow the performance.	Graduate	Open to the Institute
Dada Divas, Then and Now (MPRF-655A)	MPRF-655A	Dada Divas, Then and Now: Poets, Paramours and Performers This two-semester course will begin with a historical study of early twentieth-century artistic and literary movements-including Futurism, literary Expressionism, various performance movements, and cabaret and its offshoots-and will continue into the birth and early years of Dada. The course then will proceed with the study of important women artists who were proximal to Dada, and will conclude with the development and performance of a dada-like performance project. The course will take an interdisciplinary approach, covering the topic from a wide variety of perspectives, including performance and gender studies, literary modernism, and socio-political and cultural history, among others. Students must enroll in both semesters of the course. The primary focus of the course will be on the work and lives of several women artist who were key Dada figures. These women, operating independently of one another, were very well-known and highly regarded at the time, but have since been 'neglected' historically, frequently overshadowed by their male counterparts. They were involved in many art forms and were performers, poets, visual artists, writers, actresses, models, outspoken feminists and political activists, all of who lived incredibly interesting lives. Now, 100 years after the birth of Dada, they deserve to have their stories told and their art resurrected. Primary focus will be on Emmy Hennings, Baroness Elsa von Freytag-Loringhoven, and Mina Loy. Many other women artists also will be studied. The last section of the course will be devoted to the development and performance of a newly constructed, interdisciplinary, dada-inspired performance work. In the spirit of Dada's origins, this may take the form of a low-budget, "guerilla theatre" type event and may include the performance of already written work, as well as newly created works. Appropriate written material will accompany or follow the performance.	Graduate	Open to the Institute

Dada Divas, Then and Now (MPRF-655B)	MPRF-655B	Dada Divas, Then and Now: Poets, Paramours and Performers Open by online registration for students who completed MPRF-655A. Open by permission of instructor for all other students. This two-semester course will begin with a historical study of early twentieth-century artistic and literary movements-including Futurism, literary Expressionism, various performance movements, and cabaret and its offshoots-and will continue into the birth and early years of Dada. The course then will proceed with the study of important women artists who were proximal to Dada, and will conclude with the development and performance of a dada-like performance project. The course will take an interdisciplinary approach, covering the topic from a wide variety of perspectives, including performance and gender studies, literary modernism, and socio-political and cultural history, among others. Students must enroll in both semesters of the course. The primary focus of the course will be on the work and lives of several women artist who were key Dada figures. These women, operating independently of one another, were very well-known and highly regarded at the time, but have since been 'neglected' historically, frequently overshadowed by their male counterparts. They were involved in many art forms and were performers, poets, visual artists, writers, actresses, models, outspoken feminists and political activists, all of who lived incredibly interesting lives. Now, 100 years after the birth of Dada, they deserve to have their stories told and their art resurrected. Primary focus will be on Emmy Hennings, Baroness Elsa von Freytag-Loringhoven, and Mina Loy. Many other women artists also will be studied. The last section of the course will be devoted to the development and performance of a newly constructed, interdisciplinary, dada-inspired performance work. In the spirit of Dada's origins, this may take the form of a low-budget, "guerilla theatre" type event and may include the performance of already written work, as well as newly created works. Appropriate written material will accompany or follow the performance.	Graduate	Open to the Institute
Readings in Voice Arts: (MPRF-656)	MPRF-656	Readings in Voice Arts:Odyssey of the Voice Readings in VoiceArts is dedicated to group study of a wide array of voice-related writings, with specific readings chosen each semester from important writings on the study of the voice, evolution and development of the voice and communication, philosophical writings, performance studies, and even, occasionally, literary fiction that is voice-centric. The course requires extensive out=of=class time for reading. Class time will be devoted to discussion and explanation, explication, and analysis. Occasionally, the class may develop creative projects based on the materials read. Topics vary, based on the instructor and student interests, and may include Jean Abitbols' seminal work The Odyssey of the Voice, Mladen Dolar's A Voice and Nothing More, Catherine Clement and Betsy Wing's Opera the Undoing of Women, Adriana Cavarero's For More than One Voice, John Potter's Vocal Authority: Signing Style and Ideology, Richard Powers' The Time of our Signing, and many others. Fall 2015: Jean Abitbol: Odyssey of the Voice Odyssey of the Voice is written by the renowned French otolaryngologist, Jean Abitbol, and translated into English. Dr. Abitbol holds an intense and life-long passion for the human voice, clearly apparent in this book which takes us on a journey from the origin of the human voice to the modern day, from grunting to intricately complex classical singing and various vocal techniques of the world. Dr. Abitbol covers a vast array of topics, including the evolution of humans and the voice, anatomy, genetics, the function of the brain in voicing and singing language acquisition and evolution, acoustics, articulation, the voice and emotions, hormones and sex, the aging voice, vocal health, memory, vocal techniques, extended uses and practices of the voice, and ultimately, the mystery of the human singing voice. Students will read this 500 page book, over the course of a semester, and will conduct outside research on areas of the book that hold relevance or interest to them. Regular written assignments and short in -class presentations will be given. Much class time will be devoted to discussion of the assigned passages, as well as explication of complicated material.	Graduate	Open to the Institute
Graduation Jury & Recital (MPRF-690)	MPRF-690	Enrollment in this course is required during the semester in which students perform their Graduation Recital, if one is required by program. Successful completion of the course requires that the student successfully complete the recital, as assessed by faculty. Students are required to organize and participate in a Jury Exam at least two weeks in advance of the recital, and to research and write substantial program notes for each piece on the recital. Please see the Music School website for more information regarding juries and deadlines.	Graduate	
Topics in Performance Studies (MPRF-698)	MPRF-698	Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.	Graduate	
Spc Topics: Jazz Improv for the Vocalist (MPRF-698A)	MPRF-698A	Topics in Performance Studies: Jazz Improvisation for the Vocalist A course designed for beginner and intermediate vocalists who want to develop skill in jazz improvisation. This course will emphasize the fundamentals of improvisation. Specific attention will be paid to standard jazz forms, including blues and standard jazz repertoire. Topics include articulation, time feel, melodic and rhythmic phrasing, using tone colors, interpretation, motivic development, hearing basic instrumental patterns, blues patterns, vamps, turnarounds, and II-V progressions. Additional focus will be on improving improvisation skills through application of ear training	Graduate	

		and harmonic concepts including intervals, scales, and chord patterns. Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.		
Spc Topics: Mic Use for Vocalists (MPRF-698B)	MPRF-698B	Topics in Performance Studies: Mic Use for Vocalists A course for vocalists that focuses on microphone technique and effective use of sound-reinforcement equipment. Topics include an overview of the PA system, types of microphones, distance and placement of the microphone, how to EQ individual vocal channels, how to sound-check, adding effects, use of monitors, and how to communicate with the sound engineer. Students will perform weekly with different microphones. Discussion and critique follow each performance and students are expected to participate. Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.	Graduate	
Spc Topics: Interdisciplinary Production (MPRF-698C)	MPRF-698C	Topics in Performance Studies: Interdisciplinary Production This interdisciplinary class will be team-taught by members of the LA-based independent opera company The Industry. It will blend critical theoretical examination and practical knowledge with an artistic or managerial internship. Classes will be lead by different members of the creative team, each providing different viewpoints, aesthetic theories, experience, and hands-on training in creating large scale, innovative productions. The Industry's Executive Director, Artistic Director, Musical Director, Production Manager, Technical Advisor, artists, designers, and some of the six composers and six writers working on HOPSCOTCH will all present to students and engage them in discussions about how to bring non-traditional, massively interdisciplinary performance projects to life. In addition to weekly meetings, students will work directly with the artistic and production team in the development and production of The Industry's large-scale, high tech work, HOPSCOTC . This internship work can include . researching various organizational, logistic, technical or other production questions as they occur, . supporting production staff in organization and logistics for schedules, timelines, contracts, budgets, project sites, artistic personnel, technical aspects and other needs, . serving as Assistant Stage Manager and production coordinators, . working directly with composers on realizing their scores, . rehearsing and performing in this highly visible production. Towards the end of the class, students will engage in an extended critique of theories and observed praxis of the relationship between performer and spectator. Finally, the class will encourage students to conceive of their own hypothetical projects and to think in detail about how such projects could be realized. Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.	Graduate	
Independent Study (MPRF-699)	MPRF-699	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate	
Performance Project (MPRF-790)	MPRF-790	Course open to Music School students only. This guided independent study project will facilitate the student's creative work and will be geared towards the preparation and presentation of a unique event in which the student displays the integration of his/her original performance and composition. It is expected that this event will demonstrate artistic innovation as well as professional level performance skills. Faculty will work closely with students to ensure that students are developing their artistic identity, along with skills that will facilitate the presentation of their work (e.g. verbal and written skills required for contextualization; organizational abilities; event production skills, etc.). Substantial program notes discussing the work and its context must accompany the performance/presentation.	Doctorate	
Psychoacoustics (MSCM-309)	MSCM-309	The Perception and Cognition of Sound and Music - Course open to School of Music students only, with completion of the prerequisite. This course develops a scientific framework for understanding how we experience the sonic world. The science of hearing is broadly surveyed, with course topics including the physiology and function of the auditory pathway, principals of psychoacoustics, and modeling of cognitive processes. The treatment is grounded in the psychological and neuroscientific literature, and in analytical and creative applications to music and sound art.	Undergraduate	Science & Math
Acoustics for Musicians (MSCM-310)	MSCM-310	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.	Undergraduate	
Physiology of the Voice (MSCM-410)	MSCM-410	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.	Undergraduate	
Intro to Concert Production (MTEC-100)	MTEC-100	Course not available to Music Technology Program students. An introduction to concert production including both scheduled class meetings and practical production assignments at times to be arranged.	Undergraduate	
Concert Production I (MTEC-101)	MTEC-101	Course open to Music Technology Program students only. Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.	Undergraduate	

Concert Production II (MTEC-102)	MTEC-102	Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.	Undergraduate	
Concert Production III (MTEC-103)	MTEC-103	Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.	Undergraduate	
Sound Synthesis (MTEC-150)	MTEC-150	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	
Advanced Sound Synthesis (MTEC-155)	MTEC-155	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.	Undergraduate	
Independent Study (MTEC-199)	MTEC-199	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate	
Laptop Audio Production (MTEC-210)	MTEC-210	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.	Undergraduate	
Composing With Technology (MTEC-270)	MTEC-270	Course open to Music School students only. 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.	Undergraduate	
Independent Study (MTEC-299)	MTEC-299	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate	
Advanced Production Techniques (MTEC-308)	MTEC-308	Open to BFA3 and BFA4 students only. 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.	Undergraduate	
Mobile Music Computing (MTEC-312)	MTEC-312	This course explores developing musical applications for mobile devices. Building from a foundation in C++ audio synthesis, the course will cover designing musical interactions for phones and tablets, using OpenGL graphics to build multitouch interfaces, use of the numerous sensors in mobile phones to musical ends (orientation, location, microphone, etc.), and computer networking for wide-area, multi-user musical interaction. Course work and lectures will primarily focus on development for iOS/iPhone/iPad devices, therefore students will need to have a compatible device in addition to an Apple Macintosh computer; however concepts and general program design patterns will translate to other mobile platforms.	Undergraduate	Open to the Institute
Interface Design I (MTEC-330)	MTEC-330	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.	Undergraduate	
Interface Design II (MTEC-331)	MTEC-331	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.	Undergraduate	
Programming for Raspberry Pi (MTEC-340)	MTEC-340	Open to BFA3 and BFA4 students who have completed the ICOM-201 prerequisite. This course covers how to develop music software on the Raspberry Pi computer platform, using the ChucK music programming language. The course will explore the unique artistic opportunities and technical challenges enabled by Raspberry Pi, as it relates to instrument design, musical installations, pervasive computing, and wide-area networked music experiences. Basics of Linux programming, physical computing (e.g. Arduino), interface design, and interfacing with internet services, such as Twitter and YouTube, will be covered as needed, in addition to further developing students' ability with ChucK. The course will culminate in a final project and exhibition of works created using these techniques.	Undergraduate	Open to the Institute

Audio Signal Processing (MTEC-360)	MTEC-360	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 FX 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.	Undergraduate	
Digital Recording Studio (MTEC-365)	MTEC-365	Course open to BFA3 or BFA4 Music School students only, by Permission of Instructor only. A course designed for qualified students to gain facility in using the School of Music Digital Recording Studio. Students will learn current techniques and principles of sound recording and production. Topics may include: basic acoustics, microphones and microphone placement, the automated mixing console, signal processing, and editing and assembly using a digital audio workstation.	Undergraduate	
Advanced Web Development (MTEC-380)	MTEC-380	Students will learn advanced skills necessary to be a more professional web developer. Skills learned in the class will include JavaScript, JQuery, CSS, Ruby on Rails, Database management. Learn to be creative in web development to propel your projects to use contemporary technology for the internet.	Undergraduate	
Independent Study (MTEC-399)	MTEC-399	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate	
Visual Programming (MTEC-415)	MTEC-415	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.	Undergraduate	
Data Driven Art & Sound (MTEC-418)	MTEC-418	Techniques and Practices for Transforming Data Collections Into Sonic and Visual Art inety percent of all data created by humans was created in the last few years. This flood of information contains everything from your status updates to the financial records of hundreds of millions of people. Big data is being used to make predictions in the market, screen patients for diseases, and recognize objects in photos. It is also being used to create new art and new music. But how does one take huge collections of data and transform them into art? Data Driven Art and Sound is a course dedicated to pursuing the emerging techniques and practices for creating art with data. We will analyze and discuss the artist's role in addressing the issues of big data as a concept and a practice. We will explore strategies for the collection, hosting, and using of data as the raw input into systems of our own design. Students will experiment with data collections and learn how to filter, extract, and prioritize different streams of data towards their own aesthetic goals.	Undergraduate	Open to the Institute
Grids, Beats, & Groups (MTEC-420)	MTEC-420	Course available by Permission of Instructor only. 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.	Undergraduate	
21st-Century Raga & Tala (MTEC-430)	MTEC-430	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.	Undergraduate	
Digitizing World Music (MTEC-431)	MTEC-431	Course open to Music School students only, by Permission of Instructor only. This course offers an exploration of blending world music theory with 21st Century music and media technology. A history of software and interface design for computational world music will be described. Students will work on building interactive software and custom hardware for performing new music in the context of world music.	Undergraduate	
Machine Orchestra (MTEC-440)	MTEC-440	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.	Undergraduate	
Composition for Robots (MTEC-441)	MTEC-441	Permission of Instructor. Course open to Music School students only. 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	Undergraduate	

		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.	
Robotic Design for Music (MTEC-450)	MTEC-450	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.	Undergraduate
MIR & Machine Learning for Art (MTEC-480)	MTEC-480	Students will learn methods of extracting high-level information from low-level audo signals, starting from basic features like rhythm and pitch and building toward more advanced aspects of harmony, tempo, and song form. Machine Learning techniques will be presented for predicting higher-level musical features. Students will apply techniques learned to bi-weekly assignments and final project.	Undergraduate
Music Technology BFA Project (MTEC-490)	MTEC-490	Course open to BFA3 or BFA4 Music Technology Program students only. This is a project-based course in which students work with their mentor to create a final project in which all knowledge learned during the degree is culminated, helping build the student s portfolio. Students will propose a novel research project, interactive music interface, software development or other music technology-based idea. The work of other artists or engineers who have influenced the project will be researched. Then the student will begin development with weekly checkpoints set by the mentor. Final projects will include a final presentation, a 15125 page write-up describing the work completed, as well as a webpage with sound and video examples.	Undergraduate
Independent Study (MTEC-499)	MTEC-499	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate
Concert Production I (MTEC-501)	MTEC-501	Course open to Music Technology Program students only. Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.	Graduate
Concert Production II (MTEC-502)	MTEC-502	Course available by permission of instructor only. Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.	Graduate
Advanced Production Techniques (MTEC-508)	MTEC-508	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.	Graduate
Grids, Beats, & Groups (MTEC-520)	MTEC-520	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.	Graduate
21ST-CENTURY Raga & Tala (MTEC-530)	MTEC-530	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.	Graduate
Digitizing World Music (MTEC-531)	MTEC-531	Course open to Music School students only, by Permission of Instructor only. This course offers an exploration of blending world music theory with 21st Century music and media technology. A history of software and interface design for computational world music will be described. Students will work on building interactive software and custom hardware for performing new music in the context of world music.	Graduate
Machine Orchestra (MTEC-540)	MTEC-540	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.	Graduate
Composition for	MTEC-541	Course open to Music School students only. This course will explore the	Graduate

Robots (MTEC-541)		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.		
Robotic Design for Music (MTEC-550)	MTEC-550	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.	Graduate	
Composing With Technology (MTEC-570)	MTEC-570	Course open to Music School students only. 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.	Graduate	
Advanced Web Development (MTEC-580)	MTEC-580	Students will learn advanced skills necessary to be a more professional web developer. Skills learned in the class will include JavaScript, JQuery, CSS, Ruby on Rails, Database management. Learn to be creative in web development to propel your projects to use contemporary technology for the internet.	Graduate	
Independent Study (MTEC-599)	MTEC-599	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Graduate	
Topics in Music Technology (MTEC-600)	MTEC-600	Open to Music Technology Program students only. A venue for formal issues within expertise of music technology faculty. Topics may include, advanced interface design, robotic design, machine learning, music information retrieval, music and image, Open GL, Processing, etc. This course is meant to supplement MFA Music Technology Final Projects.	Graduate	
Mobile Music Computing (MTEC-612)	MTEC-612	This course explores developing musical applications for mobile devices. Building from a foundation in C++ audio synthesis, the course will cover designing musical interactions for phones and tablets, using OpenGL graphics to build multitouch interfaces, use of the numerous sensors in mobile phones to musical ends (orientation, location, microphone, etc.), and computer networking for wide-area, multi-user musical interaction. Course work and lectures will primarily focus on development for iOS/iPhone/iPad devices, therefore students will need to have a compatible device in addition to an Apple Macintosh computer; however concepts and general program design patterns will translate to other mobile platforms.	Graduate	Open to the Institute
Introduction to Programming I (MTEC-613)	MTEC-613	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. Chuc , 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. ow to use Chuc for programming real-time systems incorporating MI I devices will also be described. ach 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.	Graduate	
Introduction to Programming II (MTEC-614)	MTEC-614	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. Chuc , 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. ow to use Chuc for programming real-time systems incorporating MI I devices will also be described. ach 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.	Graduate	
Digital Fabrication (MTEC-615)	MTEC-615	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.	Graduate	
Visual Programming (MTEC-616)	MTEC-616	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	Graduate	

		projection mapping onto objects and surfaces.		
Media & Web Development (MTEC-617)	MTEC-617	This course provides an introduction to digital media and web development for musicians. ach 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. ach student will also learn how to use social networking sites to help gain fan bases and friends using websites like myspace and facebook. inal project in this course is to have a personal website set up and running.	Graduate	
Data Driven Art & Sound (MTEC-618)	MTEC-618	Techniques and Practices for Transforming Data Collections Into Sonic and Visual Art inety percent of all data created by humans was created in the last few years. This flood of information contains everything from your status updates to the financial records of hundreds of millions of people. Big data is being used to make predictions in the market, screen patients for diseases, and recognize objects in photos. It is also being used to create new art and new music. But how does one take huge collections of data and transform them into art? Data Driven Art and Sound is a course dedicated to pursuing the emerging techniques and practices for creating art with data. We will analyze and discuss the artist's role in addressing the issues of big data as a concept and a practice. We will explore strategies for the collection, hosting, and using of data as the raw input into systems of our own design. Students will experiment with data collections and learn how to filter, extract, and prioritize different streams of data towards their own aesthetic goals.	Graduate	Open to the Institute
C++ for Electronic Music I (MTEC-621)	MTEC-621	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.	Graduate	
C++ for Electronic Music II (MTEC-622)	MTEC-622	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.	Graduate	
Interface Design I (MTEC-630)	MTEC-630	This course provides an introduction on how to bui	Graduate	
Interface Design II (MTEC-631)	MTEC-631	See description of MTEC630, of which this course is	Graduate	
Advanced Circuit Design (MTEC-635)	MTEC-635	Course open to Music Technology Program students only. 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.	Graduate	
Programming for Raspberry Pi (MTEC-640)	MTEC-640	This course covers how to develop music software on the Raspberry Pi computer platform, using the ChucK music programming language. The course will explore the unique artistic opportunities and technical challenges enabled by Raspberry Pi, as it relates to instrument design, musical installations, pervasive computing, and wide-area networked music experiences. Basics of Linux programming, physical computing (e.g. Arduino), interface design, and interfacing with internet services, such as Twitter and YouTube, will be covered as needed, in addition to further developing students' ability with ChucK. The course will culminate in a final project and exhibition of works created using these techniques.	Graduate	Open to the Institute
Sound Synthesis (MTEC-650)	MTEC-650	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.	Graduate	
Advanced Sound Synthesis (MTEC-655)	MTEC-655	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.	Graduate	
Audio Signal Processing (MTEC-660)	MTEC-660	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 FX 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.	Graduate	
Digital Recording Studio (MTEC-665)	MTEC-665	Course open to Music School students only, by Permission of Instructor only. A course designed for qualified students to gain facility in using the School of Music Digital Recording Studio. Students will learn current techniques and principles of sound recording and production. Topics may include: basic acoustics, microphones and microphone placement, the automated mixing console, signal processing, and editing and assembly using a digital audio workstation.	Graduate	
Intro to Sound	MTEC-668	This course provides a basic understanding of working with a digital audio	Graduate	

Production (MTEC-668)		workstation. Students will learn proper gain staging, where and how distortion enters recordings, how to set levels and panning, effective sub group mixing, and an introduction to signal processing such as equalization, compression, delay, and reverb. In addition to core audio and mixing concepts, students will learn various production techniques, such as sequencing, using virtual instruments (e.g. synth and drum machine plugins), working with MIDI, plugin formats such as VST/Audio-Units, and mapping digital USB controllers. Additionally, introductory analog/digital audio theory will be covered, and other topics such as loudness and mastering will be discussed.	
MIR & Machine Learning for Art (MTEC-680)	MTEC-680	Students will learn methods of extracting high-level information from low-level audo signals, starting from basic features like rhythm and pitch and building toward more advanced aspects of harmony, tempo, and song form. Machine Learning techniques will be presented for predicting higher-level musical features. Students will apply techniques learned to bi-weekly assignments and final project.	Graduate
Teaching in Technology (MTEC-685)	MTEC-685	Open to Music Technology Program students only. 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.	Graduate
Music Technology MFA Project (MTEC-690)	MTEC-690	Open to Music Technology Program students only. Course open to Music Technology Program students only. The MFA in Music Technology Final Project serves as the culmination of the degree program, synthesizing several distinct components into an integrated whole. Candidate's research, hands-on practices, technological studies and experiments, theoretical work, teaching, and interdisciplinary elements are all combined in order to create a technologically sophisticated creative work. Work is expected to be of the highest level, to be uniquely innovative, and to marry research, development and creativity. The project may culminate in a performance, installation and/or event, and must be accompanied by a paper suitable for publication in a peer-reviewed journal and a professional-level portfolio. Students are expected to work on this project throughout their enrollment at CalArts.	Graduate
Thesis (MTEC-691)	MTEC-691	Successful completion of this course requires that the student successfully complete a thesis requirement as assessed by faculty.	Graduate
Independent Study (MTEC-699)	MTEC-699	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Graduate
Fundamental Musicianship (MTHY-001)	MTHY-001	Course open to Music School students only. A course devoted to musical literacy and the competence necessary to pursue the Musicianship Skills and Music Theory course sequences in the Core Curriculum. Training is provided in basic areas, including reading and writing staff notation, clefs, scales, intervals, triads and their inversions, rhythm and meter. Extensive practice outside class time is required.	Undergraduate
Music Theory/Skills Hold (MTHY-099)	MTHY-099	For incoming undergraduate students, this placeholder course reserves 8 credit units for required music theory and/or musicianship skills coursework determined by placement examination during Orientation Week.	Undergraduate
Tonal Skills A (MTHY-101)	MTHY-101	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.	Undergraduate
Tonal Skills B (MTHY-102)	MTHY-102	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.	Undergraduate

Rhythm Skills A (MTHY-104)	MTHY-104	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.	Undergraduate
Rhythm Skills B (MTHY-105)	MTHY-105	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.	Undergraduate
Transcription Skills (MTHY-108)	MTHY-108	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.	Undergraduate
Tonal Theory A (MTHY-111)	MTHY-111	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.	Undergraduate
Tonal Theory B (MTHY-112)	MTHY-112	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.	Undergraduate
Beginning Svar Graam (vocal) (MTHY-120)	MTHY-120	Exercises in singing scales.	Undergraduate
Beginning Svar Graam (instrumental) (MTHY-121)	MTHY-121	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.	Undergraduate
Bach Chorale Singing (MTHY-130)	MTHY-130	A careful study of Bach chorales with these goals in mind: understanding and appreciation of the music, intervals, intonation, phrasing, and ensemble skills.	Undergraduate
Bach Keyboard Pieces (MTHY-131)	MTHY-131	Course available by Permission of Instructor only. 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.	Undergraduate
Independent Study (MTHY-199)	MTHY-199	Under the direction of a specific faculty member,	Undergraduate
Tonal Skills C (MTHY-203)	MTHY-203	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.	Undergraduate
Tonal Skills D (MTHY-204)	MTHY-204	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.	Undergraduate
Post-Tonal Theory (MTHY-210)	MTHY-210	An introduction to modern Western musical structures such as extended harmonic relations, pitch-class set theory, serialism, indeterminacy, process, and extended tuning systems.	Undergraduate
Counterpoint (MTHY-214)	MTHY-214	The contrapuntal aspect present to some degree in almost all styles of music will be explored through listening, reading, analysis, and composition.	Undergraduate

		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.	
Song Writing & Analysis (MTHY-215)	MTHY-215	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.	Undergraduate
Advanced Harmonic Techniques (MTHY-216)	MTHY-216	This course provides a survey of selected advanced harmonic techniques, traversing late tonal, neo-modal, non-serial atonal, 'neo-tonal', film, and popular music idioms. Topics may include chromatic voice leading, tonal instability and ambiguity, parsimonious voice-leading transformations, twentieth-century modal styles, pitch symmetries, and non-tertian harmony. Applications will include frequent short composition assignments, as well as keyboard exercises. Analyses may address music by artists such as Schubert, Chopin, Wagner, Mahler, Wolf, Skryabin, Debussy, Milhaud, Glass, Bryars, King Crimson and Radiohead.	Undergraduate
Form (MTHY-217)	MTHY-217	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).	Undergraduate
North Indian Theory (MTHY-222)	MTHY-222	Course open to Music School students only. A study of the raga and tala systems of North India, formal structures and the practical application of these in performance and improvisation.	Undergraduate
Java/Bali: Music-Dance-Theory (MTHY-224)	MTHY-224	The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms.	Undergraduate
Forms of African Music (MTHY-226)	MTHY-226	A survey of the structural principles contained in traditional African musics.	Undergraduate
Persian Music Theory (MTHY-228)	MTHY-228	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.	Undergraduate
Jazz Keyboard Theory (MTHY-240)	MTHY-240	Fundamentals of jazz harmony, primarily covering chord symbols, voicings, and voice leading.	Undergraduate
Arranging for Guitar (MTHY-270)	MTHY-270	Specific projects in transcription and arranging for guitar of music originally written for other instruments	Undergraduate
Lute Tablature Transcription (MTHY-273)	MTHY-273	Course available by Permission of Instructor only. Specific projects in transcription of various tablature systems for Renaissance and Baroque lutes.	Undergraduate
Fretboard Theory (MTHY-274)	MTHY-274	Course available by Permission of Instructor only. Introduction to the practical application of traditional music theory to composition and arranging for guitar.	Undergraduate
Figured Bass for Guitar & Lute (MTHY-275)	MTHY-275	Course available by Permission of Instructor only. Projects in written and improvised accompaniment of Baroque music for guitar or lute.	Undergraduate
Analysis of Guitar Repertoire (MTHY-276)	MTHY-276	Course available by Permission of Instructor only. Formal Analysis of a major work from the classical repertoire with emphasis on application to performance.	Undergraduate
Baroque Accompaniment (MTHY-277)	MTHY-277	Baroque accompaniment studies for basso continuo realization from figured bass and stylistic considerations for instrumentalists (keyboard, cello, gamba, bass, bassoon).	Undergraduate
Independent Study (MTHY-299)	MTHY-299	Under the direction of a specific faculty member,	Undergraduate
Projects: Advanced Sightsinging (MTHY-305)	MTHY-305	Course available by Permission of Instructor only. Advanced study of pitch and rhythm, their notation, intonation and theoretical basis, designed to further develop the skills of aural recognition and vocal realization of notated music. Note: this course is offered for one unit for enrollment and attendance at scheduled class time. An additional unit can be earned for participation in optional small ensembles with schedule TBA.	Undergraduate
Analysis of Musical Forms (MTHY-312)	MTHY-312	This course is intended to give the student a general approach to the analysis of music that, given the knowledge of the context of a work, will allow them to analyze most works of music. ey elements of western art music from ca. to the present are also de ned and explored. ate enrollment in this course is not encouraged. Information given in class, often not readily available elsewhere, is necessary to do the weekly	Undergraduate

		assignments. Students who do enroll late are responsible for obtaining the information on their own and submitting past assignments within one week of the first class after enrollment.	
Analysis for Performers (MTHY-314)	MTHY-314	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.	Undergraduate
Advanced Svar Graam (vocal) (MTHY-322)	MTHY-322	Exercises in singing scales. practices from the Baroque to Contemporary periods. Individual projects will include research into contemporaneous literature on interpretive practices. Classes will include performances of selected works with discussions of interpretive choices as they relate to structural analysis.	Undergraduate
Advanced Svar Graam (instrumental) (MTHY-323)	MTHY-323	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.	Undergraduate
Independent Study (MTHY-399)	MTHY-399	Under the direction of a specific faculty member,	Undergraduate
Intonation Workshop I (MTHY-403)	MTHY-403	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.	Undergraduate
Intonation Workshop II (MTHY-404)	MTHY-404	Course open to Music School students only. This course is a continuation of Intonation Workshop A, which is a prerequisite for attending Workshop B. This second course will be dedicated to individual and group projects (of both instrumentalists and composers) focused on advanced intonation research and creative experimentation with new forms of interpretation and composition.	Undergraduate
Spectromorphology (MTHY-410)	MTHY-410	Course open to BFA3 or BFA4 Music School students only. 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.	Undergraduate
Electoacoustic Music Analysis (MTHY-411)	MTHY-411	This class will be an analysis of electronic music history from a technological and cultural point of view. We'll be exploring various techniques old and new (and recreating some of these techniques) in an effort to explore the compositional impact of inherent limitations in those techniques. Primarily though, we'll be taking the perspective of a contemporary composer engaging with those techniques and looking at the history of electronic music as fertile ground for new compositional ideas (such as in the work of EVOL, Florian Hecker, Goodiepal, and others). We are going to analyze works and instruments that highlight certain ideas in history, look at how they were utilized, and then work on our own pieces as a response.	Undergraduate
Tala Systems (MTHY-425)	MTHY-425	Course open to Music School students only. This class will cover the concepts of Tala - organizing time into units, both duple and triple meters. The North Indian tala system will be explored, ranging from 3 beats to 128 beats. Students will learn the different talas and their patterns with syllables and will be exposed to the North Indian notation system, including learning how to read and write it. The different schools of tabla and their specialties will be taught.	Undergraduate
Chamber Thought (MTHY-450)	MTHY-450	Focused Topics Course: In-depth analysis of selected chamber compositions with an emphasis on 20th century works.	Undergraduate
Orchestral Thought (MTHY-451)	MTHY-451	Focused Topics Course: In-depth analysis of selected orchestral compositions with an emphasis on 20th century works.	Undergraduate
What Is Experimental Music? (MTHY-452)	MTHY-452	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	Undergraduate

		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	
Uncertainty (MTHY-453)	MTHY-453	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.	Undergraduate
The String Quartet Since 1900 (MTHY-454)	MTHY-454	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.	Undergraduate
The Piano Since 1900 (MTHY-455)	MTHY-455	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.	Undergraduate
Late Beethoven (MTHY-468)	MTHY-468	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. This unique and complex repertoire will also afford opportunities to explore a broad range of research areas in contemporary musicology, including sketch studies, reception history, musical topoi, the semiotics of music, the New Musicology, the concept of 'late style', and the legacy of Theodor Adorno's Frankfurt-school critical theory. Works examined include the late piano sonatas, Diabelli Variations, Missa Solemnis, Ninth Symphony, and late string quartets.	Undergraduate
Topics in Music Theory (MTHY-498)	MTHY-498	Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.	Undergraduate
A Search for Meaningful Interpretation (MTHY-498A)	MTHY-498A	Open to BFA3 and BFA4 students in the School of Music. Meaningful Interpretation is conceived as a semester-long examination of the effect of musical narrative on the listener, and the critical role that the performer's skills play in eliciting that understanding between composition and audience. It is expected that this examination will culminate in an understanding of the basics of musical interpretation - shaping a phrase in tonal music as a starting place - together with a global understanding of music's relationship to organic forms and the human experience to express a compelling and charismatic point of view in live performance. Part 'analysis for performers', part score study, part historical perspective, the course includes both ensemble and solo playing/singing in a practical application of the skills developed throughout the semester.	Undergraduate
Independent Study (MTHY-499)	MTHY-499	Under the direction of a specific faculty member,	Undergraduate
Fundamental Musicianship (MTHY-500)	MTHY-500	Course open to Music School students only. A course devoted to musical literacy and the competence necessary to pursue the Musicianship Skills and Music Theory course sequences in the Core Curriculum. Training is provided in basic areas, including reading and writing staff notation, clefs, scales, intervals, triads and their inversions, rhythm and meter. Extensive practice outside class time is required.	Graduate
Graduate Theory Review (MTHY-501)	MTHY-501	Course open to Music School students only. This class is a review of basic to intermediate concepts and skills in music reading, music theory and music analysis (covering material from a typical undergraduate theory sequence). It is meant for incoming graduate students who do not pass the theory diagnostic test given upon entrance to the Masters program at CalArts. Music and concepts from all Western musical styles from music of the Middle Ages up to the present day will be addressed.	Graduate
Graduate Skills Review (MTHY-502)	MTHY-502	Course open to Music School students only. 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.	Graduate
Graduate Post-Tonal Review (MTHY-503)	MTHY-503	This module-length class is a review of basic to intermediate concepts and skills in the theory and analysis of Western music after 1900. It is meant for incoming graduate students who do not pass the post-tonal section of the theory diagnostic test given upon entrance to the Masters program at CalArts.	Graduate
Projects:Advanced	MTHY-505	Advanced study of pitch and rhythm, their notation, intonation and	Graduate

Sightsinging (MTHY-505)		theoretical basis, designed to further develop the skills of aural recognition and vocal realization of notated music. Note: this course is offered for one unit, plus optional additional hours for up to a maxium of two units.	
Transcription Skills (MTHY-508)	MTHY-508	Course open to Music School students only. A course in furthering critical musicianship skills through exercises in analysis and transcription. Music covering a variety of styles, including jazz, is used to form the basis of ear training exercises.	Graduate
Psychoacoustics (MTHY-509)	MTHY-509	The Perception and Cognition of Sound and Music - Course open to School of Music students only. This course develops a scientific framework for understanding how we experience the sonic world. The science of hearing is broadly surveyed, with course topics including the physiology and function of the auditory pathway, principals of psychoacoustics, and modeling of cognitive processes. The treatment is grounded in the psychological and neuroscientific literature, and in analytical and creative applications to music and sound art.	Graduate
Acoustics for Musicians (MTHY-510)	MTHY-510	Course open to Music School students only. An introduction into the basics of acoustics, the natural and scientific foundation of the musical arts:waveforms, the overtone series, combination tones, tuning systems, doppler effects,dynamics, room acoustics, instrumental sounds, amplification, microphones and more. (Nearly) no math, but at lot of information that will give you a different perspective on sound and music.	Graduate
Post-Tonal Theory (MTHY-511)	MTHY-511	An introduction to modern Western musical structures such as extended harmonic relations, pitch-class set theory, serialism, indeterminacy, process, and extended tuning systems.	Graduate
Analysis of Musical Forms (MTHY-512)	MTHY-512	This course is intended to give the student a general approach to the analysis of music that, given the knowledge of the context of a work, will allow them to analyze most works of music. ey elements of western art music from ca. to the present are also de ned and explored. ate enrollment in this course is not encouraged. Information given in class, often not readily available elsewhere, is necessary to do the weekly assignments. Students who do enroll late are responsible for obtaining the information on their own and submitting past assignments within one week of the first class after enrollment.	Graduate
Counterpoint (MTHY-514)	MTHY-514	Course available by permission of instructor only. 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.	Graduate
Song Writing & Analysis (MTHY-515)	MTHY-515	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.	Graduate
Form (MTHY-517)	MTHY-517	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).	Graduate
Beginning Svar Graam (vocal) (MTHY-520)	MTHY-520	Exercises in singing scales.	Graduate
Beginning Svar Graam (instr) (MTHY-521)	MTHY-521	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.	Graduate
Advanced Svar Graam (vocal) (MTHY-522)	MTHY-522	Exercises in singing scales.	Graduate
Adv Svar Graam (instrumental) (MTHY-523)	MTHY-523	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.	Graduate
Bach Chorale Singing (MTHY-530)	MTHY-530	A careful study of Bach chorales with these goals in mind: understanding and appreciation of the music, intervals, intonation, phrasing, and ensemble skills.	Graduate
Bach Keyboard	MTHY-531	Course open to Music School students only, by Permission of Instructor	Graduate

Pieces (MTHY-531)		only. 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.	
Jazz Keyboard Theory (MTHY-540)	MTHY-540	Course open to Music School students only. Fundamentals of jazz harmony, primarily covering chord symbols, voicings, and voice leading.	Graduate
Arranging for Guitar (MTHY-570)	MTHY-570	Course available by Permission of Instructor only. Specific projects in transcription and arranging for guitar of music originally written for other instruments	Graduate
Lute Tablature Transcription (MTHY-573)	MTHY-573	Course available by Permission of Instructor only. Specific projects in transcription of various tablature systems for Renaissance and Baroque lutes.	Graduate
Fretboard Theory (MTHY-574)	MTHY-574	Course available by Permission of Instructor only. Introduction to the practical application of traditional music theory to composition and arranging for guitar.	Graduate
Figured Bass for Guitar & Lute (MTHY-575)	MTHY-575	Course available by Permission of Instructor only. Projects in written and improvised accompaniment of Baroque music for guitar or lute.	Graduate
Analysis of Guitar Repertoire (MTHY-576)	MTHY-576	Course available by Permission of Instructor only. Formal Analysis of a major work from the classical repertoire with emphasis on application to performance.	Graduate
Baroque Accompaniment (MTHY-577)	MTHY-577	Baroque accompaniment studies for basso continuo realization from figured bass and stylistic considerations for instrumentalists (keyboard, cello, gamba, bass, bassoon).	Graduate
Independent Study (MTHY-599)	MTHY-599	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate
Intonation Workshop I (MTHY-603)	MTHY-603	Course open to Music School students only. Let's make use of the results of acoustical research concerning the various phenomena constituting the timbre of tuned compound sounds (as first described in 1863 by the physicist Hermann von Helmholtz in his historic book 'On the Sensations of Tone as a Physiological Basis for the Theory of Music'), of Harry Partch's 'language of frequency ratios' ('Genesis of a Music') and of James Tenney's concept of harmonic space ('John Cage and the Theory of Harmony')! This experimental hands-on tuning workshop with instrumental and computer sounds (with students playing their instruments) will set out to expand the ear's analytical hearing capabilities (training the awareness of partial 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.	Graduate
Intonation Workshop II (MTHY-604)	MTHY-604	Course open to Music School students only. This course is a continuation of Intonation Workshop A, which is a prerequisite for attending Workshop B. This second course will be dedicated to individual and group projects (of both instrumentalists and composers) focused on advanced intonation research and creative experimentation with new forms of interpretation and composition.	Graduate
Spectromorphology (MTHY-610)	MTHY-610	Course open to Music School students only. 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.	Graduate
Electoacoustic Music Analysis (MTHY-611)	MTHY-611	This class will be an analysis of electronic music history from a technological and cultural point of view. We'll be exploring various techniques old and new (and recreating some of these techniques) in an effort to explore the compositional impact of inherent limitations in those techniques. Primarily though, we'll be taking the perspective of a contemporary composer engaging with those techniques and looking at the history of electronic music as fertile ground for new compositional ideas (such as in the work of EVOL, Florian Hecker, Goodiepal, and others). We are going to analyze works and instruments that highlight certain ideas in history, look at how they were utilized, and then work on our own pieces as a response.	Graduate
Critical Reading (MTHY-612)	MTHY-612	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.	Graduate

		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.	
CR: Aesthetics & Politics of Blandness (MTHY-612A)	MTHY-612A	Critical Reading: The Aesthetics & Politics of Blandness In an era where dialectical strategies of confrontation in art (and politics) have stalled, I am interested in exploring the strategies of waiting, blandness, doing nothing, collecting and redirecting as forms of artistic orientation and (potentially) political engagement as well. The first semester will focus on the readings given, and the second as expansion and refinement of the term papers written in the first. Readings will likely be drawn from: In Praise of Blandness, Francois Jullien In Praise of Shadow, Jun'ichiro Tanizaki Silence, John Cage A Thousand Plateaus Deleuze/Guattari Vibrant Matter, Jane Bennett The Process That Is The World, Joseph Panzner Beginning Again, Marcia Hafif Recordings of music by Eliane Radigue.	Graduate
North Indian Theory (MTHY-622)	MTHY-622	Course open to Music School students only. A study of the raga and tala systems of North India, formal structures and the practical application of these in performance and improvisation.	Graduate
Java/Bali: Music-Dance-Theory (MTHY-624)	MTHY-624	The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms.	Graduate
Tala Systems (MTHY-625)	MTHY-625	Course open to Music School students only. This class will cover the concepts of Tala - organ	Graduate
Forms of African Music (MTHY-626)	MTHY-626	A survey of the structural principles contained in traditional African musics.	Graduate
Persian Music Theory (MTHY-628)	MTHY-628	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.	Graduate
Chamber Thought (MTHY-650)	MTHY-650	Focused Topics Course: In-depth analysis of selected chamber compositions with an emphasis on 20th century works.	Graduate
Orchestral Thought (MTHY-651)	MTHY-651	Focused Topics Course: In-depth analysis of selected orchestral compositions with an emphasis on 20th century works.	Graduate
What Is Experimental Music? (MTHY-652)	MTHY-652	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	Graduate
Uncertainty (MTHY-653)	MTHY-653	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.	Graduate
The String Quartet Since 1900 (MTHY-654)	MTHY-654	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.	Graduate
The Piano Since 1900 (MTHY-655)	MTHY-655	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.	Graduate
Late Beethoven (MTHY-668)	MTHY-668	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. This unique and complex repertoire will also afford opportunities to explore a broad range of research areas in contemporary musicology, including sketch studies, reception history, musical topoi, the semiotics of music, the New Musicology, the concept of 'late style', and the legacy of Theodor Adorno's Frankfurt-school critical theory. Works examined include the late piano sonatas, Diabelli Variations, Missa Solemnis, Ninth Symphony, and late string quartets.	Graduate
Topics in Music Theory (MTHY-698)	MTHY-698	Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis.	Graduate
A Search for Meaningful Interpretation (MTHY-698A)	MTHY-698A	Open to students in the School of Music. Meaningful Interpretation is conceived as a semester-long examination of the effect of musical narrative on the listener, and the critical role that the performer's skills play in eliciting that understanding between composition and audience. It is expected that this examination will culminate in an understanding of the	Graduate

		basics of musical interpretation - shaping a phrase in tonal music as a starting place - together with a global understanding of music's relationship to organic forms and the human experience to express a compelling and charismatic point of view in live performance. Part 'analysis for performers', part score study, part historical perspective, the course includes both ensemble and solo playing/singing in a practical application of the skills developed throughout the semester.	
Independent Study (MTHY-699)	MTHY-699	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester.	Graduate
Topic-Driven Research (MTHY-750)	MTHY-750	Course open to Music School students only. Topic-Driven Research is an independent-study project that will provide the basis for the material tested during the written and oral examinations, while simultaneously laying the foundation for the Doctoral Project. In consultation with a faculty mentor and the Doctoral Advisory Committee, key research areas will be identified that are relevant to the interests and foci of the student's work. Intensive guided research and study of these topics will inform ongoing creative work, and constitute an intellectual and practical foundation for it. Topic-driven research will promote wide-ranging and deep knowledge appropriate to each student's creative interests and objectives.	Doctorate

School of Theater Academic Requirements

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    - 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 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). The MFA Scene Painting Specialization is a two-year MFA program.

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Curriculum Requirements

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 Review at the end of the fourth semester (BFA) and a Graduation Review in the final semester (see Reviews policy).

Master of Fine Arts and Advanced Certificate of Fine Arts

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 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).

Concentration in Integrated Media

See Center for Integrated Media curriculum.

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Course Requirements—Programs in Performance

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 openness to experiment in rehearsal and performance techniques, combining a mastery of skills learned in studio with the ability to expand and challenge further the conventional forms through brave acting choices.
- The ability to initiate and navigate interdisciplinary investigations.
- Exhibit the ability to apply their skills/techniques with excellence to reach the level of mastery;
- The ability to cover the variety of acting requirements in order to move easily and with confidence between the demands of cinema and the stage;
- The flexibility to adapt and respond professionally to a variety of performance conditions, media, and technologies;
- The agency to pursue their professional carriers by building their entrepreneurial muscles.

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.

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Bachelor of Fine Arts and Certificate of Fine Arts

MÉTIER REQUIREMENTS

- TACT 100, 101 Acting Studio I
- TACT 200, 201 Acting Studio II
- TACT 300, 301 Acting Studio III
- TACT 400 Graduating Acting Studio
- TACT 402 Acting for the Camera
- TACT 450 Showcase
- TACT 455 Audition Practicum
- TACT 105, 106 Voice I
- TACT 205, 206 Voice II
- TACT 305, 306 Voice III
- TACT 405 Voice/Speech IV
- TACT 110, 111 Speech I
- TACT 210, 211 Speech II
- TACT 310, 311 Speech III
- TACT 115, 116 Movement I
- TACT 215, 216 Movement II
- TACT 315, 316 Movement III
- TACT 415 Movement IV
- TACT 120, 122 T'ai Chi Ch'uan Level I
- TACT 225 Alexander Technique
- TACT 010 Workshop in Special Skills: Makeup
- TACT 050 Workshop in Special Skills: Fight Choreography
- TACT 130, 131 Theater Run Crew (BFA1)
- TACT 240, 241, 340, 341, 440, 441 Rehearsal/Performance (BFA2-4)
- TAIC 100 Conversations in Contemporary Theater*
- TAIC 300 Survey of World Theater - Text*
- TGEN 050 Interim (every Spring that it is offered)

THREE UNITS FROM THE FOLLOWING CRITICAL STUDIES CLASSES:

- TAIC 305 Performance Tactics*
- TAIC 310 Arts Activism*
- TAIC 315 Art and Community Engagement *
- FAIC 430 History of Video Art*
- CCST 158 European Studies*
- CHMN 238 Early Modernism *
- AAIC 265 Modern Art History*
- FAIC 400 Film Today*
- CCST 310 Theater of the Oppressed
- CSOC 147 Ritual
- Any Dance, Music or Film History Class

Electives are listed below. Note: Classes marked with a * receive Critical Studies credit.

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Master of Fine Arts and Advanced Certificate of Fine Arts

MÉTIER REQUIREMENTS

- TACT 500, 501 Acting Studio V
- TACT 600, 601 Acting Studio VI
- TACT 700 Graduating Acting Studio
- TACT 702 Acting for the Camera
- TACT 750 Showcase
- TACT 755 Audition Practicum
- TACT 505, 506 Voice V
- TACT 605, 606 Voice VI
- TACT oice/Speech VII
- TACT 510, 511 Speech V
- TACT 610, 611 Speech VI
- TACT 515, 516 Movement V
- MBLE 550 African Dance
- TACT 615, 616 Movement VI
- TACT 715 Movement VII
- TACT 525 Alexander Technique
- TACT 540 The Performer and the Object
- TACT 525, 526 Directing Lab I
- TWFP 555 Playwright's Lab I
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TACT 640, 641, 740, 741 Rehearsal & Performance
- TACT 2 Workshop in Special Skills: Makeup
- TACT Workshop in Special Skills: Fight Choreography
- TACT720 CAP Project: SOHDA (MFAs)
- TGEN 550 Interim (every Spring that it is offered)
- Electives listed below

ELECTIVE THEATER CLASSES FOR ACTORS (UNDERGRADUATE)

- TGEN 320, 325 Institute Directing
- TGEN 330 A Brief History of Ventriloquism (NEW)
- TGEN 340, 345 Writing for Performance Workshop
- TGEN 390 Institute Producing (NEW)
- TGEN 410 Fundraising Strategies
- TGEN 430 Grant Writing
- TGEN 450 Entrepreneurship: The Artist as Entrepreneur (BFA4 only)
- TMSM 100, 101 Basic Stage Management
- TMSM 300 Theater Management
- TMSM 340 Theatrical Unions
- TIMM 435 Flixus: Scene Generation (NEW)
- TIMM 442 F/V Pre-Production Planning (NEW)
- TIMM 475 Theme Lab 101
- TACT , Improvisation
- TACT 320, 321 Advanced Tai Chi

- TACT 420 Dance Theater
- TACT 460 or 760 Voicing Animation
- TACT 470 or 770 Voice Over (in graduating year)
- Independent studies
- All Puppetry courses

ELECTIVE THEATER CLASSES FOR ACTORS (GRADUATE)

- TGEN 530 A Brief History of Ventriloquism (NEW)
- TGEN 590 Institute Producing (NEW)
- TGEN 630 Grantwriting
- TGEN 750 Entrepreneurship: The Artist as Entrepreneur (MFA3)
- TIMM 570, 571 Performing Object Lab
- TIMM 642 F/V Pre-Production Planning (NEW)
- TIMM 705 Art of Themed and Immersive Environments
- TIMM 710 Commercial Content Development and Production
- TACT 660, 661 Improvisation
- TWFP 525 Screenwriting for the Theater Artist
- TWFP 555, 655, 755 Playwright's Lab
- MBLE 550 African Dance
- THST 505-550 Graduate Seminars (graduate only)
- TMSM 540 Theatrical Unions
- TDIR 520, 521,620, 621, 720, 721 Cinematic Elixirs
- TACT 725 CAP Project: Arroyo Seco
- TACT 760 Voicing Animation
- TACT 770 Voice Over (in graduating year)
- Independent studies
- All Puppetry courses

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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.

MÉTIER REQUIREMENTS

- TDIR 525, 526 Directing Lab
- TDIR 503, 504 Transforming Text I&II
- TDIR 605, 606, 705, 706 Directing Seminar
- TDIR 520, 521, 620, 621, 720, 721 Cinematic Elixirs
- TDIR 640 MFA2 Directing Project
- TDIR 740 MFA3 Directing Project
- TACT 500 MFA1 Acting Studio
- TSCE 510 Performance by Design
- TSCE545 Design Methodology
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TWFP 650, 655 Playwright's Lab
- TGEN 550 Interim (every Spring that it is offered)

Additional classes to be determined in consultation with the mentor.

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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.

MÉTIER REQUIREMENTS

- TWFP 530 Writing for Performance I
- TWFP 535 Writing for Performance II
- TWFP 550, 555, 650, 655, 750, 755 Playwright's Lab (each semester)
- TWFP 740 MFA3 Writing for Performance Project
- TDIR 503 Transforming Text I
- TSCE 510 Performance by Design
- TDIR 520, 521 Special Topics in Directing -Cinematic Elixirs
- TACT 500 MFA1 Acting Studio
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TGEN 550 Interim (every Spring that it is offered)

Plus Critical Studies Electives selected in consultation with the mentor.

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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

- TAIC 100 Conversations in Contemp. Theater / or CS *
- CS– Critical Writing or Foundation *
- TFND 101 Foundation Studio – 3D
- Production in area of choice
- Plus choose 2 métier courses
    - TSND 101 Sound Lab
    - TLTG 100 Lighting Techniques
    - TLTG 150 Light Lab: The Basic Principles
    - TSND 100 Sound Techniques Nov/Dec

- TIMM 155 Visual Communication
- TCOS 250 20th C. Fashion

SPRING

- TAIC 100 Conversations in Contemp. Theater / or CS *
- CS– Critical Writing or Foundation *
- TFND 105 Theater Lab
- Production in area of choice
- TGEN 050 Interim (every Spring that it is offered)
- Plus choose 2 métier courses
  - TSCE105 Hand Drafting/Model Making
  - TTDI 105 Stagecraft I
  - TCOS 010 Sewing Basics
  - TLTG 250 Light Lab: Theatrical Conventions

OTHER ELECTIVES TO BE DETERMINED

Additional 2-4 units are available each semester for métier electives. Choose from courses such as Life Drawing (FVCA 110, 111), Principles of Costume Design (TCOS 200), Architectural Styles* (TAIC 100, 101), Welding (TTDI 210), Workshops in Special Skills (TCOS 015-050), a Métier Seminar, Basic Stage Management (TMSM 100), Sewing Basics (TCOS) or ectorworks (TIMM 360).

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Métier Requirements: BFA Design and Production

BFA Curriculum achieved during 2nd, 3rd, and 4th years.

- TAIC 300 Survey of World Theater - Text*
- TGEN 050 Interim (every Spring that it is offered)
- Three units selected with mentor from the following:
  - TAIC 305 Performance Tactics*
  - TAIC 310 Arts Activism*
  - TAIC 315 Art and Community Engagement *
  - CHMN 238 Early Modernism
  - FAIC 430 History of Video Art*
  - AAIC 265 Modern Art History*
  - FAIC 400 Film Today*
  - AAIC 300 Visual Semiotics
  - DAIC 274 Dance History (fall)
  - TAIC 101 Architectural Styles (fall)
  - An appropriate Music or Film History class may be substituted

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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

- TCOS 100, 101 Costume Techniques I
- TCOS 150, 151 Costume Techniques II
- TCOS 200 Principles of Costume Design
- TCOS 300, 301 Special Topics/Costume Design
- TCOS 400 Costume Design for the Stage
- TCOS 250 20TH Century Fashion
- TAIC 350 History of Fashion*
- TCOS 015-050 Workshops in Special Skills
- FVCA 110, 111 Life Drawing
- FCVA 210, 211 Life Drawing II
- TCOS 295, 296, 395, 396, 495, 496 Costume Production (6 semesters)
- TCOS 120-420, 121-421 Costume Design Seminar

RECOMMENDED ELECTIVES

- FVCA 310, 410 Advanced Life Drawing
- FCVA 130 Character Design I
- TGEN 150 Scene Painting for Theater Undergrads
- TLTG 150 Light Lab: The Basic Principles
- DCPL 101 Choreo/Performance Lab
- TIMM 435 Flixus
- TCIC 101, 102 Architectural Styles
- TSCE 200, 201 Scene Design I
- TIMM 440, 441 Digital Rendering
- Independent Studies and Internships
- Life Drawing and Painting courses as selected
- Graphic Design courses as selected
- Puppetry Courses
- Immersive Environment Courses

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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

- TLTG 110 Lighting Production Seminar
- TLTG 150 Light Lab: The Basic Principles
- TLTG 250 Light Lab: Theatrical Conventions
- TLTG 210 Lighting Design I: Plot making
- TLTG 215 Lighting Design I: The Design Process
- TLTG 325 Environmental Lighting

- TLTG 326 Art and Architectural Lighting
- TLTG 425 Immersive Lighting Design
- TLTG 426 The Business of Light
- TLTG 120-420, 121-421 Lighting Design Seminar
- TLTG 295, 296, 395, 396, 495, 496 Lighting Production (6 semesters)
- TIMM 360 Vector Works
- TLTG 499 Independent Study in Design or Technology
- TCIC 100, 101 Architectural Styles*
- TSCE 200, 201 Scene Design I
- TSND 101 Sound Lab or TSND 201 Sound Design I
- Art History*
- History of Film or Dance*

RECOMMENDED ELECTIVES

- TTDI 105 Stagecraft
- TIMM 360 Visual Communication: Rendering Concept Development
- TMSM 200 Management Techniques
- TLTG 470 Advanced Light Lab: Moving Lights for Music
- TIMM 230 Shadow Puppetry
- TCOS 200 Principles of Costume Design
- TGEN 150 Scene Painting for Theater Undergrads
- DCPL 101 Choreo/Performance Lab
- Immersive Environment Courses
- Drawing Courses

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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

- TCIC 100, 101 Architectural Styles*
- TIMM isual Communication: Rendering Concept Development
- TSCE 110 Hand Drafting/Model-Making
- TSCE 200, 201 Scene Design I
- TSCE 300, 301 Special Topics in Scene Design
- TGEN 150 Scene Painting for Theater Undergrads
- TSCE 120-420 BFA Scene Design Seminar
- TLTG 150 Light Lab: The Basic Principles
- TLTG 210, 215 Lighting Design I
- TIMM 360 Vector Works
- FVCA 140 Perspective I
- TTDI 105 Stagecraft I
- TSCE 295, 296, 395, 396, 495, 496 Scene Design Production (6 semesters)

RECOMMENDED ELECTIVES

A minimum of 6 courses from 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
- Advanced Scene Painting
- Special Topics in Scene Painting
- Immersive Environment Courses

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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

- TSND 100 Sound Techniques
- TSND 201 Sound Design I
- TSND 101 Sound Lab
- TSND 301 BFA Advanced Sound Design
- TSND 120, 121, 220, 221 Undergrad Sound Design Seminar I
- TSND 320, 321, 420, 421 Undergrad Sound Design Seminar II
- TSND 356 Special Topics in Sound Design: Gear
- TSND 357 Special Topics in Sound Design: Professional Practices and Paperwork
- TSND 358 Special Topics in Sound Design: Digital Delivery Systems: Mixing and Programming
- TSND 359 Special Topics in Sound Design: Themed Entertainment
- TIMM 360 Vector Works
- TSND 325, 326 Music For Non-Musicians
- TSND 340, 341 Creative Listening for the Sound Designer
- TSND 195, 196, 295, 296, 395, 396, 495, 496 Sound Design Production
- TSND 460 Professional Sound Environments
- TSND 430 Max Audio Programming
- TSND 465 Acoustic Environments
- FPFV 285 Production Sound
- FPFV 286 Post-Production Sound
- ICOM 111 Intro to Sound Production
- MAIC 101 World Music Survey

RECOMMENDED ELECTIVES

- Art History*
- Art-Making Electives
- Music classes
- History of Film or Dance*
- Immersive Environment Courses

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BFA Stage Management

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. Emphasis is placed on developing strong communication and organizational skills, proficiency in the techniques and processes necessary to function effectively as a stage manager, and a commitment to the collaborative process.

MÉTIER REQUIREMENTS

- TMSM 120, 121, 220, 221, 320, 321, 420, 421 Stage Management Seminar
- TMSM 100, 101 Basic Stage Management
- TLTG 150 Light Lab: The Basic Principles
- TSND 101 Sound Lab
- TTDI 105 Stagecraft I
- TMSM 200 Management Techniques
- TIMM 370 Management Technologies
- TMSM 030 Voice & Speech for Stage Managers
- TGEN 310 Acting Techniques I
- TGEN 320 Institute Directing
- TMSM 050 Score Reading
- TMSM 340 Theatrical Unions (BFA 3 or 4)
- TMSM 300 Theater Management (BFA 3 or 4)
- TACT 130 Run Crew
- TMSM 196, 295, 296, 395, 396, 495, 496 Stage Mgt Production (7 semesters)

RECOMMENDED ELECTIVES

- DCPL 101 Choreo/Performance Lab
- TAIC 350 History of Fashion
- TIMM 360 Vector Works
- TMPR 440, 441 Film Producing and Management
- TAIC 101, 102 Architectural Styles
- TTDI 300 Fundamentals of Technical Direction
- TIMM 440 F/V Pre-Production Planning
- TGEN 450 Entrepreneurship (BFA4)
- TMPM 400 Management for Theater
- TMPM 405 Production Management II
- Courses in design and technical direction
- Immersive Environment Courses

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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

- TTDI 305 Advanced Stagecraft
- TIMM 315 AutoCAD I
- TTDI 330 AutoCAD II
- TTDI 300 Fundamentals of Technical Direction
- TTDI 425 Tech Mgt Style & Technique
- TTDI 102 Video Engineering
- TSCM 225 Statical Engineering*
- ICOM301 Digital Fabrication
- TTDI 295, 296, 395, 396, 495, 496 Technical Direction Production
- TTDI 120, 121, 220, 221, 320, 321, 420, 421 Technical Direction Seminar
- TTDI 410 Parametric Drafting
- TTDI 450 Rigging

RECOMMENDED ELECTIVES

- TAIC 101, 102 Architectural Styles*
- TIMM 360 Vector Works
- TCOS 010 Sewing Basics
- TLTG 210 Lighting Design: Plotmaking
- TLTG 215 Lighting Design: The Design Process
- ICOM 101 Digital Media and Web Development
- CSCM 262 Science of Art & Life Safety*
- TTDI 310 Working Metal
- TIMM 360 Visual Communication: Rendering Concept Development
- Immersive Environment Courses

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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.

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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

- TCOS 510, 511 MFA 1 Costume Design
- TCOS 540, 541 Historical Patterning
- TSCE 510 Performance by Design
- TSCE 545 Design Methodology
- TCOS 660, 661 Open Dress
- TCOS 710 Open Studio
- TCOS 730 Graduate Closure
- FCVA 518, 519 Life Drawing II
- TIMM 640 Digital Rendering
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TCOS 520, 521, 620, 621, 720, 721 Costume Design Seminar
- TCOS 595, 596, 695, 696, 795, 796 Production
- TGEN 550 Interim (every Spring that it is offered)

RECOMMENDED ELECTIVES

- TWFP 550 Playwright's Lab I
- TSCE 650 Production Design
- TDIR 503 Transforming Text
- TDIR 520, 521 Cinematic Elixirs
- TSCE 600, 601 Special Topics in Design
- TCOS 2, , 2 - Workshop in Special Skills
- TGEN 750 Entrepreneurship
- Life Drawing Courses
- Video Courses
- Art or Character Animation Courses
- Immersive Environment Courses
- Puppetry Courses

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MFA Lighting Design Program

By the time they graduate, MFA Lighting Design students will:

- Have a complete command of the theatrical lighting design process including:
  - Developing and articulating a conceptual approach and presentation skills
  - Creating the required drafting, renderings and technical schedules
  - Constructing budgets, schedules and contracts
  - Effectively communicating and collaborating with production teams
  - Analyze and critique performed work with cultural and historical contexts.
- Have the ability to understand physiological and psychological effects of light and other scientific principals of phenomenology.
- Have knowledge of the architectural lighting design process, including immersive and environmental lighting design.
- Have knowledge and practice with intelligent lighting, moving light consoles and other state of the art technology for use in the theater and concert stages.
- Have produced original and artistic work reflected in a professional level design portfolio.
- Have the intellectual, technical and creative skills to embark on a professional career as a lighting designer.

MÉTIER REQUIREMENTS

- TLT 2 , 2 Theatrical Techniques
- TLT 2 nvironmental Lighting
- TLTG 626 Art and Architectural Lighting
- TLTG 725 Immersive ighting esign
- TLTG 726 The Business of Light
- TLTG 520, 521, 620, 621, 720, 721 Lighting Design Seminar
- TLTG 670 Moving Light Lab/Lighting for Music
- TIMM 560 Vector Works
- TIMM AutoCAD
- TIMM 650 Cinema 4D
- TIMM isual Communication—Rendering Concept Development
- TIMM 640 Digital Rendering
- TSCE 505 Techniques of Design
- TSCE 510 Performance by Design
- TSCE 545 Design Methodology
- TLTG 595, 596, 695, 696, 795, 796 Production
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TGEN 550 Interim (every Spring that it is offered)

RECOMMENDED ELECTIVES

- TWFP 550 Playwright's Lab
- TSCE 600, 601 Special Topics in Design
- TSCE 700 Open Studio
- TSCE 750 Graduate Closure
- TDIR 503 Transforming Text
- TTDI 650 Rigging
- Film & Video courses
- Immersive Environment Courses

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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

- TSCE 505 Techniques of Design
- TSCE 510 Performance by Design
- TSCE 545 Design Methodology
- TSCE 600, 601 Special Topics in Design
- TSCE 700 Open Studio
- TSCE 750 Graduate Closure
- TIMM 640 Digital Rendering
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TSCE 595, 596, 695, 696, 795, 796 Production
- TSCE 520,621, 620, 621, 720, 721 MFA Scene Design Seminar
- TGEN 550 Interim (every Spring that it is offered)

RECOMMENDED ELECTIVES

- TADP 500 Scene Painting
- TADP 550, 551 Advanced Scene Painting
- TTDI 550 Art and Manipulation of Scenic Materials
- TSCE 501, 502 Architectural Styles
- TIMM 560 Vector Works I or
- TIMM 575 Vectorworks II or
- TIMM 615 AutoCAD
- TIMM Cinema
- TWFP 550 Playwright's Lab I
- TSCE 650 Production Design
- TDIR 503 Transforming Text
- TDIR 520 Cinematic Elixirs
- Life Drawing
- Video, Art or Character Animation Courses
- Puppetry Courses
- Immersive Environment Courses

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MFA Scene Painting Specialization (A two-year MFA)

SCENIC ART—ART DIRECTION—VISUAL COMMUNICATION

Students completing the program 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, tromp l'oeil, fine art and architecture history.
- Proficiency in the craft, processes, and management of art direction for a variety of media. Some of these processes include development of overall visual appearance, translation of moods and messages and bringing underdeveloped ideas into images.
- Demonstrate competency in digital rendering and drafting (Photoshop, Illustrator, Sketchup, InDesign, AutoCAD and/or Vectorworks)
- Management and leadership skills that demonstrate the ability 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.
- Capable of sophisticated research, communication and presentation skills needed to understand and support a project concept.
- Complete professional portfolio and website.
- Complete professional internship with approved industry entity. (optional)
- Develop a professional network, using guest artist presentations and workshops along with industry contacts to develop conceptual understanding and a broad range of professional applications.
- Explore interdisciplinary practices and engage in multiple aspects of art making.

MÉTIER REQUIREMENTS

- TIMM 555 Visual Communication—Rendering Concept Development
- TIMM 560 Vector Works
- TIMM 615 AutoCAD
- TIMM 640, 641 Digital Rendering
- TADP 500 Scene Painting I
- TADP 550, 551, 650, 651 Advanced Scene Painting (each semester)
- TADP 600 Art Direction I
- TADP 601 Art Direction II
- TADP 595, 596, 695, 696 Production—Applied Design (each semester)
- TADP 520, 521, 620, 621 Scenic Art /Art Direction Seminar (each semester)
- TADP 560, 660 Special Topics
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TGEN 550 Interim (every Spring that it is offered)

RECOMMENDED ELECTIVES

Selected in consultation with the mentor:

- TLTG 550 Light Lab
- FVCA 510 Advanced Life Drawing
- FVCA 540 Perspective I
- TSCE 650 Production Design
- TSCE 545 Design Methodology
- TSCE 510 Performance by Design
- TSCE 505 Techniques of Design
- TSCE 501, 502 Architectural Styles
- TVID 500, 501 Integrating Video and Live Performance
- TTDI 505 Advanced Stagecraft
- Character Animation and Film courses
- Art School Painting courses
- Art History courses
- Additional D&P courses as advised
- Immersive Environment Courses

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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

- TVID 500, 501 Integrating Video and Live Performance
- TVID 600 Moving Images in New Performative Environments
- TVID 605 Architectural Projection and Video Objects
- TVID 610 Video Installation
- TVID 615 Living Room Interactive: Participatory Networked Storytelling
- TVID 505 Video Programming: Isadora
- TVID 510 Video Programming: Jitter
- TVID 515 Motion Graphics: After Effects
- TVID 520, 521, 620, 621, 720, 721 Video for Performance Seminar
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TIMM 640 Digital Rendering
- TSCE 510 Performance by Design (MFA1)
- TSCE 545 Design Methodology (MFA1)
- TVID 595, 596, 695, 695, 795, 796 Production
- T Interim every Spring that it is offered)

RECOMMENDED ELECTIVES

Selected in consultation with the mentor, including:

- TVID 610 Video Programming: Advanced Jitter
- TVID 650 Advanced Video for Performance Lab
- TVID 680 Professional Video Environments
- TIMM 650 Cinema 4D
- Immersive Environment Courses

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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

- TSND 501 MFA Advanced Sound Design
- TSND 520, 521 Sound Design Seminar I
- TSND 620, 621 Sound Design Seminar II
- TSND 720, 721 Sound Design Seminar III
- TSND 640 Creative Listening
- TSND 656 Special Topics in Sound Design: Gear
- TSND 657 Special Topics in Sound Design: Professional Practices and Paperwork
- TSND 658 Special Topics in Sound Design: Digital Delivery Systems: Mixing and Programming
- TSND 659 Special Topics in Sound Design: Themed Entertainment
- TSND 525, 526 Music For Non-Musicians
- TSND 630 Max Audio Programming
- TSND 760 Professional Sound Environments
- TSND 765 Acoustic Environments for Performance
- FPFV 585 Production Sound
- FPFV 586 Post-Production Sound
- MTEC 668 Intro to Sound Production
- MHST 2 2 th Century Intersections
- TIMM 560 Vector Works
- TSCE 510 Performance by Design (MFA1)
- TSCE 545 Design Methodology (MFA1)
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TSND 595, 596, 695, 696, 795, 796 Production
- TGEN 550 Interim (every Spring that it is offered)

RECOMMENDED ELECTIVES

- TTDI 650 Rigging
- Music History, Art History, Art Making Electives, Video Courses, Immersive Environment Courses, Integrated Media Courses

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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

- TTDI 520, 521, 620, 621, 720, 721 Technical Direction Seminar
- TTDI 505 Advanced Stagecraft
- TTDI 510 Welding I
- TTDI 525, 526 Statical Engineering
- TTDI 560Technical Design
- TTDI 575 The Stagecraft of Illusion
- TTDI 500 Fundamentals of Technical Direction I
- TTDI 600 Fundamentals of Technical Direction II
- TIMM 615 AutoCAD I
- TTDI 630 AutoCAD II
- TTDI 610 Parametric Drafting
- TTDI 625 Technical Management: Style and Technique
- TTDI 650 Rigging
- TTDI 595, 596, 695, 696, 795, 796 Technical Direction Production
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TGEN 550 Interim (every Spring that it is offered)

RECOMMENDED ELECTIVES

- TTDI 550 Art and Manipulation of Scenic Materials
- TTDI 610 Working Metal
- TIMM 560 Vector Works
- TLTG 550 Light Lab
- TSND 511 Sound Lab
- TSND 611 Sound Design I
- TLT , ighting esign I
- TMPM 500 Management for Theater
- TMPR 500 Foundations of Producing
- TVID 505 Video Programming: Isadora
- TIMM 710 Commercial Content Development and Production

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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

- TMSM 500, 501 Graduate Management Seminar
- TMPM 500 Management for Theater
- TMSM 540 Theatrical Unions
- TMSM 520, 521, 620, 621, 720, 721 Stage Management Seminar (5 semesters)
- TMSM 595,596, 695, 696, 795, 796 Stage Mgt Production (5 semesters)
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TIMM 565A, 565B, C Management Technologies
- TMPM 798 Graduate Internship
- TGEN 550 Interim (every Spring that it is offered)
- Plus a minimum of 6 Management electives and 2 open electives.

MANAGEMENT ELECTIVES

- TMPR 540, 541 Film Producing and Management
- TIMM 2 Pre-Production Planning
- TMPM 505 Production Management II
- TMPR 500, 501 Foundations of Producing
- TMPM 630, 631 Leadership and Management
- TMPR 660 The Law of Producing Theater
- TGEN 750 Entrepreneurship
- TMPM 635 Budgeting for the Theater
- TMPR 705 Special Topics in Producing
- TMPR 505 Cultural Policy

Additional electives in consultation with mentor.

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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

- TMPM 500 Management for Theater
- TMPM 505 Prod Mgt II—Practical Application of Philosophies and Principles
- TMPM 630 Leadership and Management
- TTDI 600 Fundamentals of Technical Direction I
- TMPM 520, 521, 620, 621, 720, 721 Production Management Seminar (5 semesters)
- TMPM 635 Budgeting for the Theater
- TMPR 660 The Law of Producing Theater
- TIMM 560 Vectorworks (or TIMM 615 AutoCAD w/permission)
- TMSM 540 Theatrical Unions
- TMPM 595, 596, 695, 696, 795, 796 Production Mgt Production (5 semesters)
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TMPM 798 Graduate Internship
- TGEN 550 Interim (every Spring that it is offered)

RECOMMENDED ELECTIVES

A minimum of 12 units of electives selected in consultation with the mentor.

- TIMM 565A, 565B, C Management Technologies
- TMPR 540, 541 Film Producing and Management
- TMPR 500, 501 Foundations of Producing
- TMPR 705 Special Topics in Producing
- TTDI 525, 526 Statical Engineering
- TTDI 560 Technical Design
- TDIR 503 Transforming Text
- TGEN 510 Acting Techniques I
- TGEN 520 Institute Directing
- TSND 511, 611 Sound Lab or Sound Design I
- TGEN 750 Entrepreneurship
- T rant Writing
- TIMM 705 Art of Themed & Immersive Entertainment
- TIMM 710 Commercial Content Design and Production
- TIMM 2 Pre-Production Planning
- TMPM 799 Independent Study in Production Management
- Lighting courses
- 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.

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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

- TMPR 500, 501 Foundations of Producing
- TMPR 520, 521, 620, 621, 720, 721 Producing Seminar (five semesters)
- TMPM 500 Management for Theater
- TMPR 505 Cultural Policy
- TMPR 660 The Law of Producing Theater
- TMPR 510 Arts Marketing
- TMPR 631 Grant Writing
- TMPR 705 Special Topics in Producing
- TMPR 650 Advanced Case Studies in Producing
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TMPR 595, 596, 695, 695, 795, 796 Producing Production (5 semesters)
- TMPR 798 Graduate Internship
- TMPR 799 Independent Study: Thesis Project
- TMPR 540, 541 Film Producing and Management
- TGEN 550 Interim (every Spring that it is offered)

RECOMMENDED ELECTIVES

Courses in Dramaturgy, Writing, Adaptation, Design, Management, Puppetry, Film, Dance, Music, Literature, and Immersive Environment courses.

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Title	Course Name	Description	Academic Level	Course Types
Makeup Workshop (TACT-010)	TACT-010	Open to Acting Program students only. Workshop in Special Skills: Makeup A workshop format lasting 4 weeks covering the basic techniques for applying theatrical makeup. A theatrical makeup kit is required ($50-$60). There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate	
Intro to Theatrical Stage Fighting (TACT-050)	TACT-050	Open to Acting Program students only. Introduction to Theatrical Stage Fighting -week course that explores the basic techniques used to safely and effectively work on scenes which demand fight choreography.	Undergraduate	
BFA 1 Acting Studio (TACT-100)	TACT-100	Course open to BFA1 Acting Program students only. The BFA 1 Acting Studio focuses on the work of American playwrights. Through these texts students begin to define their individual processes by exploring fundamental acting techniques. They are made aware of their instrument and how to engage the richness of their imagination with particular focus given to the development of their individual creative gifts and identity. This class brings together all the first year training (voice, speech, movement, dramaturgy, etc.) in the service of this objective. Through intense text analysis and class discussion students learn to trust their choices and clarify their character work. The primary purpose of this class is to guide actors to make organic choices on stage - with the understanding that 'Actors bring to life what is hidden under the words' (Stanislavski An Actor Prepares).	Undergraduate	
BFA 1 Acting Studio (TACT-101)	TACT-101	Course open to BFA1 Acting Program students only. The B A 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).	Undergraduate	
Voice (TACT-105)	TACT-105	Course open to BFA1 Acting Program students only. Two-semester sequence. Liberation of the natural voice from tension and defenses through various exercises.	Undergraduate	
Voice (TACT-106)	TACT-106	Course open to BFA1 Acting Program students only. Two-semester sequence. Liberation of the natural voice from tension and defenses through various exercises.	Undergraduate	
Speech (TACT-110)	TACT-110	Course open to BFA1 Acting Program students only. The first year in Speech introduces students to Edith Skinner-based Speech work, the International Phonetic Alphabet and to the practice of Speech for Acting. The work includes developing listening, transcription and articulation skills. Though the instruction takes place in a group setting, students are expected to put in substantial personal practice outside of class. The discipline and rigor that is required for the actor to have more character speaking options than the actor's habitual begins in this semester. Students' practice and progress will be given ongoing attention.	Undergraduate	
Speech (TACT-111)	TACT-111	Course open to BFA1 Acting Program students only. The first year in Speech introduces students to Edith Skinner-based Speech work, the International Phonetic Alphabet and to the practice of Speech for Acting. The work includes developing listening, transcription and articulation skills. Though the instruction takes place in a group setting, students are expected to put in substantial personal practice outside of class. The discipline and rigor that is required for the actor to have more character speaking options than the actor's habitual begins in this semester. Students' practice and progress will be given ongoing attention.	Undergraduate	
Movement - Yoga (TACT-115)	TACT-115	Course open to BFA1 Acting Program students only. The primary goal is to cultivate awareness of musculo-skeletal body, and explore working with greater ease and freedom in movement. Focus is on connection to breath. Students will be taught basic yoga postures to create strength, stamina, flexibility and balance. Other movement forms will be drawn upon as well to increase the students' range and vocabulary, and begin to 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.	Undergraduate	
Movement (TACT-116)	TACT-116	Open to Acting Program students only. The primary goal is to cultivate awareness of musculo-skeletal body, and explore working with greater ease and freedom in movement. Focus is on connection to breath. Students will be taught basic yoga postures to create strength, stamina, flexibility and balance. Other movement forms will be drawn upon as well to increase the students' range and vocabulary, and begin to connect their physical work to their acting. In semester 2 there is a continuation and deepening of work in first	Undergraduate	

		semester. More focus on core stabilization. Variations on yoga asanas and more challenging poses introduced. Various types of yoga are examined.	
Tai Chi (TACT-120)	TACT-120	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.	Undergraduate
Tai Chi (TACT-122)	TACT-122	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.	Undergraduate
Run Crew (TACT-130)	TACT-130	Course open to BFA1 Acting Program and Stage Management students only.Covers five areas of study: props, costumes,scenery, electrics, sound. Each semester the student will crew a show in one of the areas. A set of black clothes and shoes are required for this course.	Undergraduate
Run Crew (TACT-131)	TACT-131	Open to Acting Program students only. Covers five areas of study: props, costumes, scenery, electrics, sound. Each semester the student will crew a show in one of the areas. A set of black clothes and shoes is required for this course.	Undergraduate
Undergraduate Internship (TACT-198)	TACT-198	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
BFA 2 Acting Studio (TACT-200)	TACT-200	Course open to BFA2 Acting Program students only. The mission of the BFA II Acting Studio is to shift the actor's attention to the world of language and heightened text. The intention is to get the language into the mouth and body of the actor using the disciplines of the text, as well as improvisation and exercises to free the actor's imagination in response to the word. Emphasis is placed throughout the year on truthful, specific, moment-to-moment way of acting using classical texts, with the aim of developing an actor who is skilled and comfortable approaching any level of text they may encounter during the course of a career in the theater. Disciplines learned in other classes (speech, voice, movement, text analysis), and the actor's creative instinct, passion, and imagination are brought together in BFA -2 Acting Studio.	Undergraduate
BFA 2 Acting Studio (TACT-201)	TACT-201	Course open to BFA2 Acting Program students only. The mission of the BFA II Acting Studio is to shift the actor's attention to the world of language and heightened text. The intention is to get the language into the mouth and body of the actor using the disciplines of the text, as well as improvisation and exercises to free the actor's imagination in response to the word. Emphasis is placed throughout the year on truthful, specific, moment-to-moment way of acting using classical texts, with the aim of developing an actor who is skilled and comfortable approaching any level of text they may encounter during the course of a career in the theater. Disciplines learned in other classes (speech, voice, movement, text analysis), and the actor's creative instinct, passion, and imagination are brought together in BFA -2 Acting Studio.	Undergraduate
Voice (TACT-205)	TACT-205	Course open to BFA2 Acting Program students only. This course introduces the fundamentals of extended vocal range technique for the actor developed by the Roy Hart Theater. Special consideration will be given to the body as a 'producer of sound', integrating the following key elements: vocal and body presence, breath and its musculature, and strengthening of the larynx (sound/word). The material of this course will be investigated in detail over the following three semesters.	Undergraduate
Voice (TACT-206)	TACT-206	Course open to BFA2 Acting Program students only. This course introduces the fundamentals of extended vocal range technique for the actor developed by the Roy Hart Theater. Special consideration will be given to the body as a 'producer of sound', integrating the following key elements: vocal and body presence, breath and its musculature, and strengthening of the larynx (sound/word). The material of this course will be investigated in detail over the following three semesters.	Undergraduate
Speech (TACT-210)	TACT-210	Course open to BFA2 Acting Program students only. The Fall semester of the BFA 2 Speech year intensifies the study of the International Phonetic Alphabet as well as the practice of transcription, sound production and execution of Good Speech, in the tradition of Edith Skinner. Students become familiar with Classic American Stage Speech. Greater emphasis is placed on the application of those skills to text. Classical and heightened - language texts are used to facilitate the development of the skills, with particular focus being given to Shakespearean text. Students are also taught the traditional pronunciations in Elizabethan language.	Undergraduate

Speech (TACT-211)	TACT-211	Course open to BFA2 Acting Program students only. The Spring semester furthers this work and introduces students to The Challengers. In this semester, special attention is paid to the integration of students' Speech skills with the rest of their Acting. Throughout the year students are required to do extensive practice outside of class. The consistency and effectiveness of their personal practice is a significant factor in evaluating students' performance in the course.	Undergraduate
Movement (TACT-215)	TACT-215	Course open to BFA2 Acting Program students only. One semester focuses on basic strengthening and stretching using Pilates floor and machines techniques. Performance of choreographic sequences is introduced. The other semester is a review of work from the first year, particularly yoga asanas. New emphasis on integrating voice and movement through sonnet exploration exercise. By the end of this semester each student will have developed a personalized individual warm-up sequence for performance preparation.	Undergraduate
Movement (TACT-216)	TACT-216	Course open to BFA2 Acting Program students only. One semester focuses on basic strengthening and stretching using Pilates floor and machines techniques. Performance of choreographic sequences is introduced. The other semester is a review of work from the first year, particularly yoga asanas. New emphasis on integrating voice and movement through sonnet exploration exercise. By the end of this semester each student will have developed a personalized individual warm-up sequence for performance preparation.	Undergraduate
Rehearsal & Performance Actors (TACT-240)	TACT-240	Course open to BFA2 Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.	Undergraduate
Rehearsal & Performance Actors (TACT-241)	TACT-241	Open to Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.	Undergraduate
Alexander Technique (TACT-250)	TACT-250	Course open to BFA2 students only. The Alexander Technique is a method of self-discovery, which explores how we "use ourselves" in ordinary activity - how we walk, sit, stand, breathe, speak, react to stress. Learning about our own habits allows us to gradually free ourselves of our unconscious patterns that interfere with our natural coordination and spontaneity. The actor will move toward a state of psycho-physical well-being so important for imaginative growth and the development of his means of expression.	Undergraduate
Undergraduate Internship (TACT-298)	TACT-298	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
BFA 3 Acting Studio (TACT-300)	TACT-300	Course open to BFA3 Acting Program students only. This course focuses on performing the works of the modern classics such as Chekhov, Ibsen and Strindberg. We begin by analyzing the text in its depth and finding inner motive forces behind the words. Learning to convey complexity of hidden emotional world interconnected with the logic of the language is the base for our work. The actors are learning to 'commune' with each other. They are developing creative skills through 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.	Undergraduate
BFA 3 Acting Studio (TACT-301)	TACT-301	Course open to BFA3 Acting Program students only. This course focuses on performing the works of the modern classics such as Chekhov, Ibsen and Strindberg. We begin by analyzing the text in its depth and finding inner motive forces behind the words. Learning to convey complexity of hidden emotional world interconnected with the logic of the language is the base for our work. The actors are learning to 'commune' with each other. They are developing creative skills through 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.	Undergraduate
Voice (TACT-305)	TACT-305	Course open to BFA3 Acting Program students only. The goal of this course is to apply basic elements learned in 'Voice BFA2' and develop them in the context of the physical training protocols for the performer. Emphasis will be given to the: development/research of voice textures; study of the physical training protocols for the performer; study of gesture as visual representation; integration of the prop in physical training; use of 'raw' sound, spoken word, and singing; tools for writing the voice and the body gesture: composition; and vocal and corporal delivery	Undergraduate
Voice (TACT-306)	TACT-306	Course open to BFA3 Acting Program students only. This course is a synthesis of the material learned in 'Voice and Body Gesture BFA1 and 2' and its	Undergraduate

		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.	
Speech (TACT-310)	TACT-310	Course open to BFA3 Acting Program students only. The Fall semester of the third year affords students yet another opportunity to refine their personal practice. The work in this course focuses on the integration of Voice and Speech skills in the speaking of text. Students practice speaking poetic texts, both classical and modern. Language techniques such as Sense Stress and Inflections are used to enhance students' speaking skills. Students are expected to have an effective personal practice regimen by this point, to have achieved proficiency and ease in executing the elements of Good Speech as well as acquired the ability to speak all challenging language with clarity and excellence of sound production. The second semester is primarily aimed at introducing students to Accent-Dialect technique and to further integration of Voice, Speech and Acting Technique skills.	Undergraduate
Speech (TACT-311)	TACT-311	Course open to BFA3 Acting Program students only. The Fall semester of the third year affords students yet another opportunity to refine their personal practice. The work in this course focuses on the integration of Voice and Speech skills in the speaking of text. Students practice speaking poetic texts, both classical and modern. Language techniques such as Sense Stress and Inflections are used to enhance students' speaking skills. Students are expected to have an effective personal practice regimen by this point, to have achieved proficiency and ease in executing the elements of Good Speech as well as acquired the ability to speak all challenging language with clarity and excellence of sound production. The second semester is primarily aimed at introducing students to Accent-Dialect technique and to further integration of Voice, Speech and Acting Technique skills.	Undergraduate
Movement (TACT-315)	TACT-315	Course open to BFA3 Acting Program students only. This course is taught by two instructors in order to enhance the students' exposure to a broad spectrum of movement practices. The course as a whole is designed to enhance mind/body awareness and the inner/outer athleticism of the actor. By coordinating movement, breath, voice and rhythm, the course further develops the actor's ability to physically express themselves. One semester, the class requires participation in rigorous Biomechanics and psycho-physical exercises, ensemble training, mime and circus techniques. By the end of the semester, each student should be able to demonstrate a refined individual warm-up sequence for performance preparation. The other semester, the goals of the class are achieved through the practice of yoga, and to access fully embodied, deeply authentic, creative expression through the 5Rhythms dance practice. Students will develop a more conscious and committed relationship to their body through the discipline of asana practice. In moving through the 5Rhythms, they will discover new ways to free their body/mind/spirit by connecting to their most vulnerable, wild, passionate, instinctive self. This class is constructed like an intensive workshop and will alternate yoga and 5Rhythms work each week in a progressive, complimentary way.	Undergraduate
Movement (TACT-316)	TACT-316	Course open to BFA3 Acting Program students only. This course is taught by two instructors in order to enhance the students' exposure to a broad spectrum of movement practices. The course as a whole is designed to enhance mind/body awareness and the inner/outer athleticism of the actor. By coordinating movement, breath, voice and rhythm, the course further develops the actor's ability to physically express themselves. In the second semester the goals of the class are achieved through the practice of yoga, and to access fully embodied, deeply authentic, creative expression through the 5Rhythms dance practice. Students will develop a more conscious and committed relationship to their body through the discipline of asana practice. In moving through the 5Rhythms, they will discover new ways to free their body/mind/spirit by connecting to their most vulnerable, wild, passionate, instinctive self. This class is constructed like an intensive workshop and will alternate yoga and 5Rhythms work each week in a progressive, complimentary way.	Undergraduate
Advanced Tai Chi (TACT-320)	TACT-320	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.	Undergraduate
Advanced Tai Chi (TACT-321)	TACT-321	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	Undergraduate

		tissue. On the days when it is more quiet and flowing, the benefits are more linked to brain chemistry.	
Rehearsal & Performance Actors (TACT-340)	TACT-340	Course open to BFA3 Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.	Undergraduate
Rehearsal & Performance Actors (TACT-341)	TACT-341	Open to Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.	Undergraduate
Improvisation (TACT-360)	TACT-360	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.	Undergraduate
Improvisation (TACT-361)	TACT-361	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.	Undergraduate
Undergraduate Internship (TACT-398)	TACT-398	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
BFA 4 Acting Studio (TACT-400)	TACT-400	Course open to BFA4 Acting Program students only. This final acting studio at the BFA levels is focused on expanding the actors' appetite and range by exploring a variety of specialized training approaches.	Undergraduate
Acting for the Camera (TACT-402)	TACT-402	Course open to BFA4 Acting Program students only. This course is focused on developing skills used on camera in film and video work.	Undergraduate
Voice and Speech (TACT-405)	TACT-405	Course open to BFA4 Acting Program students only. 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 is used, the selection of which is based on the needs of the students. Also, a Live Microphone Technique workshop is undertaken. Though the structure and themes of the course may change dynamically according to the makeup of those enrolled, the work that all students will engage in 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 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 up physically and vocally beforehand. Students should be prepared to demonstrate their personal Voice and Speech performance preparation warm-up for the instructor and class.	Undergraduate
Movement (TACT-415)	TACT-415	Course open to BFA4 Acting Program students only. The integration of all of the previous years of movement training with the addition of Dance Theater, Grotowski, and other contemporary movement forms. The fall semester is required and the spring semester is elective for BFA4 actors. all semester: This rigorous course integrates alignment and conditioning work with technical physical performance training. In preparation for entry into professional contexts, actors will be challenged to construct and refine their personal movement practices into reliable structures to support ongoing creative work, maintenance of physical health, and sustainable artistic strategies.	Undergraduate
Movement (TACT-416)	TACT-416	Open to Acting Program students only. An semester-long elective movement class taught by various faculty, each of whom focuses on a specific area of movement.	Undergraduate
Dance Theater (TACT-420)	TACT-420	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	Undergraduate

		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.	
Rehearsal & Performance Actors (TACT-440)	TACT-440	Course open to BFA4 Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.	Undergraduate
Rehearsal & Performance Actors (TACT-441)	TACT-441	Open to Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.	Undergraduate
Showcase (TACT-450)	TACT-450	Course open to BFA4 Acting Program students only. This course focuses on the development of material to be used at the NY and LA Showcases for industry professionals that occur mid to late spring.	Undergraduate
Audition Practicum (TACT-455)	TACT-455	Open to Acting Program students only. This course introduces the actor in how to build bridges into the professional world. Industry professionals are guest speakers in this class and guide the actors in the process of their entry into the market. A range of artists and professionals are invited to share their practical career views in order for the students to experience the wide array of paths their careers could take.	Undergraduate
Shakespeare Seminar (TACT-461)	TACT-461	Course available by permission of instructor only. An exploration of text through acting with master teacher Robert Brustein.	Undergraduate
Voice-Over Elective (TACT-470)	TACT-470	Open to Acting Program students only. This course will help students focus on the crucial areas of voice-over needed to be competitive in the V-O industry. Students will work on breath control, pacing, articulation, consistency, acting, and listening to and taking direction. Students will be given the tools needed to analyze any script in minutes; direct oneself effectively, determine the appropriate delivery in any copy, and perform consistently on each and every "take" and much, much more.	Undergraduate
Undergraduate Internship (TACT-498)	TACT-498	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
MFA 1 Acting Studio (TACT-500)	TACT-500	Course open to MFA1 Acting, Directing and Writing Program students only. 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.	Graduate
MFA 1 Acting Studio (TACT-501)	TACT-501	Course open to MFA1 Acting, Directing and Writing Program students only. Work continues from the fall semester, but in the second semester of Acting Studio we also explore a play or project. In the past these projects have included 'The Three Sisters', 'Orestes', 'Life is a Dream', and 'The Cherry Orchard'. The second semester's work will be presented for Theater School students and faculty at the end of the year during our 'viewings' week.	Graduate
Voice (TACT-505)	TACT-505	Course open to MFA1 Acting Program students only. Discussion of the approach to the voice work and how it differs from other approaches. How the voice work and why it does not work. Discussion of habitual tensions, identification of them and how they get in the way of voice work. Spine releasing work leading into work on head/neck, jaw, tongue and soft palate. Shakespeare sonnets are used for text.	Graduate
Voice (TACT-506)	TACT-506	Course open to MFA1 Acting Program students only. Putting the above together into channel work' expanded breathing capacity; mask resonance and middle of the voice work leading to skull into range. Articulation work into some text (if time and level or work permits).	Graduate
Speech (TACT-510)	TACT-510	Course open to MFA1 Acting Program students only. The first semester of the first year consists of a myriad of articulation exercises that lead the actor to the dexterity needed to produce vowel, diphthong and consonant sounds effectively. Developing the ear for the identification of the sounds of Spoken English is crucial during this time. Students are introduced to the International Phonetic Alphabet, to transcription, to Edith Skinner-based Speech training and to the elements and principles of Good Speech, in the Edith Skinner tradition/ Classic American Stage Speech. Extensive personal practice outside of class is expected and necessary in order for the understanding and execution of the skills to become a real tool in the	Graduate

		creation of character speaking options. Students will be evaluated partly on the basis of evidence of their personal study and practice.	
Speech (TACT-511)	TACT-511	Course open to MFA1 Acting Program students only. Second semester of the first year further solidifies students' knowledge and understanding of the International Phonetic Alphabet as well as their ability to transcribe and to consistently produce clean vowel, diphthong and consonant sounds. This process is rigorous and time consuming simply because students are working to expand their speaking options beyond their habitual and/or regional sounds. Extensive personal practice is required to facilitate such versatility and to achieve ease in speaking Good Speech. In addition, Students are introduced to the Challengers and a Live Microphone workshop is undertaken. Particular emphasis is given in this semester to the application of the skills to text as well as to beginning to integrate the skills with their Acting Technique.	Graduate
Makeup Workshop (TACT-512)	TACT-512	Open to MFA 1 students only. A workshop format lasting 4 weeks covering the basic techniques for applying theatrical makeup. R quired supplies include a Theatrical Makeup Kit ($50-$60. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Movement - Yoga (TACT-514)	TACT-514	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.	Graduate
Movement - Yoga (TACT-515)	TACT-515	Course open to MFA1 Acting Program students only. This course prepares the student for dynamic presence and precision in advanced acting contexts via alignment and core conditioning (floor barre), somatic awareness, image work, and physical acting/performance techniques. Students will generate and manipulate choreography and action sequences in solo, duet, and trio forms. We will also address character physicality, dance genres, and improvisational/exploratory forms. Assessment includes evaluation of in-class participation, performance projects, and periodic essays/reviews.	Graduate
Movement (TACT-516)	TACT-516	Open to Acting Program students only. This course prepares the student for dynamic presence and precision in advanced acting contexts via alignment and core conditioning (floor barre), somatic awareness, image work, and physical acting/performance techniques. Students will generate and manipulate choreography and action sequences in solo, duet, and trio forms. We will also address character physicality, dance genres, and improvisational/exploratory forms. Assessment includes evaluation of in-class participation, performance projects, and periodic essays/reviews.	Graduate
Tai Chi (TACT-520)	TACT-520	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.	Graduate
Tai Chi (TACT-522)	TACT-522	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.	Graduate
Directing Lab (TACT-525)	TACT-525	Course open to MFA1 Acting Program students only. This class is the principal training forum for the Directing program. It is a rigorous practicum that identifies and hones the particular vision of each director. Directing Lab can be taken several times over an MFA director's course of study to address a variety of needs. First year MFA actors create a company for this course and Directing Lab constitutes a major component of their first year work.	Graduate
Directing Lab (TACT-526)	TACT-526	Course open to MFA1 students only. This class is the principal training forum for the Directing program. It is a rigorous practicum that identifies and hones the particular vision of each director. Directing Lab can be taken several times over an MFA director's course of study to address a variety of needs. First year MFA actors create a company for this course and Directing Lab constitutes a major component of their first year work.	Graduate
The Performer and the Object (TACT-540)	TACT-540	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	Graduate

		shadow puppets to found objects to Bunraku.	
Alexander Technique (TACT-550)	TACT-550	Course open to MFA1 Acting Program students only. The Alexander Technique is a method of self-discovery, which explores how we "use ourselves" in ordinary activity - how we walk, sit, stand, breathe, speak, react to stress. Learning about our own habits allows us to gradually free ourselves of our unconscious patterns that interfere with our natural coordination and spontaneity. The actor will move toward a state of psycho-physical well-being so important for imaginative growth and the development of his means of expression.	Graduate
Intro to Theatrical Stage Fighting (TACT-555)	TACT-555	Introduction to Theatrical Stage Fighting Course open to MFA2 Acting Program students only. A -week course that explores the basic techniques used to safely and effectively work on scenes which demand fight choreography.	Graduate
Graduate Internship (TACT-598)	TACT-598	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
MFA 2 Acting Studio (TACT-600)	TACT-600	Course open to MFA2 Acting Program students only. A two-semester course focused on a classical period drama. First semester is devoted to Shakespeare and understanding of the language, its importance and clarity in the performance. Second part of the year also concentrates on language and it varies from Greeks (Aristophanes, Sophocles) to Restoration and more. Complexity of the material demands at first learning the application of fundamental acting skills. That includes enabling all acting apparatus to work in synchronicity. Attention to language in connection to breathing and adopting the characters in all their complexity. Understanding of the psychology behind the words is important as much as learning to translate that energy into the action. Dramatic and extraordinary texture of the works we are investigating is giving the students the opportunity and supports them to explore and use freely their imagination. It is not about the rules- rather, it is about expression and transformation, about power and measure.	Graduate
MFA 2 Acting Studio (TACT-601)	TACT-601	Course open to MFA2 Acting Program students only. A two-semester course focused on a classical period drama. First semester is devoted to Shakespeare and understanding of the language, its importance and clarity in the performance. Second part of the year also concentrates on language and it varies from Greeks (Aristophanes, Sophocles) to Restoration and more. Complexity of the material demands at first learning the application of fundamental acting skills. That includes enabling all acting apparatus to work in synchronicity. Attention to language in connection to breathing and adopting the characters in all their complexity. Understanding of the psychology behind the words is important as much as learning to translate that energy into the action. Dramatic and extraordinary texture of the works we are investigating is giving the students the opportunity and supports them to explore and use freely their imagination. It is not about the rules- rather, it is about expression and transformation, about power and measure.	Graduate
Voice (TACT-605)	TACT-605	Course open to MFA2 Acting Program students only. The goal of this course is to apply basic elements learned in MFA 1 Voice and develop them in the context of the physical training protocols for the performer. Emphasis will be given to the: development/research of voice textures; study of the physical training protocols for the performer; study of gesture as visual representation; integration of the prop in physical training; use of 'raw' sound, spoken word, and singing; tools for writing the voice and the body gesture: composition; and vocal and corporal delivery.	Graduate
Voice (TACT-606)	TACT-606	Course open to MFA2 Acting Program students only. This course is a synthesis of the material previously learned in and its application to composition and the creation of work. Using the dynamic model of Meyerhold's balagan form as well as the European Cabaret style of the turn of the 20th century (where social commentary, debate and questioning prevailed), we will create a piece through process theatre. Each student must bring at least one topic, issue or piece of work. This material will be explored and worked on during the semester. Both individual and ensemble performing work will be part of the course.	Graduate
Speech (TACT-610)	TACT-610	Course open to MFA2 Acting Program students only. The work in the Fall semester of this course further solidifies students' execution of Good Speech while introducing them to triphthongs, traditional pronunciations in Elizabethan language and to language techniques, such as Sense Stress and Inflections. The focus is on speaking poetic texts, both classical and modern, with clarity and specificity, in sound production and in meaning. Students are required to have gained proficiency in their execution of Good Speech by this point in their Speech training. Additionally, they are expected to have established an effective personal practice regimen and are evaluated partly on that basis.	Graduate
Speech (TACT-611)	TACT-611	Course open to MFA2 Acting Program students only. The Spring semester is focused on the acquisition of Accent-Dialect technique as well as the integration of Voice and Speech skills with Acting Technique.	Graduate

Movement (TACT-615)	TACT-615	Course open to MFA2 Acting Program students only. This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.	Graduate	
Movement (TACT-616)	TACT-616	Open to Acting Program students only. This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.	Graduate	
Advanced Tai Chi (TACT-620)	TACT-620	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.	Graduate	
Advanced Tai Chi (TACT-621)	TACT-621	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.	Graduate	
Rehearsal & Performance Actors (TACT-640)	TACT-640	Course open to MFA2 Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.	Graduate	
Rehearsal & Performance Actors (TACT-641)	TACT-641	Course open to MFA2 Acting Program students only. Credit given to theater school actors for work in their metier on theater school projects and productions.	Graduate	
Teaching Speech (TACT-650)	TACT-650	Open to Acting Program students only. This course is highly specialized and enrollment highly selective. Offered only at the graduate level and in the Spring, it is specifically for graduate acting students who have demonstrated the aptitude and skill necessary to teach Speech, have been identified as such by their Speech teachers and who are interested in pursuing 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.	Graduate	
Improvisation (TACT-660)	TACT-660	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.	Graduate	Open to the Institute
Improvisation (TACT-661)	TACT-661	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.	Graduate	
Graduate Internship (TACT-698)	TACT-698	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate	

MFA 3 Acting Studio (TACT-700)	TACT-700	Course open to MFA3 Acting Program students only. This final acting studio at both the BFA and MFA levels is focused on expanding the actors' appetite and range by exploring a variety of specialized training approaches.	Graduate
Acting for the Camera (TACT-702)	TACT-702	Course open to MFA3 Acting Program students only. This course is focused on developing skills used on camera in film and video work.	Graduate
Voice & Speech (TACT-705)	TACT-705	Course open to MFA3 Acting Program students only. The goal of the final semester of graduate Voice and Speech training is honing the practical application of Voice and Speech skills necessary for a seamless transition into a professional career. Through reviewing the principles and skills of Classical American Stage Speech and solidifying the Accent-Dialect technique of their second year, students are challenged to find maximal ease and effectiveness in a wide range of speaking styles, according to the text and their character. The ultimate goal is to facilitate each student's having the Voice and Speech technique necessary to have a varied and impressive repertoire of audition material coupled with tools that will allow him/her to perform to the highest professional standards in all acting venues and contexts. Students should also be prepared to demonstrate their personal Voice and Speech performance preparation warm up for the instructor and class.	Graduate
Movement (TACT-715)	TACT-715	Course open to MFA3 Acting Program students only. This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.	Graduate
Movement (TACT-716)	TACT-716	Open to Acting Program students only. This class will explore movement techniques and approaches from a variety of sources and will expand the student's knowledge of the movement world in general.	Graduate
CAP Project: Arroyo Seco (TACT-725)	TACT-725	Course open to MFA3 Acting Program students only. 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.	Graduate
CAP Project: Arroyo Seco (TACT-726)	TACT-726	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	Graduate
Rehearsal & Performance Actors (TACT-740)	TACT-740	Course open to MFA3 Acting Program students only. Credit given to theater school actors and directors for work in their metier on theater school projects and productions. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Rehearsal & Performance Actors (TACT-741)	TACT-741	Course open to MFA3 Acting Program students only. Credit given to theater school actors and directors for work in their metier on theater school projects and productions. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Showcase (TACT-750)	TACT-750	Course open to MFA3 Acting Program students only. This course focuses on the development of material to be used at the NY and LA Showcases for industry professionals that occur mid to late spring.	Graduate
Audition Practicum (TACT-755)	TACT-755	Open to Acting Program students only. This course introduces the actor in how to build bridges into the professional world. Industry professionals are guest speakers in this class and guide the actors in the process of their entry into the market. A range of artists and professionals are invited to share their practical career views in order for the students to experience the wide array of paths their careers could take.	Graduate
Shakespeare Seminar (TACT-761)	TACT-761	Course available by permission of instructor only. An exploration of text through acting with master teacher Robert Brustein.	Graduate
Voice-Over Elective (TACT-770)	TACT-770	Open to Acting Program students only. This course will help students focus on the crucial areas of voice-over needed to be competitive in the V-O industry. Students will work on breath control, pacing, articulation, consistency, acting, and listening to and taking direction. Students will be given the tools needed to analyze any script in minutes; direct oneself effectively, determine the appropriate delivery in any copy, and perform consistently on each and every "take" and much, much more.	Graduate
Graduate Internship (TACT-798)	TACT-798	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
Applied Design Production	TADP-395	This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school scenic artists for	Undergraduate

(TADP-395)		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.	
Applied Design Production (TADP-396)	TADP-396	This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school scenic artists 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.	Undergraduate
Art Direction I (TADP-400)	TADP-400	Course open to a limited number of BFA4 Design & Production Programs students only by permission of instructor. Art irection I will include the basic definition this title encompasses in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interfacing with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. The course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept.	Undergraduate
Art Direction II (TADP-410)	TADP-410	This course is open to a limited number of BFA4 Design & Production students by permission of instructor. Art irection II will include a continuation of art department practices used in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interacting with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. This course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept.	Undergraduate
Scenic Art/Art Direction Seminar (TADP-420)	TADP-420	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.	Undergraduate
Advanced Scenic Painting (TADP-450)	TADP-450	Course available by Permission of Instructor only. A smaller, more advanced class that can be repeated three times and will progressively explore complex and challenging scene painting techniques, materials and shop management models. The incorporation of historical fine art methods of rendering as well as individual projects designed to round out the student's artistic training will be a primary focus.	Undergraduate
Advanced Scenic Painting (TADP-451)	TADP-451	Course available by Permission of Instructor only. A smaller, more advanced class that can be repeated three times and will progressively explore complex and challenging scene painting techniques, materials and shop management models. The incorporation of historical fine art methods of rendering as well as individual projects designed to round out the student's artistic training will be a primary focus.	Undergraduate
Special Topics in Scene Painting (TADP-460)	TADP-460	Course open by permission of instructor only. This class will include field trips, art direction training and exposure to fine art and production techniques. Focus will include pneumatic spray gun techniques, UV painting, foam sculpting, silk dye painting and other specialized scenic treatments. Guest artists will teach various components of this class. Focus will include pneumatic spray gun techniques, UV painting, foam sculpting, silk dye painting and other specialized scenic treatments. Guest artists will teach various components of this class.	Undergraduate
Applied Design Production (TADP-495)	TADP-495	This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school scenic artists 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.	Undergraduate
Applied Design Production (TADP-496)	TADP-496	This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school scenic artists 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.	Undergraduate
Scenic Painting I (TADP-500)	TADP-500	Course open to D&P Programs and Specializations, by Permission of Instructor only. This is a one semester course addressing paint and other scenic treatments utilized in the production process. The differences between theater, film and video are also addressed. Heavily oriented towards practical skills, experiences and techniques (paint 'lab' time is required). Deals with equipment, color theory, layout and scale, specific techniques and synthesis of skills to accurately reproduce sources both 2-D and 3-D.	Graduate
Scenic Art/Art Direction Seminar (TADP-520)	TADP-520	Open to MFA1 Applied Design for Performance students only. On-going forum for MFA Scenic Art/Art Direction 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.	Graduate
Advanced Scenic Painting (TADP-550)	TADP-550	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.	Graduate

Advanced Scenic Painting (TADP-551)	TADP-551	Open to MFA 1 students only. A smaller, more advanced class that can be repeated three times and will progressively explore complex and challenging scene painting techniques, materials and shop management models. The incorporation of historical fine art methods of rendering as well as individual projects designed to round out the student's artistic training will be a primary focus.	Graduate
Special Topics in Scene Painting (TADP-560)	TADP-560	Open to MFA 1 students in the Applied Design program. This class will include field trips, art direction training and exposure to fine art and production techniques. Focus will include pneumatic spray gun techniques, UV painting, foam sculpting, silk dye painting and other specialized scenic treatments. Guest artists will teach various components of this class. Focus will include pneumatic spray gun techniques, UV painting, foam sculpting, silk dye painting and other specialized scenic treatments. Guest artists will teach various components of this class.	Graduate
MFA 1 Applied Design Production (TADP-595)	TADP-595	Course open to MFA1 Applied Design for Performance students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school scenic artists 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.	Graduate
MFA 1 Applied Design Production (TADP-596)	TADP-596	Course open to MFA2 Applied Design for Performance students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school scenic artists 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.	Graduate
Graduate Internship (TADP-598)	TADP-598	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
Art Direction I (TADP-600)	TADP-600	Course open to D&P Programs and Specializations students only. Art Direction I will include the basic definition this title encompasses in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interfacing with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. The course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept.	Graduate
Art Direction II (TADP-610)	TADP-610	Open to Design & Production Programs & Specializations students only. Art Direction II will include a continuation of art deapartment practices used in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interacting with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. This course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept.	Graduate
Scenic Art/Art Direction Seminar (TADP-620)	TADP-620	Open to MFA2 Applied Design for Performance students only. On-going forum for MFA Scenic Art/Art Direction 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.	Graduate
Advanced Scenic Painting (TADP-650)	TADP-650	Course open to MFA2 D&P Programs and Specializations students only. A smaller, more advanced class that can be repeated three times and will progressively explore complex and challenging scene painting techniques, materials and shop management models. The incorporation of historical fine art methods of rendering as well as individual projects designed to round out the student's artistic training will be a primary focus.	Graduate
Advanced Scenic Painting (TADP-651)	TADP-651	Open to MFA 2 students only. A smaller, more advanced class that can be repeated three times and will progressively explore complex and challenging scene painting techniques, materials and shop management models. The incorporation of historical fine art methods of rendering as well as individual projects designed to round out the student's artistic training will be a primary focus.	Graduate
Special Topics in Scene Painting (TADP-660)	TADP-660	Open to MFA 2 students only, with completion of prerequisite. This class will include field trips, art direction training and exposure to fine art and production techniques. Focus will include pneumatic spray gun techniques, UV painting, foam sculpting, silk dye painting and other specialized scenic treatments. Guest artists will teach various components of this class. Focus will include pneumatic spray gun techniques, UV painting, foam sculpting, silk dye painting and other specialized scenic treatments. Guest artists will teach various components of this class.	Graduate
MFA 2 Applied Design Production	TADP-695	Course open to MFA2 Applied Design for Performance students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school scenic artists for work in	Graduate

(TADP-695)		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.		
MFA 2 Applied Design Production (TADP-696)	TADP-696	Open to Applied Design for Performance students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate	
Graduate Internship (TADP-698)	TADP-698	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate	
Conversations in Contemporary Theater (TAIC-100)	TAIC-100	A one-semester course taught both semesters, focusing on 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.	Undergraduate	Arts in Context
Architectural Styles (TAIC-101)	TAIC-101	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.	Undergraduate	Arts in Context; Open to the Institute
Architectural Styles (TAIC-102)	TAIC-102	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.	Undergraduate	Arts in Context
Survey of World Theater - Text (TAIC-300)	TAIC-300	Course not available to BFA1 students. 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.	Undergraduate	Arts in Context
Survey of World Theater - Perf Tactics (TAIC-305)	TAIC-305	Survey of World Theater - Performance Tactics Course not available to BFA1 students. This course considers significant performance techniques within their political contexts. Histories of theater, performance art, spectacle, and the performance of everyday life frame an understanding of the performing body and its relationship to the real, to cultural identity, and to shifting visions of modernity. Readings provide examples from different national contexts, and include performance texts, artist's writings, and critical scholarship.	Undergraduate	Arts in Context
Survey of World Theater - Arts Activism (TAIC-310)	TAIC-310	Course not available to BFA1 students. 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.	Undergraduate	Arts in Context
Art & Community Engagement (TAIC-315)	TAIC-315	Open to BFA 2-4s and MFAs Our class will broaden our perspective and deepen our understanding of the intersection between art, collaboration, and social change in community building and community engagement. Drawing upon a range of community-based art projects, scholarship, case studies, screenings, interactive games, field trips, and hands-on collaboration, the student will have the opportunity to explore a myriad of community engagement projects and strategies that utilize the visual and performing arts.	Undergraduate	Arts in Context
History of Fashion (TAIC-350)	TAIC-350	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. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate	Arts in Context
Film Noir (TAIC-416)	TAIC-416	Open to students in the Theater School only. Not open to BFA students. A semester long exploration of the classic Hollywood films that most consistently interest contemporary audiences. A chance for deeper immersion in Film Noir's nightscape of private eyes, femme fatales, ironic dialogue,	Undergraduate	Arts in Context

		iconic lighting, and existential fatalism. We will view a feature film a week from Noir's classic period - 1940-1957 - and discuss each in thematic and visual detail. Notoriously difficult to define, we will examine what makes a Film Noir a Film Noir, using James Naremore's seminal book "More Than Night" as our aesthetic guide. Students will write three 5 page papers throughout the semester. Open to all Theater School graduate students and undergrads BFA 2 and above. Students from the institute might be able to enroll depending on whether Theater School students fill all available slots.	
Wkshp in Spc Skills: Sewing Basics (TCOS-010)	TCOS-010	Workshop in Special Skills: Sewing Basics 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.	Undergraduate
Wkshp in Spc Skills: Corsets & Crinoline (TCOS-015)	TCOS-015	Workshop in Special Skills: Corsets Crinolines This course will guide the students through construction and fitting of corsets and crinolines, from Elizabethan through the Victorian silhouettes. Must be able to sew or have taken TCOS-010.	Undergraduate
Wkshp in Spc Skills: Basic Draping (TCOS-020)	TCOS-020	Workshop in Special Skills: Basic raping 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.	Undergraduate
Wkshp in Spc Skills: Color Applications (TCOS-025)	TCOS-025	Workshop in Special Skills: Color Applications A practical approach to color theory and methods, ranging from paints to dyes to inks on paper and fabric. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Wkshp in Spc Skills: Miniature Patterns (TCOS-030)	TCOS-030	Workshop in Special Skills: Miniature Patterns Introductory skills are practiced in the development of half-scale and quarter-scale clothing patterns for arti cial life. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Wkshp in Spc Skills: Recreating Vintage (TCOS-035)	TCOS-035	Workshop in Special Skills: Recreating Vintage This class focuses on copying garments without taking them apart. We will use several methods including measuring, tracing and rub-offs.	Undergraduate
Wkshp in Spc Skills: Apparel Re-Pattern (TCOS-040)	TCOS-040	Workshop in Special Skills: Apparel Re-Patterned This workshop is an advanced study of complex garment engineering, construction, fit and alteration. Existing contemporary garments will be fitted, inspected, disassembled, re-patterned and reimagined. Class explorations include both menswear and women's wear, plus inventive hybrid silhouettes. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Wkshp in Spc Skills: Dress? Cost? Sculpt (TCOS-045)	TCOS-045	Workshop in Special Skills: Dress? Costume? Sculpture? Using a method called Transformational- Reconstruction developed by a Japanese designer to explore unconventional pattern cutting methods.	Undergraduate
Wkshp in Spc Skills: Tailoring (TCOS-050)	TCOS-050	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.	Undergraduate
Costume Techniques I (TCOS-100)	TCOS-100	Course open to Costume Design Program students only. 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. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Costume Techniques I (TCOS-101)	TCOS-101	Course open to Costume Design Program students only. 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. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
BFA Costume Design Seminar (TCOS-120)	TCOS-120	Course open to BFA1 Costume Design Program students only. 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.	Undergraduate
Costume Techniques II (TCOS-150)	TCOS-150	Course open to Costume Design Program students only. Topics include drafting and draping of garment patterns and muslin fittings, body padding, armor and mask-making. There may be additional fees associated with this	Undergraduate

		course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	
Costume Techniques II (TCOS-151)	TCOS-151	Course open to Costume Design Program students only. Topics include drafting and draping of garment patterns and muslin fittings, body padding, armor and mask-making. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
BFA 1 Costume Production (TCOS-195)	TCOS-195	Course open to BFA1 Costume Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
BFA 1 Costume Production (TCOS-196)	TCOS-196	Course open to BFA1 Costume Design Program students only. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
Undergraduate Internship (TCOS-198)	TCOS-198	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
Principles of Costume Design (TCOS-200)	TCOS-200	Course open to Costume Design Program students only. In depth study of costume design processes. Emphasis on analysis, research, development of visual approach, communication techniques and practical realities. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
BFA Costume Design Seminar (TCOS-220)	TCOS-220	Course open to BFA2 Costume Design Program students only. 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.	Undergraduate
Twentieth Century Fashion (TCOS-250)	TCOS-250	Course open to Design & Production Programs students only. From the styles of the early 1900's to those ushering in the new millennium, we chart the development of women's and men's clothing fashions in form, function and cultural consciousness. Wide-ranging research using paintings, photographs, periodicals, and the garments themselves allows a fast-paced examination of clothing silhouettes and prominent designers of the time. Weekly research reports and sketches, decade by decade, are required. A museum visit will be scheduled. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
BFA 2 Costume Production (TCOS-295)	TCOS-295	Course open to BFA2 Costume Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
BFA 2 Costume Production (TCOS-296)	TCOS-296	Course open to BFA2 Costume Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
Undergraduate Internship (TCOS-298)	TCOS-298	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
Special Topics in Costume Design (TCOS-300)	TCOS-300	Course open to Costume Design Program students only. 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. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Spc Topics: Costume Shop Orientation (TCOS-300A)	TCOS-300A	Costume Shop Orientation: a six week workshop exploring theatrical costume shop organization. Course open to Costume Design Program students only. This six-week course will be a guide for new students who will be using the shop to carry out their costume production activities. Instructed by the shop manager, students will learn to safely operate tools and equipment that are	Undergraduate

		common to basic practices, such as sewing machines, steam irons, and small hand tools. Students will also have all program policies explained, such as use of stock costumes, conduct during fittings, material & pattern usage and various working responsibilities.	
Special Topics in Costume Design (TCOS-301)	TCOS-301	Course open to Costume Design Program students only. 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. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
BFA Costume Design Seminar (TCOS-320)	TCOS-320	Course open to BFA3 Costume Design Program students only. 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.	Undergraduate
EPIC Costume Design I (TCOS-360)	TCOS-360	Theoretical projects in costume design emphasizing story analysis, conceptualization, and visual expression are central to this course. fforts include unique character studies and related clothing vocabularies drawn from legendary literary sources that surpass familiar stage presentations, including the arenas of farce, fantasy and sci-fi. Evidence of a deepening design work process within an overall epic production approach is crucial. Epic Costume Design is a year-long sequence of study. TCOS-360 is a prerequisite for TCOS-361.	Undergraduate
EPIC Costume Design II (TCOS-361)	TCOS-361	Theoretical projects in costume design emphasizing story analysis, conceptualization, and visual expression are central to this course. fforts include unique character studies and related clothing vocabularies drawn from legendary literary sources that surpass familiar stage presentations, including the arenas of farce, fantasy and sci-fi. Evidence of a deepening design work process within an overall epic production approach is crucial. Epic Costume Design is a year-long sequence of study. TCOS-360 is a prerequisite for TCOS-361.	Undergraduate
BFA 3 Costume Production (TCOS-395)	TCOS-395	Course open to BFA3 Costume Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
BFA 3 Costume Production (TCOS-396)	TCOS-396	Course open to BFA3 Costume Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
Costume Design for the Stage (TCOS-400)	TCOS-400	Course open to BFA4 Costume Design Program students only. 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' eill, Ionesco and Ibsen. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
BFA Costume Design Seminar (TCOS-420)	TCOS-420	Course open to BFA4 Costume Design Program students only. 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.	Undergraduate
Historical Patterning (TCOS-440)	TCOS-440	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.	Undergraduate
Historical Patterning (TCOS-441)	TCOS-441	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.	Undergraduate
BFA 4 Costume Production (TCOS-495)	TCOS-495	Course open to BFA4 Costume Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
BFA 4 Costume Production (TCOS-496)	TCOS-496	Course open to BFA4 Costume Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
Undergraduate	TCOS-498	The primary purpose of the internship is to provide the student with an	Undergraduate

Internship (TCOS-498)		opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	
MFA 1 Costume Design (TCOS-510)	TCOS-510	Course open to MFA1 Costume, Scene, Lighting Design students only. This is the foundation course for MFA 1 Costume Designers. It is an intensive exploration of the design process and the history of western dress/costume from the ancients up to the 19th century. Students will be required to read, analyze and design 8-10 plays over the course of 2 semesters.	Graduate
MFA 1 Costume Design (TCOS-511)	TCOS-511	Course is open to MFA 1 Costume Design, Scenic Design, and Lighting Design Program students only. This is the foundation course for MFA 1 Costume Designers. It is an intensive exploration of the design process and the history of western dress/costume from the ancients up to the 19th century. Students will be required to read, analyze and design 8-10 plays over the course of 2 semesters.	Graduate
Wkshp in Spc Skills: Sewing Basics (TCOS-512)	TCOS-512	Workshop in Special Skills: Sewing Basics 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.	Graduate
Wkshp in Sp Skills: Corsets & Crinolines (TCOS-515)	TCOS-515	Workshop in Special Skills: Corsets Crinolines This course will guide the students through construction and fitting of corsets and crinolines, from Elizabethan through the Victorian silhouettes.	Graduate
MFA Costume Design Seminar (TCOS-520)	TCOS-520	Course open to MFA1 Costume Design Program students only. 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.	Graduate
Wkshp in Spc Skills: Basic Draping (TCOS-521)	TCOS-521	Workshop in Special Skills: Basic raping 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.	Graduate
Wkshp in Spc Skills: Color Applications (TCOS-525)	TCOS-525	Workshop in Special Skills: Color Applications A practical approach to color theory and methods, ranging from paints to dyes to inks on paper and fabric. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Wkshp in Spc Skills: Miniature Patterns (TCOS-530)	TCOS-530	Workshop in Special Skills: Miniature Patterns Introductory skills are practiced in the development of half-scale and quarter-scale clothing patterns for arti cial life. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Wkshp in Spc Skills: Recreating Vintage (TCOS-535)	TCOS-535	Workshop in Special Skills: Recreating Vintage This class focuses on copying garments without taking them apart. We will use several methods including measuring, tracing and rub-offs.	Graduate
Historical Patterning (TCOS-540)	TCOS-540	Course open to MFA1 Costume Design Program students only. Must also take TCOS-510. A course in patternmaking linked with the Costume Design Seminar. Topics will rotate, based on the work in the design class. The primary focus is re-creating the shapes and silhouettes of each period into 1/2 scale garments.	Graduate
Historical Patterning (TCOS-541)	TCOS-541	Course open to Costume Design Program students only. A course in patternmaking linked with the Costume Design Seminar. Topics will rotate, based on the work in the design class. The primary focus is re-creating the shapes and silhouettes of each period into 1/2 scale garments.	Graduate
Wkshp in Spc Skills: Apparel Repatterned (TCOS-542)	TCOS-542	Workshop in Special Skills: Apparel Re-Patterned This workshop is an advanced study of complex garment engineering, construction, fit and alteration. Existing contemporary garments will be fitted, inspected, disassembled, re-patterned and reimagined. Class explorations include both menswear and women's wear, plus inventive hybrid silhouettes. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Wkshp in Spc Skills: Dress? Cost? Sculpt (TCOS-545)	TCOS-545	Workshop in Special Skills: Costume Sculpture Using a method called Transformational- Reconstruction developed by a Japanese designer to explore unconventional pattern cutting methods.	Graduate
History of Fashion (TCOS-550)	TCOS-550	Course open to Costume Design Program only. Clothing has ful lled 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	Graduate

		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. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	
Wkshp in Spc Skills: Tailoring (TCOS-551)	TCOS-551	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.	Graduate
MFA 1 Costume Production (TCOS-595)	TCOS-595	Course open to MFA1 Costume Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 1 Costume Production (TCOS-596)	TCOS-596	Course open to MFA1 Costume Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Graduate Internship (TCOS-598)	TCOS-598	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
Special Topics in Costume Design (TCOS-600)	TCOS-600	Course open to Costume Design Program students only. 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. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Spc Topics: Costume Shop Orientation (TCOS-600A)	TCOS-600A	Costume Shop Orientation: a six week workshop exploring theatrical costume shop organization. Course open to Costume Design Program students only. This six-week course will be a guide for new students who will be using the shop to carry out their costume production activities. Instructed by the shop manager, students will learn to safely operate tools and equipment that are common to basic practices, such a s sewing machines, steam irons, and small hand tools. Students will also have all program policies explained, such as use of stock costumes, conduct during fittings, material & pattern usage and various working responsibilities.	Graduate
MFA Costume Design Seminar (TCOS-620)	TCOS-620	Course open to MFA2 Costume Design Program students only. 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.	Graduate
Open Dress (TCOS-660)	TCOS-660	Concentration on 20th C. 'art'isms ' which influenced clothing, fashion and performance. We look at specific artists whose concentration is on the body as an instrument of expression, blurring the boundaries between art and theater. Students concentrate on individual projects, removing the 'costume' from its traditional role (usually appropriate to period, style, text) and treat it as a discrete object, placing it within the context of contemporary art. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Open Dress (TCOS-661)	TCOS-661	Concentration on 20th C. 'art'isms ' which influenced clothing, fashion and performance. We look at specific artists whose concentration is on the body as an instrument of expression, blurring the boundaries between art and theater. Students concentrate on individual projects, removing the 'costume' from its traditional role (usually appropriate to period, style, text) and treat it as a discrete object, placing it within the context of contemporary art. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
MFA 2 Costume Production (TCOS-695)	TCOS-695	Course open to MFA2 Costume Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 2 Costume Production (TCOS-696)	TCOS-696	Course open to MFA2 Costume Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers for work in their	Graduate

		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.	
Graduate Internship (TCOS-698)	TCOS-698	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
Open Studio (TCOS-710)	TCOS-710	Course open to MFA3 Costume Design Program students only. A master class in design. Assignments will focus on a series of both individual and group advanced theoretical design projects which are designed to challenge each student intellectually and visually. Additional directed study hours will be required. The student is expected to complete a graduate level portfolio through the work in this course. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
MFA Costume Design Seminar (TCOS-720)	TCOS-720	Course open to MFA3 Costume Design Program students only. 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.	Graduate
Closure (TCOS-730)	TCOS-730	Course open to MFA 3 Costume Design Program students only. esign 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.	Graduate
MFA 3 Costume Production (TCOS-795)	TCOS-795	Course open to MFA3 Costume Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 3 Costume Production (TCOS-796)	TCOS-796	Course open to MFA3 Costume Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Graduate Internship (TCOS-798)	TCOS-798	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
Transforming Text I (TDIR-403)	TDIR-403	This class considers the conceptual and practical aspects of adapting existing texts (whether from drama or literature) when using puppets or performing objects as integral elements in a theatrical work. Directors and Designers will work in tandem, selecting and analyzing texts and considering the use of puppet forms which can illuminate the text in substantial ways. This collaboration is essential in the development of new work for the puppet stage, as the puppet serves a double use as both an element of the design and as a performing object/actor. While conceiving and designing these objects as a part of the directorial approach, students will examine the ways in which the use of puppets can unlock a text or create a world. Through viewings and assignments, students will explore issues such as scale, doubling, ambiguity, the use of metaphor, and the relationship of actor to puppet, while examining the historical use of the performing object as an essential theatrical tool of the avant-garde.	Undergraduate
Transforming Text II (TDIR-404)	TDIR-404	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.	Undergraduate
Collage for the Theater Artist (TDIR-415)	TDIR-415	A one semester course open for Theater School and Institute students, in which we explore the challenges and pleasures of creating collage based work. During class students will create collage through a series of assignments that are done individually and/or as a group, that give students	Undergraduate

		hands on experience with major issues of collage and appropriation. Class time will also be devoted to viewing outstanding examples of collage by some of its major practitioners in fine art, writing, music, film and theater. Students will propose, and then work to complete a final project in a medium of their choosing by semesters end. Students of all levels, BFA 2 and above, are welcome by permission of the instructor. No Pre-requisites.	
Independent Proj Puppetry (TDIR-499)	TDIR-499	This course is designed to provide a focused opportunity to be mentored through an independent puppet project by the faculty. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Transforming Text I (TDIR-503)	TDIR-503	This class considers the conceptual and practical aspects of adapting existing texts (whether from drama or literature) when using puppets or performing objects as integral elements in a theatrical work. Directors and Designers will work in tandem, selecting and analyzing texts and considering the use of puppet forms which can illuminate the text in substantial ways. This collaboration is essential in the development of new work for the puppet stage, as the puppet serves a double use as both an element of the design and as a performing object/actor. While conceiving and designing these objects as a part of the directorial approach, students will examine the ways in which the use of puppets can unlock a text or create a world. Through viewings and assignments, students will explore issues such as scale, doubling, ambiguity, the use of metaphor, and the relationship of actor to puppet, while examining the historical use of the performing object as an essential theatrical tool of the avant-garde.	Graduate
Transforming Text II (TDIR-504)	TDIR-504	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.	Graduate
Spc Topics in Directing (TDIR-510)	TDIR-510	Special Topics in Directing (including Film Noir and Collage).	Graduate
Collage for the Theater Artist (TDIR-515)	TDIR-515	A one semester course open for Theater School and Institute students, in which we explore the challenges and pleasures of creating collage based work. During class students will create collage through a series of assignments that are done individually and/or as a group, that give students hands on experience with major issues of collage and appropriation. Class time will also be devoted to viewing outstanding examples of collage by some of its major practitioners in fine art, writing, music, film and theater. Students will propose, and then work to complete a final project in a medium of their choosing by semesters end. Students of all levels, BFA 2 and above, are welcome by permission of the instructor. No Pre-requisites.	Graduate
Film Noir (TDIR-516)	TDIR-516	Open to students in the Theater School only. A semester long exploration of the classic Hollywood films that most consistently interest contemporary audiences. A chance for deeper immersion in Film Noir's nightscape of private eyes, femme fatales, ironic dialogue, iconic lighting, and existential fatalism. We will view a feature film a week from Noir's classic period - 1940-1957 - and discuss each in thematic and visual detail. Notoriously difficult to define, we will examine what makes a Film Noir a Film Noir, using James Naremore's seminal book "More Than Night" as our aesthetic guide. Students will write three 5 page papers throughout the semester. Open to all Theater School graduate students and undergrads BFA 2 and above. Students from the institute might be able to enroll depending on whether Theater School students fill all available slots.	Graduate
Cinematic Elixirs - MFA 1 (TDIR-520)	TDIR-520	Course open to MFA1 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and the blunt and the mysterious.	Graduate
Cinematic Elixirs - MFA 1 (TDIR-521)	TDIR-521	Course open to MFA1 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.	Graduate
Directing Lab (TDIR-525)	TDIR-525	Course open to MFA1 students only. This class is the principal training forum for the Directing program. It is a rigorous practicum that identifies and hones	Graduate

		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.	
Directing Lab (TDIR-526)	TDIR-526	Open to MFA 1 Directing Program students only. This class is the principal training forum for the Directing program. It is a rigorous practicum that identifies and hones the particular vision of each director. Directing Lab can be taken several times over an MFA director's course of study to address a variety of needs. First year MFA actors create a company for this course and Directing Lab constitutes a major component of their first year work.	Graduate
Graduate Internship (TDIR-598)	TDIR-598	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
Directing Seminar - MFA2 (TDIR-605)	TDIR-605	Course open to MFA2 students only. Study and discussion of major directing topics and theories. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Directing Seminar - MFA2 (TDIR-606)	TDIR-606	Open to MFA 2 Directing Program students only. Study and discussion of major directing topics and theories. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Cinematic Elixirs - MFA 2 (TDIR-620)	TDIR-620	Course open to MFA2 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.	Graduate
Cinematic Elixirs - MFA 2 (TDIR-621)	TDIR-621	Course open to MFA2 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the short and the long, the purple and the prosaic, B/W and technicolor, melodrama and realism, the excessive and the minimal, the overwrought and the understated, the hieroglyphic and the direct, and blunt and the mysterious.	Graduate
MFA 2 Directing Project (TDIR-640)	TDIR-640	Student will direct a full length play during 2nd year of residency, collaborating with a full production team.	Graduate
Graduate Internship (TDIR-698)	TDIR-698	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
Directing Seminar - MFA3 (TDIR-705)	TDIR-705	Course open to Directing MFA3 students only. Study and discussion of major directing topics and theories. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Directing Seminar - MFA3 (TDIR-706)	TDIR-706	Open to MFA 3 Directing Program students only. Study and discussion of major directing topics and theories. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Cinematic Elixirs - MFA 3 (TDIR-720)	TDIR-720	Course open to MFA3 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the 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.	Graduate
Cinematic Elixirs - MFA 3 (TDIR-721)	TDIR-721	Course open to MFA3 students only. For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the 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.	Graduate
MFA 3 Directing	TDIR-740	Open to Directing Program students only. Student will direct a full length	Graduate

Project (TDIR-740)		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.		
Graduate Internship (TDIR-798)	TDIR-798	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate	
Foundation Studio 3D (TFND-101)	TFND-101	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. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate	
Foundation Studio 2D (TFND-102)	TFND-102	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.	Undergraduate	
Language of Design (TFND-110)	TFND-110	Language of Design lab will focus on a cluster of 6 week modules (2 per semester) exploring the history context and communication tools used in field of design. Each module will be taught by different faculty in related discipline-specific topics in order to ensure exposure for various approaches. Topics for the modules will include but are not limited to storytelling, 2D and 3D design, scale, digital drawing: the visual language; virtual to reality, etc. Please refer to course descriptions for each module for more details. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Language of Design: Sound Lab (TFND-110A)	TFND-110A	Sound Lab encapsulates the process of creating sound effects for theater. All phases of the process are included: gathering sources, editing sounds, sequencing sounds and mixing the final product. The course will cover the technical skills in effect making as well as the reasoning behind making aesthetic choices. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Language of Design: Xsml (TFND-110B)	TFND-110B	A pursuit of alternative authenticities, through creating 1/4, 1/6, 1/8 and composite scale patterns for dressing artificial life. Research and experiments include interpretations for rod puppets, stop motion animation figures, and oak marquettes. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Language of Design: Sound Techniques (TFND-110C)	TFND-110C	This module will cover the basic technical aspects of sound systems. Beginning with learning the principals of sound itself, the class then involves hands on training with electronic sound equipment. Equipment covered includes microphones, mixers, amplifiers and speakers. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Language of Design: Light Lab (TFND-110D)	TFND-110D	The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through individual and group projects, students will exercise the control of lighting's properties (color, intensity, angle, and composition) to solve problems typically found in theatrical settings. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Language of Design: Top That (TFND-110E)	TFND-110E	The totemic power of Hats and Headdresses is expressed through the venerated emblems of a society. Archi-sartorial form and function will be discovered through buckram, wire and felt. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Language of Design: Quick: Bolt and Hide (TFND-110F)	TFND-110F	Fast-paced explorations in Fabric Modification-- a new experiment in textile arts each week using wovens and leathers: manipulating dye color, texture, condition, identity, content and shape. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute

Language of Design: Sound Underscoring (TFND-110G)	TFND-110G	An exploration of what makes good underscoring for theater. It will involve some music history and analysis as well as discussions of the associations that occur - both intentional and unintentional - when a piece of music is played during a dramatic piece. Assignments include picking music to underscore existing film moments and picking music to underscore recorded dialog. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Theater Pilots (TFND-115)	TFND-115	Theater Pilots lab will focus on a cluster of 6 week modules (2 per semester) exploring approaches to collaborating, structuring and exploring ideas of 'Theatre'. Each module is meant to be a lively practicum concerned with exploring the medium of theatre for art, for event and for performance. Each module will be taught by different faculty in related discipline-specific topics in order to ensure exposure for various approaches. Topics for the modules will include but are not limited to, storytelling, heuristics of design thinking, creative entrepreneurship, and other processes for generating content and considering source material. Please refer to course descriptions provided by individual instructors for more details. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Theater Pilots: Toony Loons (TFND-115A)	TFND-115A	Deriving performance interpretations from cartoons as source material. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Theater Pilots: Ode to Paul Thek (TFND-115B)	TFND-115B	Using Paul Thek's notes as a starting place that will guide a simultaneous process of inventory and discovery into each artist's curiosities, affinities, and past experiences, through a series of surveys, research and sculptural exercises. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Theater Pilots: Counter Balance (TFND-115C)	TFND-115C	For every action there is a reaction; we will be working on sculptures that prove this fact. The class will focus on the art of Alexander Calder as well as the practical applied physics of creating both hanging and pedestal based mobiles and other acts of balance. Students will be required to do research, make drawings, do basic physical calculations as well as fabricate 2 or more mobiles in the course of this six week module. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Theater Pilots: Tai Chi (TFND-115D)	TFND-115D	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 isoften 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. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Theater Pilots: Foundation Lab (TFND-115E)	TFND-115E	The Foundation Lab is an extension of the Foundation modules where the student will work with a variety of materials and artistic processes to further understand the concepts of the module. These labs will additionally utilize various shop spaces within the theater school. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Management (TFND-120)	TFND-120	The purpose of this lab is an intensive exploration of the philosophies and principles of managing a creative entertainment process. This lab will house 4 modules which are intended to increase the students understanding of management in general and will prepare them a leadership role in an artistic process. The individual modules are designed to give the student experience in creative interactions among artists (students), using group projects, group study, group discussion, lecture, and shared studio experiences. Other modules will explore the practical applications of principles and practices in management, interacting with other artist as story tellers, contextualizing through practice, various aspects of group dynamics in an artistic process. Throughout, students are exposed to concepts of using conversation as a tool, management philosophies and styles, which will provide a broad base of understanding of what management, storytelling and artmaking are, and how they connect. Exercises in modules will include having students engage in role play exercises with/as collaborative artist, shared conversational experiences, small group and large group dynamics. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Welcome to the Art of Management Welcome to the Art of Management (TFND-120A)	TFND-120A	This module is an exploration of the Art of management. Through research and discovery, the free exchange of ideas in small group dynamics and storytelling in large group dynamics, we will explore the philosophies, principles and practices necessary in managing an entertainment process. This will be the first of 4 modules intended to increase the students understanding of management in general and will prepare them for following modules. This course is open to the institute as space allows, by permission of instructor on	Undergraduate	Open to the Institute

		Course Advising day.		
Management: Storytelling for Managers (TFND-120B)	TFND-120B	This module is an exploration of the art of storytelling from a manager's perspective and why it is important to our process. Students will explore the history of storytelling and its impact on language, social constructs and emotional connection to the world at large. It is we hope through an appreciation of the art form we become better at connecting to the stories we are part of telling as well as an understanding of the story we tell in our roles as managers. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Experience Design (TFND-125)	TFND-125	Experience design lab will focus on a cluster of 6 week modules (2 per semester) exploring the expanded filed of design. Each project based module will be taught by different faculty in related discipline-specific topics in order to ensure exposure for various approaches. Topics for the modules will include but are not limited to immersive and experimental environments, storytelling, 2D and 3D design, installation, time based interactivity, the arts and social action, etc. Please refer to course descriptions provided by individual instructors form more details. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Experience Design: WordRobe (TFND-125A)	TFND-125A	A look at the intersection of clothing, words and typographic expression, in ways that seek to blur the boundaries between art, design, writing and theater. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Experience Design: Alphabet City (TFND-125B)	TFND-125B	Alphabet City will converge exploration of 2D graphics, typography, negative space, iterative gestural models at multiple scales, and a spectrum of expert and vernacular ideas about the workings of the city street. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Experience Design: Barbeque (TFND-125C)	TFND-125C	Learn the basics of smoked barbecue, including fire preparation, creating a spice rub, selecting meat, generating the right amount of smoke, maintaining proper temperature, carving, and presentation. Drawing on our visual understanding of color, shape, and texture, we will transfer those skills into the realm of taste. The same implementation of balance and harmony applies, and most importantly, the process requires the same attention to detail, long-term vision, and patience. The class will introduce students to a few scientific cooking concepts. It will be a combination of lectures and hands-on projects, hopefully culminating in an end-of-semester barbecue. Source texts include Paul Kirk's seminal Championship Barbecue and Francis Mallman's Seven Fires. If you can make quality BBQ, you can make quality art. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Experience Design: Look At This (TFND-125D)	TFND-125D	LOOK AT THIS will be an opportunity to create a shared space of engagement with art and artists across a range of art forms, whether traditional/historical, experimental/avant-garde, or popular culture forms. As artists, we are constantly engaged with making work; it's equally critical to create a space to encounter, enjoy, contemplate and be challenged by the range of work made across time and form. The class will alternate between experiencing/discussing the work that I will bring to the group, and the work or documentation that students bring in. In addition to work that you may already know, you will be researching/looking for new or unknown (to you) works, via the internet, the library, and other resources. Each student is required to share at least one work weekly. This should be a work that has affected you with unusual intensity. All forms are welcome, in whatever way they can be shared---books, films, art, records, performance documentation, field recordings, found objects, dvd/vhs/cd, film, online videos/blogs/images, newspapers, books, graphic design, recordings, etc. We will also look at excerpts from Joseph Cornell's diaries that describe his quest for daily epiphanies . ach student will create a final project, in any form, as a response to a work seen in class. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Experience Design: Foundation Lab (TFND-125E)	TFND-125E	The Foundation Lab is an extension of the Foundation modules where the student will work with a variety of materials and artistic processes to further understand the concepts of the module. These labs will additionally utilize various shop spaces within the theater school. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Experience Design: Kinetic Sculpture (TFND-125F)	TFND-125F	Motion and making things move on a practical level is quite simple. Capturing the idea to make a something do something is quite different. Learning how to take a concept such as motion and create a tangible form out of it is frustrating and takes practice and especially an open mind for tinkering and trickery. This class is a hands on exploration of tangible movement. As a group as well as in individual exploration you will be studying the works of such artists as Rubin Margolin, Theo Jansen and Dukno Yoon as well as the early designers of automata to see how this art form can and does work. Students will be required to design 1-3 kinetic sculptures. This course is open	Undergraduate	Open to the Institute

		to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.		
Experience Design: Play Clothes (TFND-125G)	TFND-125G	How costume can be used as an instrument of storytelling. Explore the design impulses of seminal playwrights. Springboard into creating story-based costume images. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Scene Painting for Theater Undergrads (TGEN-150)	TGEN-150	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.	Undergraduate	
Art History (TGEN-200)	TGEN-200	This is the first of a two semester sequence covering the history of art making to include painting, sculpture, collage and graphic design. We will work forward from the first creations of man through the Renaissance in the first semester and from Mannerism until today in the second semester.	Undergraduate	
Institute Producing: Practical Skills (TGEN-275)	TGEN-275	Institute Producing: Practical Skills for Creative Producing This course is designed for students interested in independently producing their own work. The course is an exploration of producing approaches and practices and how they relate to self-produced projects. Each method explored will offer insight to the creation and presentation of self-generated work within the Institute and beyond. The course will feature guest producers and an in-class project to develop a producing plan for implementation. Methods to be explored include producing for dance, theater, music, film/video, art, events, and other creative projects.	Undergraduate	Open to the Institute
Institute Acting Techniques I (TGEN-310)	TGEN-310	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.	Undergraduate	Open to the Institute
Institute Acting Techniques II (TGEN-315)	TGEN-315	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.	Undergraduate	Open to the Institute
Institute Directing I (TGEN-320)	TGEN-320	Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.	Undergraduate	Open to the Institute
Institute Directing II (TGEN-325)	TGEN-325	Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.	Undergraduate	Open to the Institute
A Brief History of Ventriloquism (TGEN-330)	TGEN-330	A Brief History of Ventriloquism ven in the most traditional ventriloquist act, spectators are confronted by a myriad of situations challenging the notion that a body equals a voice, and a voice equals an identity. To examine this popular form of entertainment, this class will read and discuss literary and theoretical texts, as well as scripts and manuals specific to ventriloquism; look at the work of a number of contemporary artists working on the fracture voice/body, and exercise the technical rigors of throwing one's voice with a qualified guest instructor.	Undergraduate	
Alexander Technique Fundamentals (TGEN-335)	TGEN-335	Actors, artists, musicians, dancers, and athletes are developing specialized performance skills. They think about coordination but often have a vague concept of what that is. By teaching the basics of functional anatomy and vertebrate organization, combined with increased sensory awareness and kinesthetic sensitivity, the concept of coordination takes on a new perspective and concrete steps to change the movement repertoire become apparent. The Alexander Technique offers a clear, systematic look into the underlying principles that govern human movement. F.M. Alexander discovered a primary mechanism for achieving balance and ease in uprightness: The head leads the spine in good coordination. This "primary control" is the central mechanism. It alters the physiology of the body by creating more space. While Alexander Technique has its roots in the performing arts, it is widely accepted as an educational method that focuses primarily on changing habitual behavior. Participants learn to engage the body and mind to reduce tension in daily activities. It is this unique psycho-physical combination that has made Alexander Technique training such an important component of the practical and creative training for performing artists. The principles and procedures of the Alexander Technique apply across all areas of daily practice and rehearsal routines, to performance and the mitigating of stage fright and health problems. "Alexander Technique gives us all the things we have been looking for in a system of physical education: Relief from strain due to maladjustment, and consequent improvement in physical and mental health. and along with this, a general heightening of consciousness on all levels. We cannot ask more from any system of education; nor, if we seriously desire to alter human beings in a desirable direction, can we ask any less. - Aldous Huxley on Alexander Technique	Undergraduate	Open to the Institute
Improvisation (TGEN-360)	TGEN-360	This class is open to the Institute as space allows, by Permission of Instructor on Course Advising Day According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully	Undergraduate	Open to the Institute

		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.		
Improvisation (TGEN-361)	TGEN-361	This class is open to the Institute as space allows, by Permission of Instructor on Course Advising Day. According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.	Undergraduate	Open to the Institute
Intro to Tai Chi (TGEN-370)	TGEN-370	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.	Undergraduate	Open to the Institute
Intro to Tai Chi (TGEN-371)	TGEN-371	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.	Undergraduate	Open to the Institute
International Program Development (TGEN-380)	TGEN-380	Course open to BFA2, BFA3, and BFA4 students in the School of Theater. All others by permission of instructor only. This course covers preparation and development of projects that are slated to travel to international festivals or art-making events. Activities occur throughout the spring semester and during the summer and will include regular planning and discussion sessions, rehearsals and performances. Enrollment in the class will indicate a commitment to the project and the financial contribution each participant may incur. Class meetings include time listed plus directed study. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate	
Sustainability Seminar (TGEN-385)	TGEN-385	Discussion of ecologically sustainable theories and practice for the arts.	Undergraduate	
Entrepreneurship: The Artist As Entrepr (TGEN-450)	TGEN-450	Course open to BFA4 School of Theater students only, by Permission of Instructor only. Entrepreneurship: The Artist as Entrepreneur The course will focus on learning to develop your own opportunities for work in the arts. It will address issues in both the profit and not-for-profit worlds and encompass challenges faced by performers and those who work in production. It will cover the theatre/live performance and film/media arenas. The methods employed in this class will have little to do with turning students into business moguls; rather, the strategy is to challenge students to find their interests, set goals, and become self-directed with respect to their education and future prospects. The purpose is to foster your personal agency. Human agency is the capacity for human beings to make choices and to impose those choices on the world. In short, agency is the capacity to act in the world with confidence and consciousness.	Undergraduate	
The Business of Art Entreprenurial (TGEN-455)	TGEN-455	Open to Theater & Music students only. Business of Art: ntrepreneurial Training for Artists, is designed to provide business skills to artists. Students will be given the knowledge and resources to advance their art career, develop their ideas, and increase their financial independence. Students will learn concepts involved in goal-setting, marketing and self-promotion, project financing, financial wellness and budgeting, and time-management and strategic planning in classes taught by arts and business leaders with arts, corporate and non-profit experience.	Undergraduate	
Creating Sustain: Rsrch & Action (TGEN-460)	TGEN-460	Creating Sustainability: Research and Action This course will engage issues of ecological sustainability in contemporary creative practice. Through a combination of research and field work as change agents in institutional settings, including CalArts, students will build literacy in environmental/climate issues, current sustainable thinking, emerging models of creation, pedagogy, activism and community engagement. 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.	Undergraduate	
Institute Acting Techniques I (TGEN-510)	TGEN-510	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.	Graduate	Open to the Institute

Institute Acting Techniques II (TGEN-515)	TGEN-515	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.	Graduate	Open to the Institute
Institute Directing I (TGEN-520)	TGEN-520	Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.	Graduate	Open to the Institute
Institute Directing II (TGEN-525)	TGEN-525	Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.	Graduate	Open to the Institute
A Brief History of Ventriloquism (TGEN-530)	TGEN-530	A Brief History of Ventriloquism ven in the most traditional ventriloquist act, spectators are confronted by a myriad of situations challenging the notion that a body equals a voice, and a voice equals an identity. To examine this popular form of entertainment, this class will read and discuss literary and theoretical texts, as well as scripts and manuals specific to ventriloquism; look at the work of a number of contemporary artists working on the fracture voice/body, and exercise the technical rigors of throwing one's voice with a qualified guest instructor.	Graduate	
Alexander Technique Fundamentals (TGEN-535)	TGEN-535	Actors, artists, musicians, dancers, and athletes are developing specialized performance skills. They think about coordination but often have a vague concept of what that is. By teaching the basics of functional anatomy and vertebrate organization, combined with increased sensory awareness and kinesthetic sensitivity, the concept of coordination takes on a new perspective and concrete steps to change the movement repertoire become apparent. The Alexander Technique offers a clear, systematic look into the underlying principles that govern human movement. F.M. Alexander discovered a primary mechanism for achieving balance and ease in uprightness: The head leads the spine in good coordination. This "primary control" is the central mechanism. It alters the physiology of the body by creating more space. While Alexander Technique has its roots in the performing arts, it is widely accepted as an educational method that focuses primarily on changing habitual behavior. Participants learn to engage the body and mind to reduce tension in daily activities. It is this unique psycho-physical combination that has made Alexander Technique training such an important component of the practical and creative training for performing artists. The principles and procedures of the Alexander Technique apply across all areas of daily practice and rehearsal routines, to performance and the mitigating of stage fright and health problems. "Alexander Technique gives us all the things we have been looking for in a system of physical education: Relief from strain due to maladjustment, and consequent improvement in physical and mental health. and along with this, a general heightening of consciousness on all levels. We cannot ask more from any system of education; nor, if we seriously desire to alter human beings in a desirable direction, can we ask any less. - Aldous Huxley on Alexander Technique	Graduate	Open to the Institute
Creating Sustain: Rsrch & Action (TGEN-560)	TGEN-560	Creating Sustainability: Research and Action This course will engage issues of ecological sustainability in contemporary creative practice. Through a combination of research and field work as change agents in institutional settings, including CalArts, students will build literacy in environmental/climate issues, current sustainable thinking, emerging models of creation, pedagogy, activism and community engagement. 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.	Graduate	
Intro to Tai Chi (TGEN-570)	TGEN-570	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.	Graduate	Open to the Institute
Intro to Tai Chi (TGEN-571)	TGEN-571	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.	Graduate	Open to the Institute
Institute Producing: Practical Skills (TGEN-575)	TGEN-575	Institute Producing: Practical Skills for Creative Producing This course is designed for students interested in independently producing their own work. The course is an exploration of producing approaches and practices and how they relate to self-produced projects. Each method explored will offer insight to the creation and presentation of self-generated work within the Institute and beyond. The course will feature guest producers and an in-class project to develop a producing plan for implementation. Methods to be explored include producing for dance, theater, music, film/video, art, events, and other	Graduate	Open to the Institute

		creative projects.		
International Program Development (TGEN-580)	TGEN-580	Course open to MFA students in the School of Theater. All others by permission of instructor only. This course covers preparation and development of projects that are slated to travel to international festivals or art-making events. Activities occur throughout the spring semester and during the summer and will include regular planning and discussion sessions, rehearsals and performances. Enrollment in the class will indicate a commitment to the project and the financial contribution each participant may incur. Class meetings include time listed plus directed study. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate	
Sustainability Seminar (TGEN-585)	TGEN-585	Discussion of ecologically sustainable theories and practice for the arts.	Graduate	Open to the Institute
Improvisation (TGEN-660)	TGEN-660	This class is open to the Institute as space allows, by Permission of Instructor on Course Advising Day According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.	Graduate	Open to the Institute
Improvisation (TGEN-661)	TGEN-661	This class is open to the Institute as space allows, by Permission of Instructor on Course Advising Day. According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.	Graduate	Open to the Institute
Entrepreneurship: The Artist As Entrepr (TGEN-750)	TGEN-750	Open to MFA 3 students only. Permission of Instructor Required. Entrepreneurship: The Artist as Entrepreneur The course will focus on learning to develop your own opportunities for work in the arts. It will address issues in both the profit and not-for-profit worlds and encompass challenges faced by performers and those who work in production. It will cover the theatre/live performance and film/media arenas. The methods employed in this class will have little to do with turning students into business moguls; rather, the strategy is to challenge students to find their interests, set goals, and become self-directed with respect to their education and future prospects. The purpose is to foster your personal agency. Human agency is the capacity for human beings to make choices and to impose those choices on the world. In short, agency is the capacity to act in the world with confidence and consciousness.	Graduate	
The Business of Art Entreprenurial (TGEN-755)	TGEN-755	Open to Theater & Music students only. Business of Art: ntrepreneurial Training for Artists, is designed to provide business skills to artists. Students will be given the knowledge and resources to advance their art career, develop their ideas, and increase their financial independence. Students will learn concepts involved in goal-setting, marketing and self-promotion, project financing, financial wellness and budgeting, and time-management and strategic planning in classes taught by arts and business leaders with arts, corporate and non-profit experience.	Graduate	
Interpretive Strategies for Plays (THST-500)	THST-500	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.	Graduate	
Interpretive Strategies for Performance (THST-501)	THST-501	Open to School of Theater students only. Interpretive Strategies for Performance offers students multiple ways for understanding, describing, and suggesting how subjects behave when their behavior is meant to be viewed - and, as such, understood as a way of signifying something between the observed and the observer. While we'll focus on contexts in which these exchanges take place in mediated performance spaces (the "stage", the gallery, the screen), we will also consider how performance can detourne spaces of unconscious performance into theaters. Our subjects will range from actors, athletes, vocalists, and strippers to Cary Grant's suits in North by Northwest and George Tsypin's elemental stage designs. The course includes readings, viewings, guests, group discussions, and written responses that engage strategies suggested by Suzan Lori-Parks, comic book artist Scott McCloud, and more.	Graduate	
Critical Friends	THST-505	What is a 'critical friend'? The course will explore the dual meaning of the	Graduate	

(THST-505)		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.	
Survey of World Theater - Arts Activism (THST-510)	THST-510	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.	Graduate
Grad Seminar: Greek Drama (THST-520)	THST-520	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.	Graduate
Grad Seminar: History of the Avant Garde (THST-525)	THST-525	Graduate Seminar: History of the Avant arde 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	Graduate
Grad Seminar: Adaptation (THST-530)	THST-530	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	Graduate
Grad Seminar: Dramaturgy (THST-535)	THST-535	This course will examine dramaturgy as a role or function rather than the structural properties of a dramatic text). We will investigate how dramaturgical practice can be applied within an expanded eld. Some of the questions we may look at: What is the dramaturgy's function working on an existing text, a new play, a dance piece, a film, in music theater, in relation to curatorial practice, inter-disciplinary work, new technologies? ow can the dramaturg/dramaturgical activity elucidate the creative process? How can textual and visual research deepen the work? How can dramaturgy facilitate cross-cultural translation? ow does dramaturgical thinking relate to critique? The course will use the work currently presented at the Institute as a touchstone for re ection. In addition, participants may bring in projects they are currently working on. As we function as dramaturgical consultants on each other's projects, we will explore the various ways in which dramaturgical thinking can stimulate the creative process.	Graduate
Grad Seminar: Translation (THST-540)	THST-540	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.	Graduate
Grad Seminar: Theater of	THST-545	How has theater born witness to human atrocities throughout history? We will read plays that document or testify to violence and human suffering, and	Graduate

Witness (THST-545)		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.		
Grad Sem: American Drama Now (THST-600)	THST-600	This graduate seminar examines current developments in contemporary American playwriting. Our investigations will set out on a dramaturgical footing. We will analyze the structural, thematic, tonal and theatrical dimensions of salient new plays while teasing out the connections to dramatic tradition and pinpointing the distinctive quality of "newness" that each of these works presents. The course will also consider the producing challenges posed by this writing and explore how the authors of these plays are forcing institutional theaters to reassess their programming criteria. The dramatists for Fall 2015 will include Annie Baker, Young Jean Lee, Tarell Alvin McCraney, Rajiv Joseph, Branden Jacobs-Jenkins, Anne Washburne, Samuel D. Hunter, Thomas Bradshaw, Will Eno and Suzan-Lori Parks. In addition to reading at least a play a week, students will be required to attend three productions and write three performance reports (750-1000 words each) on "Appropriate" at the Mark Taper Forum, "Guards at the Taj" at the Geffen Playhouse, and "Straight white Men" at the Kirk Douglas Theater. In addition, each student will be required to write a 10-12 page final paper assessing the oeuvre of one of the playwrights under examination this term.	Graduate	Open to the Institute
Light Lab: Basic Principles (TIMM-150)	TIMM-150	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.	Undergraduate	
Visual Comm: Rend. Concept Development (TIMM-155)	TIMM-155	Visual Communication: Rendering Concept Development The purpose of this class is to focus on a wide range of rendering techniques needed to communicate visual concepts. Forms taken from life and translated for use in theater design applications will be included. There will be hands-on work in basic perspective, layout techniques, shape, form, proportion and contrast.	Undergraduate	
Management Technologies (TIMM-165A)	TIMM-165A	Three 1-unit modules focusing on computer applications especially useful for managers and producers. Topics will include database management, graphic design, web page development, advanced Excel applications and Project Management software. Each module may be taken separately, depending on previous training and specific interests.	Undergraduate	
Management Technologies (TIMM-165B)	TIMM-165B	Three 1-unit modules focusing on computer applications especially useful for managers and producers. Topics will include database management, graphic design, web page development, advanced Excel applications and Project Management software. Each module may be taken separately, depending on previous training and specific interests.	Undergraduate	
Management Technologies (TIMM-165C)	TIMM-165C	Three 1-unit modules focusing on computer applications especially useful for managers and producers. Topics will include database management, graphic design, web page development, advanced Excel applications and Project Management software. Each module may be taken separately, depending on previous training and specific interests.	Undergraduate	
The Camera As A Tool (TIMM-205)	TIMM-205	The Camera As A Tool For The Theater Artist The camera has become a regular participant in theater work in a wide variety of ways. Theater Artists need to come to grips with the camera as part of their everyday reality. This production class has been designed specifically to introduce Theater School students, BFA2 & above, to the aesthetic possibilities of artist-based lmmaking. The rst half of the semester is devoted to a series of 4 exercise assignments where students encounter the building blocks of visual filmmaking. These exercises are like visual calisthenics; their restrictions and limitations challenge the students to grow the visual and formal side of their camera use and will help students deepen their understanding of composition, movement, sensitivity to light, and rhythm through editing. The second half of the semester will be devoted to the students creation of a longer film of at least 5 minutes in a final project of their own choosing. The completed exercises and final project will be presented for in-class screening, feedback, discussion and critique. The assignments are also used as springboards into foundational aethestic discussions about lm form. Students will be required to provide their own camera, editing program and hard drives for their projects. Consumer level versions of this equipment and software systems are completely acceptable for use. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate	
Toy Theater (TIMM-220)	TIMM-220	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 through its roots in the peepshow, the diorama, and the cabinet of curiosities. We will investigate related forms such as Manga Kamishibai, a Japanese street theater form that used miniature proscenium theaters with changing illustrated boards. And we will explore the	Undergraduate	

		use of Toy Theater by 20th/21st Century artists, who have expanded this low-tech, highly portable and expressive form as a vehicle for abstract, personal, historical, or political performances and installations. Video and live-feed elements have expanded the possibilities of the form. Through a series of three projects, students will design and create their own peepshows, dioramas, and Toy Theater inspired performances, either in response to a range of possible texts, or as visual theater, film, video, or installation works. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	
Shadow Puppetry (TIMM-230)	TIMM-230	One of the most ancient forms of theater, shadow puppetry has been an essential form historically in both ritual and secular theater. Shadow theater has also played an important role in the 20th century, from the legendary Chat Noir performances in Paris, to the continually evolving Indonesian Wayang, to the works of contemporary avant-garde artists, both in theater and the visual arts. This course will explore the medium of shadows through in-class viewings of theater, film, visual/installation art, photography, and graphic design that utilize shadow forms in evocative and imaginative ways. Students will work on individual and collaborative projects that explore a variety of approaches to the theatrical use of shadows. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Articulate Objects (TIMM-310)	TIMM-310	The live animation of objects is one of the most ancient of theatrical forms, with roots in both ritual and secular performance. Through a series of collaborative and individual projects, students will have the opportunity to explore the use of objects in performance. A variety of forms will be examined, including found object performance, shadow theater and Bunraku. The relationship of objects to text will also be considered; students will examine the ways in which the use of puppets can unlock a text or create a world. Students will consider the historical and contemporary use of puppets and objects as major elements in the theatrical vocabulary, as well as in film and art practices. The focus of the class will be on the conception and creation of work that centers on performing objects, as well as strategies for the articulation of objects and puppets in time and space. Articulated Objects will also focus on the specific relationship of the performer to the object or puppet in performance. Students will work with found objects, found artificial figures, or puppets created through simple construction techniques. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
AutoCAD I (TIMM-315)	TIMM-315	AutoCAD Semester 1 is a project-oriented approach to learning the fundamentals of drafting with AutoCAD. This course is primarily intended for entering MFA and BFA technical direction students and scene designers, though it is open to all students as space allows. The goal of this course is to train students to facilitate visual communication between Technical Directors, Designers, Scenic Carpenters and the entire production team and will be geared toward that end. We will be working with the current versions of AutoCAD. Students will be encouraged to expand on the familiarity of the software gained in class lessons by applying it to specific projects within their metier. Students will learn to draw increasingly complex 2D objects and how to visually communicate them by the use of layouts, templates, dynamic blocks, dimensioning, scaling and sheet sets and e-transmission. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
AutoCAD II (TIMM-325)	TIMM-325	Open to Technical Direction Program students only. AutoCAD II Semester 2 is a continuation of AutoCAD drafting fundamental taught in Semester 1. Students are asked to bring in and work on production-based projects and to develop templates and habits that will allow them to use the software efficiently as well as professionally. Students will also be introduced and trained on AutoCAD's 3D interface and will be shown how to create complex 3D drawings and how to present them in 2D form on paper in order to visually communicate and explain the fabrication process of a virtual design. Other programs that may be introduced during his class to integrate into AutoCAD include; Google Sketch-up, Adobe PhotoShop and Carrera. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Theatrical Unions (TIMM-340)	TIMM-340	Study of theatrical unions, focusing primarily on the various Equity handbooks.	Undergraduate
Spc Topics in Sound: Gear (TIMM-356)	TIMM-356	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.	Undergraduate
Spc Tpcs in	TIMM-359	Special Topics in Sound: Themed Entertainment This class focuses on	Undergraduate

Sound: Themed Entertainment (TIMM-359)		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.		
Vectorworks I (TIMM-360)	TIMM-360	This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.	Undergraduate	
Vectorworks II (TIMM-375)	TIMM-375	This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.	Undergraduate	
Integrating Video & Live Performance (TIMM-400)	TIMM-400	At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.	Undergraduate	Integrated Media
Integrating Video & Live Performance (TIMM-401)	TIMM-401	At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.	Undergraduate	
Transforming Text I (TIMM-403)	TIMM-403	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. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate	
Transforming Text II (TIMM-404)	TIMM-404	Open to BFA 4 students only. 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. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate	
Art of Themed & Immersive Entertainment (TIMM-405)	TIMM-405	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.	Undergraduate	
Comm Content	TIMM-410	Commercial Content Development & Production This is a course designed to	Undergraduate	

Development & Production (TIMM-410)		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.		
Live & Location Based Entertainment (TIMM-415)	TIMM-415	Available by Permission of Instructor only. Live & Location Based Entertainment: This course is a pre-professional immersion intended to help students become career-ready and to develop their ability to advocate on behalf of their ideas and themselves. Most weeks, students travel off-campus to meet with a broad spectrum of industry leaders to better understand the creative marketplace and their methods to address real-world challenges. Participant companies include: design firms, theme park operators, feasibility consultants, fabrication shops, production companies and studios.	Undergraduate	
Towards Interdisciplinary Critique (TIMM-425)	TIMM-425	Rather than insisting on the division between artist and critic, this class works towards empowering artists to be informed and expressive critics and to explore the uses of critique in their art making. Practicing interdisciplanry critique fosters knowledge of other fields, expanding the ability to reflect on the work from other points of view. It enables artists to solicit critique and make it productive, even when it comes from individuals who do not share the artist's vocabulary, aesthetic, or cultural background. This class is an exploration of forms, frameworks and ideas for the critical process. We will have weekly opportunities for cross-disciplinary conversation. On occasion, guest speakers will join us to introduce different perspectives and vocabularies. Each week, we will use a different critique method to engage student work, works brought in by guests, or other outside works. Generally, classes will include in-class exercises, practice of a critique method, and discussion.	Undergraduate	
Narrative & Immersive Environments (TIMM-430)	TIMM-430	Joe Rohde, Creative Executive and Portfolio Leader at WDI, will conduct an intensive four-week seminar on the creation of large immersive experiences, with a focus on thematic structure and the management of large complex teams.	Undergraduate	
Spc Tpcs in Puppetry: Projected Objects (TIMM-430G)	TIMM-430G	Special Topics in Puppetry: Projected Objects/The Tangible Ephemeral This course explores the collisions and confluences found at the intersection of Opera and Object Performance/Puppetry. Through a series of collaborative projects, students will investigate the visual/aural possibilities of joining the larger-than-life aesthetic properties of Opera and the limitless possibilities found in the diminutive scale of object performance. Working in this visual scale, it is possible to create an entire world on a tabletop, pursue extremities of scale in sets/puppets/actors/singers, and defy gravity. In working with opera, whether existing work or new work, students will be challenged to truly listen and to imagine emotions and ideas in a grand way, while looking at how the mundane can be elevated through this enduring form. In this course, we will explore the history of opera, and the history of Toy Theatre and other miniature performance forms, both in their more traditional forms, and in their use by avant-garde artist.	Undergraduate	Open to the Institute
Flixus: Scene Generation (TIMM-435)	TIMM-435	Flixus is a collaborative effort in which students join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, as well as gaining experience and contributing in other areas. The emphasis will be on cooperation and learning from each other's expertise; the process will be as important as the results. A good introduction to the ins and outs of low budget filmmaking.	Undergraduate	
Flixus: Production (TIMM-436)	TIMM-436	Registration by permission of instructor only. lixus is a collaborative effort in which students join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, as well as gaining experience and contributing in other areas. The emphasis will be on cooperation and learning from each other's expertise; the process will be as important as the results. A good introduction to the ins and outs of low budget filmmaking.	Undergraduate	
Digital Rendering I (TIMM-440)	TIMM-440	Digital Rendering I - Adobe Photoshop, Sketchup This course seeks to help the participants to develop a 'design rendering technique' that directly relates and integrates traditional hand drawn & painted methods with digital design software [using Photoshop & other programs]. The Goal will be to create computer drawings that retain the evocative artistic sensibilities of hand created work. Geared towards theatrical design, the emphasis will be on developing a skill set that allows designer to create expressive work quickly and efficiently utilizing the benefits of the software. Students will first be asked to create traditional works and then recreate those works in computer form. There will be explorations into digital painting, using digital collage, integrating and manipulating hand created work.	Undergraduate	
FV 101 - FV Pre-Prod Planning (TIMM-442)	TIMM-442	Film/Video Pre-Production Planning 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.	Undergraduate	
Digital Rendering	TIMM-445	Open to School of Theater students only. Permission of Instructor Required.	Undergraduate	

II (TIMM-445)		Digital Rendering II = Adobe Illustrator, In esign This course seeks to help the participants to develop a 'design rendering technique' that directly relates and integrates traditional hand drawn & painted methods with digital design software [using Photoshop & other programs]. The Goal will be to create computer drawings that retain the evocative artistic sensibilities of hand created work. Geared towards theatrical design, the emphasis will be on developing a skill set that allows designer to create expressive work quickly and efficiently utilizing the benefits of the software. Students will first be asked to create traditional works and then recreate those works in computer form. There will be explorations into digital painting, using digital collage, integrating and manipulating hand created work.		
Advanced Digital Rendering (TIMM-448)	TIMM-448	Advanced applications for Digital Rendering. Utilize digital rendering methods to create presentations for Entertainment Industry Design applications (film, theater, themed-entertainment). The Advanced class will focus on creating animatics, moving previs-presentations, 3D & experimentation with traditional 2D techniques. Set, Costume & Lighting applications.	Undergraduate	
Cinema 4D (TIMM-450)	TIMM-450	This course covers the fundamental skills required to use the 3D animation software CINEMA 4D to generate original video and animated imagery for a variety of design and multimedia purposes. Emphasis will be placed on the conceptual underpinnings of successful realistic and abstract 3D imagery. Students will demonstrate an understanding of the basic animation production pipeline through the creation of a number of short animations.	Undergraduate	
Advanced Cinema 4D (TIMM-451)	TIMM-451	The goal of this course is to take the general skills learned in Cinema 4D: Foundations of 3D and apply them in a specific production process. There will be multiple projects created throughout the course, each targeting a major use of 3D in a performance/interactive context: - Interactive & Immersive 3D Experiences - Architectural Projection - Projections for Theatrical Integration - Design/Prototyping - Pre-visualization Designs wil be created in response to "client" briefs. Projects will be evaluated on their timelines, qulaity, and how directly they address the needs articulated in the brief.	Undergraduate	
Spc Topics in Experience Design (TIMM-455)	TIMM-455	Special Topics in Experience esign This course will focus on the concepts, design, management and creation of immersive experiences. Topics are selected based on the needs and interests of present students, availability of industry professionals, and to meet the ever changing fields of live performance and themed entertainment.	Undergraduate	Open to the Institute
Spc Topics: Translation of Text to Perf (TIMM-455A)	TIMM-455A	Special Topics in Experience Design: The Translation of Text to Performance This course will explore how to translate text into performance to emotionally motivate audiences and inspire political action: in this case on behalf of elephants and the ivory crisis. The general aesthetic is neither pedagogical nor academic, but rather asserts that artistic and emotional motives foster engagement and the desire to act. The effort is predicated on the idea that the ivory crisis is driven by irrational behavior. The solution is therefore likely to involve an irrational appeal- an appeal that has magical/emotional motives rather than rational arguments at its core. The interpretations will be derived from an existing text, a short story, which takes the themes of loss, death, and ownership and explores them in a surreally orchestrated narrative of a piano, its ivory, and the elephants from which that ivory came. This class is open to institute as space allows by permission of instructor on Course Advising Day.	Undergraduate	Open to the Institute
Acoustic Environments (TIMM-465)	TIMM-465	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.	Undergraduate	
Performing Object Laboratory (TIMM-470)	TIMM-470	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 MFA 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	Undergraduate	

		(BFA 2 and above) who wish to participate as collaborators in this process: performers/ puppeteers, designers, dramaturges, writers, media artists and composer musicians. Students are expected to be available for up to two weekly rehearsals outside of the main three-hour lab period, as needed. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.		
Performing Object Laboratory (TIMM-471)	TIMM-471	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 MFA 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. Students are expected to be available for up to two weekly rehearsals outside of the main three-hour lab period, as needed. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus	Undergraduate	
Theme Lab 101 (TIMM-475)	TIMM-475	Permission of Instructor Required. This course is for BFA3 & BFA4 students who are interested in learning and practicing the methods of creating story-based entertainment projects and immersive placemaking for theme parks, museums, and theatrical presentations. Through group-brainstorming, development, project refinement, and presentation, students will learn the challenges and various steps in the theme development process. Each student will have the ability to create, design, and ultimately develop the schematic of an entertainment-based project while collaborating in a professional group environment. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate	
Integrating Video & Live Performance (TIMM-500)	TIMM-500	At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.	Graduate	Integrated Media
Integrating Video & Live Performance (TIMM-501)	TIMM-501	The 2nd semester of a 2-semester sequence. See TIMM-500 for description.	Graduate	
Transforming Text I (TIMM-503)	TIMM-503	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. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate	
Transforming Text II (TIMM-504)	TIMM-504	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	Graduate	

		doppelganger, the relationship of the actor to the puppet, and different formal approaches to the theatrical use of performing objects. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	
The Camera As A Tool (TIMM-505)	TIMM-505	The Camera As A Tool For The Theater Artist The camera has become a regular participant in theater work in a wide variety of ways. Theater Artists need to come to grips with the camera as part of their everyday reality. This production class has been designed specifically to introduce Theater School students, BFA2 & above, to the aesthetic possibilities of artist-based lmmaking. The rst half of the semester is devoted to a series of 4 exercise assignments where students encounter the building blocks of visual filmmaking. These exercises are like visual calisthenics; their restrictions and limitations challenge the students to grow the visual and formal side of their camera use and will help students deepen their understanding of composition, movement, sensitivity to light, and rhythm through editing. The second half of the semester will be devoted to the students creation of a longer film of at least 5 minutes in a final project of their own choosing. The completed exercises and final project will be presented for in-class screening, feedback, discussion and critique. The assignments are also used as springboards into foundational aethestic discussions about lm form. Students will be required to provide their own camera, editing program and hard drives for their projects. Consumer level versions of this equipment and software systems are completely acceptable for use. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Performance by Design (TIMM-510)	TIMM-510	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.	Graduate
Articulate Objects (TIMM-511)	TIMM-511	Articulate Objects will explore a range of puppetry and performing object practices. The live animation of objects is one of the most ancient of theatrical forms, with roots in both ritual and secular performance. Through a series of collaborative and individual projects, students will have the opportunity to explore the use of objects in performance. A variety of forms will be examined, including found object performance, shadow theater and Bunraku. The relationship of objects to text will also be considered; students will examine the ways in which the use of puppets can unlock a text or create a world. Through in-class viewings, students will consider the historical and contemporary use of puppets and objects as major elements in the theatrical vocabulary, as well as in film and art practices. Articulated Objects will also focus on the specific relationship of the performer to the object or puppet in performance. Students will work with found objects or puppets created through simple construction techniques. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Toy Theater (TIMM-512)	TIMM-512	Toy Theatre was a popular parlor, cabaret, and salon entertainment in Europe and America in the 19th Century. Toy Theatres were miniature replicas of actual theaters and plays performed on the stage. Through projects, viewings, and readings, we will explore the traditional and contemporary practice of Toy Theatre through its roots in the peepshow, the diorama, and the cabinet of curiosities. We will explore the use of Toy Theater by 20th/21st Century artists, who have expanded this low-tech, highly portable and expressive form as a vehicle for abstract, personal, historical, or political performances and installations. Video and live-feed elements have expanded the possibilities of the form. Through a series of three projects, students will design and create their own peepshows, dioramas, and Toy Theater inspired performances, either in response to a range of possible texts, or as visual theater, film, video, or installation works. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Shadow Puppetry (TIMM-513)	TIMM-513	One of the most ancient forms of theater, shadow puppetry has been an essential form historically in both ritual and secular theater. Shadow theater has also played an important role in the modern theater, from the legendary Chat Noir performances in Paris, to the continually evolving Indonesian Wayang, to the works of contemporary avant-garde artists. This course will explore the medium of shadows through in-class viewings of theater, film, visual/installation art, photography, and graphic design that utilize shadow forms in evocative and imaginative ways. Students will work on individual and collaborative projects that explore a variety of approaches to the theatrical use of shadows. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Picture Performance (TIMM-514)	TIMM-514	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. Picture performance is the ancestor of a multitude of forms from the comic book to medicine shows and sideshows to	Graduate

		"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. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.		
Collage for the Theater Artist (TIMM-515)	TIMM-515	A one semester course open for Theater School and Institute students, in which we explore the challenges and pleasures of creating collage based work. During class students will create collage through a series of assignments that are done individually and/or as a group, that give students hands on experience with major issues of collage and appropriation. Class time will also be devoted to viewing outstanding examples of collage by some of its major practitioners in fine art, writing, music, film and theater. Students will propose, and then work to complete a final project in a medium of their choosing by semesters end. Students of all levels, BFA 2 and above, are welcome by permission of the instructor. No Pre-requisites.	Graduate	
Cinematic Elixirs MFA 1 (TIMM-520)	TIMM-520	For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the purple and the prosaic, melodrama and realism, the maximal and the minimal, the blunt and the mysterious.	Graduate	
Cinematic Elixirs MFA 1 (TIMM-521)	TIMM-521	For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the purple and the prosaic, melodrama and realism, the maximal and the minimal, the blunt and the mysterious.	Graduate	
Towards Interdisciplinary Critique (TIMM-525)	TIMM-525	Rather than insisting on the division between artist and critic, this class works towards empowering artists to be informed and expressive critics and to explore the uses of critique in their art making. Practicing interdisciplanry critique fosters knowledge of other fields, expanding the ability to reflect on the work from other points of view. It enables artists to solicit critique and make it productive, even when it comes from individuals who do not share the artist's vocabulary, aesthetic, or cultural background. This class is an exploration of forms, frameworks and ideas for the critical process. We will have weekly opportunities for cross-disciplinary conversation. On occasion, guest speakers will join us to introduce different perspectives and vocabularies. Each week, we will use a different critique method to engage student work, works brought in by guests, or other outside works. Generally, classes will include in-class exercises, practice of a critique method, and discussion.	Graduate	
Spc Tpcs in Puppetry: Projected Objects (TIMM-530G)	TIMM-530G	Special Topics in Puppetry: Projected Objects/The Tangible Ephemeral This course explores the collisions and confluences found at the intersection of Opera and Object Performance/Puppetry. Through a series of collaborative projects, students will investigate the visual/aural possibilities of joining the larger-than-life aesthetic properties of Opera and the limitless possibilities found in the diminutive scale of object performance. Working in this visual scale, it is possible to create an entire world on a tabletop, pursue extremities of scale in sets/puppets/actors/singers, and defy gravity. In working with opera, whether existing work or new work, students will be challenged to truly listen and to imagine emotions and ideas in a grand way, while looking at how the mundane can be elevated through this enduring form. In this course, we will explore the history of opera, and the history of Toy Theatre and other miniature performance forms, both in their more traditional forms, and in their use by avant-garde artist.	Graduate	Open to the Institute
Flixus: Scene Generation (TIMM-535)	TIMM-535	Flixus is a collaborative effort in which students join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, as well as gaining experience and contributing in other areas. The emphasis will be on cooperation and learning from each other's expertise; the process will be as important as the results. A good introduction to the ins and outs of low budget filmmaking.	Graduate	
Flixus: Production (TIMM-536)	TIMM-536	Registration by permission of instructor only. lixus is a collaborative effort in which students join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, as well as gaining experience and contributing in other areas. The emphasis will be on cooperation and learning from each other's expertise; the process will be as important as the results. A good introduction to the ins and outs of low budget filmmaking.	Graduate	
Theatrical Unions (TIMM-540)	TIMM-540	Study of theatrical unions, focusing primarily on the various Equity handbooks.	Graduate	
Light Lab: Basic Principles (TIMM-550)	TIMM-550	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.	Graduate	

Visual Comm: Rend. Concept Development (TIMM-555)	TIMM-555	Visual Communication: Rendering Concept Development The purpose of this class is to focus on a wide range of rendering techniques needed to communicate visual concepts. Forms taken from life and translated for use in theater design applications will be included. There will be hands-on work in basic perspective, layout techniques, shape, form, proportion and contrast.	Graduate
Vectorworks I (TIMM-560)	TIMM-560	This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.	Graduate
Management Technologies (TIMM-565A)	TIMM-565A	Three 1-unit modules focusing on computer applications especially useful for managers and producers. Topics will include database management, graphic design, web page development, advanced Excel applications and Project Management software. Each module may be taken separately, depending on previous training and specific interests.	Graduate
Management Technologies (TIMM-565B)	TIMM-565B	Three 1-unit modules focusing on computer applications especially useful for managers and producers. Topics will include database management, graphic design, web page development, advanced Excel applications and Project Management software. Each module may be taken separately, depending on previous training and specific interests.	Graduate
Management Technologies (TIMM-565C)	TIMM-565C	Three 1-unit modules focusing on computer applications especially useful for managers and producers. Topics will include database management, graphic design, web page development, advanced Excel applications and Project Management software. Each module may be taken separately, depending on previous training and specific interests.	Graduate
Performing Object Laboratory (TIMM-570)	TIMM-570	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 MFA 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. Students are expected to be available for up to two weekly rehearsals outside of the main three-hour lab period, as needed. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Performing Object Laboratory (TIMM-571)	TIMM-571	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 There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Vectorworks II (TIMM-575)	TIMM-575	This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.	Graduate
Moving Images in New Performative Env (TIMM-600)	TIMM-600	Moving Images in New Performance Environments This one-semester course explores the use of interactive media in performative and time-based settings, including developing strategies for conceiving new approaches and forms. At the conclusion of this course, students should be capable of conceiving and creating a complex interactive project for a site-specific or unique	Graduate

		environment. Examples of class projects might include: conceiving a site-specific public art event or promenade performance, creating a physically-interactive object or system, or designing a virtual environment that takes user input. This class should prepare students for engaging with new art-making practices in emerging interactive and immersive fields. Students will investigate the history of interactive art in a self-determined manner. This research will inform the creation of class projects over the course of the semester. This course is not technically focused, so prior facility with software, technology, or electronics is encouraged.	
Architectural Projection & Video Objects (TIMM-605)	TIMM-605	This one-semester course will engage with moving images as three-dimensional objects in physical space. Whether in the burgeoning field of architectural projection and digital image surfaces or as art objects in the gallery and museum, moving images are increasingly inhabiting the physical world along with us. This course will begin with the study of images in relation to architecture and conclude with related approaches to creating sculptural objects as carriers for the moving image. This is a project-based course that requires students to conceive and create new work. Some prior facility with video devices, image-making techniques, and related technology is required.	Graduate
Video Installation (TIMM-610)	TIMM-610	This course will prepare students to conceive and create multi-channel video installations, including: strategies for creating video content for an installation context, designing the physical environment and necessary technological systems, and executing and installing the final elements to achieve their full vision. It is a project-oriented course, however a few reading assignments will prepare students for engaging with installation art on a theoretical level and familiarize them with the current state of the field. This course is not technically focused, so some facility with software and electronics is strongly encouraged. At the conclusion of the course, students will conceive and execute a unique video installation using original materials.	Graduate
AutoCAD I (TIMM-615)	TIMM-615	AutoCAD Semester 1 is a project-oriented approach to learning the fundamentals of drafting with AutoCAD. This course is primarily intended for entering MFA and BFA technical direction students and scene designers, though it is open to all students as space allows. The goal of this course is to train students to facilitate visual communication between Technical Directors, Designers, Scenic Carpenters and the entire production team and will be geared toward that end. We will be working with the current versions of AutoCAD (2007-09). Students will be encouraged to expand on the familiarity of the software gained in class lessons by applying it to specific projects within their metier. Students will learn to draw increasingly complex 2D objects and how to visually communicate them by the use of layouts, templates, dynamic blocks, dimensioning, scaling and sheet sets and e-transmission. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Cinematic Elixirs MFA 2 (TIMM-620)	TIMM-620	For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the purple and the prosaic, melodrama and realism, the maximal and the minimal, the blunt and the mysterious.	Graduate
Cinematic Elixirs MFA 2 (TIMM-621)	TIMM-621	For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the purple and the prosaic, melodrama and realism, the maximal and the minimal, the blunt and the mysterious.	Graduate
AutoCAD II (TIMM-625)	TIMM-625	Open to Technical Direction Program students only. AutoCAD II Semester 2 is a continuation of AutoCAD drafting fundamental taught in Semester 1. Students are asked to bring in and work on production-based projects and to develop templates and habits that will allow them to use the software efficiently as well as professionally. Students will also be introduced and trained on AutoCAD's 3D interface and will be shown how to create complex 3D drawings and how to present them in 2D form on paper in order to visually communicate and explain the fabrication process of a virtual design. Other programs that may be introduced during his class to integrate into AutoCAD include; Google Sketch-up, Adobe PhotoShop and Carrera. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Leadership & Management (TIMM-630)	TIMM-630	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.	Graduate
Leadership & Management (TIMM-631A)	TIMM-631A	This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 modules, each each led by a guest faculty.	Graduate

Leadership & Management (TIMM-631B)	TIMM-631B	This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 modules, each each led by a guest faculty.	Graduate
Leadership & Management (TIMM-631C)	TIMM-631C	This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 modules, each each led by a guest faculty.	Graduate
Budgeting (TIMM-635)	TIMM-635	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, then to research the necessary union rates, applicable work rules and royalties, etc. that apply. A budget format is provided by the instructor and the students build a budget for their production. Final project is the completion of the budget which includes analysis of expense to income. In addition we involve producing faculty, design and technical faculty to instruct on specific elements critical to defining expenses.	Graduate
Digital Rendering I (TIMM-640)	TIMM-640	Digital Rendering I - Adobe Photoshop, Sketchup This course seeks to help the participants to develop a 'design rendering technique' that directly relates and integrates traditional hand drawn & painted methods with digital design software [using Photoshop & other programs]. The Goal will be to create computer drawings that retain the evocative artistic sensibilities of hand created work. Geared towards theatrical design, the emphasis will be on developing a skill set that allows designer to create expressive work quickly and efficiently utilizing the benefits of the software. Students will first be asked to create traditional works and then recreate those works in computer form. There will be explorations into digital painting, using digital collage, integrating and manipulating hand created work.	Graduate
FV 101 - FV Pre-Prod Planning (TIMM-642)	TIMM-642	FV 101 - Film Video Pre-Production Planning 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.	Graduate
Digital Rendering II (TIMM-645)	TIMM-645	Open to School of Theater students only. Permission of Instructor Required. Digital Rendering II - Adobe Illustrator, In esign This course seeks to help the participants to develop a 'design rendering technique' that directly relates and integrates traditional hand drawn & painted methods with digital design software [using Photoshop & other programs]. The Goal will be to create computer drawings that retain the evocative artistic sensibilities of hand created work. Geared towards theatrical design, the emphasis will be on developing a skill set that allows designer to create expressive work quickly and efficiently utilizing the benefits of the software. Students will first be asked to create traditional works and then recreate those works in computer form. There will be explorations into digital painting, using digital collage, integrating and manipulating hand created work.	Graduate
Advanced Digital Rendering (TIMM-648)	TIMM-648	Advanced applications for Digital Rendering. Utilize digital rendering methods to create presentations for Entertainment Industry Design applications (film, theater, themed-entertainment). The Advanced class will focus on creating animatics, moving previs-presentations, 3D & experimentation with traditional 2D techniques. Set, Costume & Lighting applications.	Graduate
Cinema 4D (TIMM-650)	TIMM-650	This course covers the fundamental skills required to use the 3D animation software CINEMA 4D to generate original video and animated imagery for a variety of design and multimedia purposes. Emphasis will be placed on the conceptual underpinnings of successful realistic and abstract 3D imagery. Students will demonstrate an understanding of the basic animation production pipeline through the creation of a number of short animations.	Graduate
Advanced Cinema 4D (TIMM-651)	TIMM-651	Permission of Instructor Required. The goal of this course is to take the general skills learned in Cinema 4D: Foundations of 3D and apply them in a specific production process. There will be multiple projects created throughout the course, each targeting a major use of 3D in a performance/interactive context: - Interactive & Immersive 3D Experiences - Architectural Projection - Projections for Theatrical Integration - Design/Prototyping - Pre-visualization Designs wil be created in response to "client" briefs. Projects will be evaluated on their timelines, qulaity, and how directly they address the needs articulated in the brief.	Graduate
Special Topics in Sound: Gear (TIMM-656)	TIMM-656	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.	Graduate
Spc Tpcs in Sound: Themed Entertainment	TIMM-659	Special Topics in Sound: Themed Entertainment 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	Graduate

(TIMM-659)		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.		
Open Dress (TIMM-660)	TIMM-660	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.	Graduate	
Open Dress (TIMM-661)	TIMM-661	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.	Graduate	
Art of Themed & Immersive Entertainment (TIMM-705)	TIMM-705	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.	Graduate	
Comm Content Development & Production (TIMM-710)	TIMM-710	Commercial Content Development & Production 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.	Graduate	
Live & Location Based Entertainment (TIMM-715)	TIMM-715	Available by Permission of Instructor only. Live & Location Based Entertainment: This course is a pre-professional immersion intended to help students become career-ready and to develop their ability to advocate on behalf of their ideas and themselves. Most weeks, students travel off-campus to meet with a broad spectrum of industry leaders to better understand the creative marketplace and their methods to address real-world challenges. Participant companies include: design firms, theme park operators, feasibility consultants, fabrication shops, production companies and studios.	Graduate	
Cinematic Elixirs MFA 3 (TIMM-720)	TIMM-720	For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the purple and the prosaic, melodrama and realism, the maximal and the minimal, the blunt and the mysterious.	Graduate	
Cinematic Elixirs MFA 3 (TIMM-721)	TIMM-721	For those who seek in film viewing the deeply altered state, a weekly experiment in ecstasy, terror and the ten thousand emotional gradients between. An eclectic hopscotch through the length and breadth of film history. We will sample the intoxicating pleasures of narrative and experimental, silence and sound, the purple and the prosaic, melodrama and realism, the maximal and the minimal, the blunt and the mysterious.	Graduate	
Narrative & Immersive Environments (TIMM-730)	TIMM-730	Joe Rohde, Creative Executive and Portfolio Leader at WDI, will conduct an intensive four-week seminar on the creation of large immersive experiences, with a focus on thematic structure and the management of large complex teams.	Graduate	
Spc Topics in Experience Design (TIMM-755)	TIMM-755	Special Topics in Experience esign This course will focus on the concepts, design, management and creation of immersive experiences. Topics are selected based on the needs and interests of present students, availability of industry professionals, and to meet the ever changing fields of live performance and themed entertainment.	Graduate	Open to the Institute
Spc Topics: Translation of Text to Perf (TIMM-755A)	TIMM-755A	Special Topics in Experience Design: The Translation of Text to Performance This course will explore how to translate text into performance to emotionally motivate audiences and inspire political action: in this case on behalf of elephants and the ivory crisis. The general aesthetic is neither pedagogical nor academic, but rather asserts that artistic and emotional motives foster engagement and the desire to act. The effort is predicated on the idea that the ivory crisis is driven by irrational behavior. The solution is therefore likely to involve an irrational appeal- an appeal that has magical/emotional motives rather than rational arguments at its core. The interpretations will be derived from an existing text, a short story, which takes the themes of loss, death, and ownership and explores them in a surreally orchestrated narrative of a piano, its ivory, and the elephants from which that ivory came. This class is open to institute as space allows by permission of instructor on Course Advising Day.	Graduate	Open to the Institute
Acoustic Environments	TIMM-765	A intensive practical exploration of modern audio delivery systems and their various performance based applications. Students will study, research,	Graduate	

(TIMM-765)		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.	
Theme Lab 101 (TIMM-775)	TIMM-775	Permission of Instructor Required. This course is for BFA3 & BFA4 students who are interested in learning and practicing the methods of creating story-based entertainment projects and immersive placemaking for theme parks, museums, and theatrical presentations. Through group-brainstorming, development, project refinement, and presentation, students will learn the challenges and various steps in the theme development process. Each student will have the ability to create, design, and ultimately develop the schematic of an entertainment-based project while collaborating in a professional group environment. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Lighting Techniques (TLTG-100)	TLTG-100	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.	Undergraduate
Lighting Production Seminar (TLTG-110)	TLTG-110	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.	Undergraduate
BFA Lighting Design Seminar (TLTG-120)	TLTG-120	Open to ighting esign Program students only. 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	Undergraduate
Light Lab: the Basic Principles (TLTG-150)	TLTG-150	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.	Undergraduate
BFA 1 Lighting Production (TLTG-195)	TLTG-195	Course open to BFA1 Lighting Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
BFA 1 Lighting Production (TLTG-196)	TLTG-196	Course open to BFA1 Lighting Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
Undergraduate Internship (TLTG-198)	TLTG-198	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
Lighting Design I - Plotmaking (TLTG-210)	TLTG-210	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.	Undergraduate
Lighting Design I - the Design Process (TLTG-215)	TLTG-215	Open to Design & Production Programs students only. 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	Undergraduate

		a completely documented lighting design. While this class is largely theoretical, students will explore their lighting ideas in the light lab as well.	
BFA Lighting Design Seminar (TLTG-220)	TLTG-220	Open to ighting esign Program students only. 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.	Undergraduate
Light Lab: Theatrical Conventions (TLTG-250)	TLTG-250	Open to Design & Production Programs students only. The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through individual and group projects, students will exercise the control of lighting's properties (color, intensity, angle, and composition) to solve problems typically found in theatrical settings. A journal of lighting observations will be kept to develop the skill of seeing light. While the lab will utilize theatrical lighting equipment, no previous knowledge or experience with such equipment is necessary for this section.	Undergraduate
BFA 2 Lighting Production (TLTG-295)	TLTG-295	Course open to BFA2 Lighting Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
BFA 2 Lighting Production (TLTG-296)	TLTG-296	Course open to BFA2 Lighting Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
Undergraduate Internship (TLTG-298)	TLTG-298	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
BFA Lighting Design Seminar (TLTG-320)	TLTG-320	Open to ighting esign Program students only. 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.	Undergraduate
Environmental Lighting (TLTG-325)	TLTG-325	Environmental Lighting Open to BFA3 students in the Lighting Design Program only. The goal of this class is create awareness to the real and powerful impact of light and color on society. An in-depth study of the effect of light on the environment and health, as well as the manifestation of technological advances of light in architecture, art and performance. The student will come away with an awareness of light in common and underappreciated environments, and to examine it's effect on the past and present. The class presents an overall exploration of light as a natural phenomenon. Investigations into neuroscience, sustainability, psychology and ethics will be covered.	Undergraduate
Lighting for Art & Architecture (TLTG-326)	TLTG-326	Art & Architecture - Grad Lighting Open to BFA4 students in the Lighting Design Program by permission of instructor. Light is the focus of this course as it relates to the fields of architecture and fine art. This class will involve the study of how light has become a subject in the art world with the introduction of the California Light and Space Movement, to the current world trends in light art today. Study of light artists and important exhibitions will be covered. This class will also introduce the lighting student to the use of light in architecture and it's relationship to theatrical and artistic practice. Exercises include creating light art sculptures and layouts of architectural spaces.	Undergraduate
Lighting the New Script (TLTG-330)	TLTG-330	Open by permission of instructor only. Through working with early versions of new plays, the student will be challenged to formulate and articulate their lighting concepts and design. The student will conceptualize and execute a lighting design with early versions of a script, then adapt their design to the final script. Each project will result in a complete lighting package.	Undergraduate
Special Topics in Lighting Technology (TLTG-350)	TLTG-350		Undergraduate
Spc Tpcs: Adv Lighting Softwares (TLTG-350A)	TLTG-350A	This course is intended to introduce students of Lighting Design to advanced methods of design communication through 2D and 3D software packages. Through project-based assisgnments, students will gain familiarity with advanced interoperability of several industry standard software packages. Specifically, students will explore: advanced 2D and 3D plot development and photometrics; Lightwright 5 to Vectorworks Synchronization; and Vectorworks 3D Rendering. Prequisite: TIMM-360, TIMM-560, TIMM-375, or TIMM 575 or equivalent.	Undergraduate
BFA 3 Lighting	TLTG-395	Course open to BFA3 Lighting Design Program students only. This is a	Undergraduate

Production (TLTG-395)		variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	
BFA 3 Lighting Production (TLTG-396)	TLTG-396	Course open to BFA3 Lighting Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
Undergraduate Internship (TLTG-398)	TLTG-398	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
BFA Lighting Design Seminar (TLTG-420)	TLTG-420	Open to ighting esign Program students only. 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.	Undergraduate
Immersive Lighting Design (TLTG-425)	TLTG-425	Immersive Lighting Design 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.	Undergraduate
The Business of Light (TLTG-426)	TLTG-426	The Business of Light. Specifically for graduating lighting students, this class will cover everything the emerging designer needs to know about the business, economics and politics of lighting design. Whether going into private practice, or joining a lighting practice as a beginning designer, this class will tell you what to expect in the beginning years, years to come and how to prepare for the challenges of a lighting career. Special attention will be paid on individual style and presentation techniques, interview tips, public speaking and appearance. Contracts, professional affiliations, accounting and networking will also be covered.	Undergraduate
Moving Lights for Music (TLTG-470)	TLTG-470	Open to BFA 3 or BFA 4 students only. Moving ights for Music. Over the course of the semester, students will conduct practical lighting exercises in the Light Lab utilizing moving lights and a moving light console. Each week, a different assignment will be given based on a musical theme given by the instructor. The students will work independently or in groups to create moving light shows on the Light Lab stage using mannequins, props, backdrops and atmospheric haze. The objective of the class is to learn to cue to music in order to convey message and emotion and strengthening personal artistry through color and movement.	Undergraduate
BFA 4 Lighting Production (TLTG-495)	TLTG-495	Course open to BFA4 Lighting Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
BFA 4 Lighting Production (TLTG-496)	TLTG-496	Course open to BFA4 Lighting Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
Undergraduate Internship (TLTG-498)	TLTG-498	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
Lighting Techniques (TLTG-500)	TLTG-500	A semester-long introductory course for the student in lighting design or design technology to learn the basic electrician skills needed to support lighting designs. An overview of equipment, accessories and control systems used. There will be a classroom component as well as lab time in the shop to apply techniques learned and to increase skill level.	Graduate
Lighting Design I - Plotmaking (TLTG-510)	TLTG-510	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	Graduate

		orders shall then be generated from these ideas.	
Lighting Design I - the Design Process (TLTG-515)	TLTG-515	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.	Graduate
MFA Lighting Design Seminar (TLTG-520)	TLTG-520	Open to ighting esign Program students only. 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.	Graduate
Grad Ltg Design: Theatrical Techniques (TLTG-525)	TLTG-525	Graduate Lighting Design I - Theatrical Techniques A detailed exploration of the lighting design process, and the development of a conceptual and collaborative approach to design and communication. Students will be assigned a variety of projects, both in theatre and dance (based on past or current professional productions) that will develop and strengthen skills in technique and the ability to form, articulate and organize strong and coherent lighting ideas that serve the material in a unique and compelling way. Students will be introduced to design techniques for a variety of venues, including proscenium, arena, thrust, and non-traditional spaces. The course will include an extensive examination of color theory, optics and photo-metrics, light observations, and an exploration of the application of light in related media, such as painting, photography and cinema.	Graduate
Grad Ltg Design: Theatrical Techniques (TLTG-526)	TLTG-526	Open to ighting esign Program students only. raduate Lighting Design - Theatrical Techniques A detailed exploration of the lighting design process, and the development of a conceptual and collaborative approach to design and communication. Students will be assigned a variety of projects, both in theatre and dance (based on past or current professional productions) that will develop and strengthen skills in technique and the ability to form, articulate and organize strong and coherent lighting ideas that serve the material in a unique and compelling way. Students will be introduced to design techniques for a variety of venues, including proscenium, arena, thrust, and non-traditional spaces. The course will include an extensive examination of color theory, optics and photo-metrics, light observations, and an exploration of the application of light in related media, such as painting, photography and cinema.	Graduate
Light Lab: the Basic Principles (TLTG-550)	TLTG-550	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.	Graduate
Spc Tpcs in Lighting Technology (TLTG-555)	TLTG-555		Graduate
Spc Topics: Adv Lighting Softwares (TLTG-555A)	TLTG-555A	This course is intended to introduce students of Lighting Design to advanced methods of design communication through 2D and 3D software packages. Through project-based assisgnments, students will gain familiarity with advanced interoperability of several industry standard software packages. Specifically, students will explore: advanced 2D and 3D plot development and photometrics; Lightwright 5 to Vectorworks Synchronization; and Vectorworks 3D Rendering. Prequisite: TIMM-360, TIMM-560, TIMM-375, or TIMM 575 or equivalent.	Graduate
MFA 1 Lighting Production (TLTG-595)	TLTG-595	Course open to MFA1 Lighting Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 1 Lighting Production (TLTG-596)	TLTG-596	Course open to MFA1 Lighting Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Graduate Internship (TLTG-598)	TLTG-598	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
MFA Lighting Design Seminar	TLTG-620	Open to ighting esign Program students only. A regular gathering of all BFA lighting students to view, discuss and critique student-designed work	Graduate

(TLTG-620)		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.	
Environmental Lighting (TLTG-625)	TLTG-625	Environmental Lighting Open to MFA2 students in the Lighting Design Program only, with completion of the prerequisite. The goal of this class is create awareness to the real and powerful impact of light and color on society. An in-depth study of the effect of light on the environment and health, as well as the manifestation of technological advances of light in architecture, art and performance. The student will come away with an awareness of light in common and underappreciated environments, and to examine it's effect on the past and present. The class presents an overall exploration of light as a natural phenomenon. Investigations into neuroscience, sustainability, psychology and ethics will be covered.	Graduate
Art & Architecture - Grad Lighting (TLTG-626)	TLTG-626	Open to MFA2 students in the Lighting Design Program, with completion of the prerequisite. All others require permission of instructor. Light is the focus of this course as it relates to the fields of architecture and fine art. This class will involve the study of how light has become a subject in the art world with the introduction of the California Light and Space Movement, to the current world trends in light art today. Study of light artists and important exhibitions will be covered. This class will also introduce the lighting student to the use of light in architecture and it's relationship to theatrical and artistic practice. Exercises include creating light art sculptures and layouts of architectural spaces.	Graduate
Lighting the New Script (TLTG-630)	TLTG-630	Open by permission of instructor only. Through working with early versions of new plays, the student will be challenged to formulate and articulate their lighting concepts and design. The student will conceptualize and execute a lighting design with early versions of a script, then adapt their design to the final script. Each project will result in a complete lighting package.	Graduate
Light Lab: Theatrical Conventions (TLTG-650)	TLTG-650	Open to Design & Production Programs & Specializations students only.	Graduate
Moving Lights for Music (TLTG-670)	TLTG-670	Moving Lights for Music. Over the course of the semester, students will conduct practical lighting exercises in the Light Lab utilizing moving lights and a moving light console. Each week, a different assignment will be given based on a musical theme given by the instructor. The students will work independently or in groups to create moving light shows on the Light Lab stage using mannequins, props, backdrops and atmospheric haze. The objective of the class is to learn to cue to music in order to convey message and emotion and strengthening personal artistry through color and movement.	Graduate
MFA 2 Lighting Production (TLTG-695)	TLTG-695	Course open to MFA2 Lighting Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 2 Lighting Production (TLTG-696)	TLTG-696	Course open to MFA2 Lighting Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Graduate Internship (TLTG-698)	TLTG-698	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
MFA Lighting Design Seminar (TLTG-720)	TLTG-720	Open to ighting esign Program students only. 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.	Graduate
Immersive Lighting Design (TLTG-725)	TLTG-725	Immersive Lighting Design 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.	Graduate
The Business of Light (TLTG-726)	TLTG-726	Open to ighting esign Program students only. The Business of ight. Specifically for graduating lighting students, this class willcover everything the emerging designer needs to know about the business, economics and politics of lighting design. Whether going into private practice, or joining a lighting practice as a beginning designer, this class will tell you what to	Graduate

		expect in the beginning years, years to come and how to prepare for the challenges of a lighting career. Special attention will be paid on individual style and presentation techniques, interview tips, public speaking and appearance. Contracts, professional affiliations, accounting and networking will also be covered.	
MFA 3 Lighting Production (TLTG-795)	TLTG-795	Course open to MFA3 Lighting Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 3 Lighting Production (TLTG-796)	TLTG-796	Course open to MFA3 Lighting Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Graduate Internship (TLTG-798)	TLTG-798	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
Production Mgt Seminar (TMPM-320)	TMPM-320	MFA 1 Production Management Seminar 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.	Undergraduate
Production Management Production (TMPM-395)	TMPM-395	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
Production Management Production (TMPM-396)	TMPM-396	This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
Management for Theater (TMPM-400)	TMPM-400	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.	Undergraduate
Princ & Practice of Creative Prod Mgmt (TMPM-405)	TMPM-405	Open to BFA3 and BFA4 Management students only. This class covers Production Management for Theater. 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.	Undergraduate
Production Management Seminar (TMPM-420)	TMPM-420	MFA 1 Production Management Seminar 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.	Undergraduate
Leadership and Management (TMPM-430)	TMPM-430	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.	Undergraduate
Leadership &	TMPM-431A	This course is designed as an exploration of varied approaches to	Undergraduate

Management (TMPM-431A)		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.	
Leadership & Management (TMPM-431B)	TMPM-431B	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.	Undergraduate
Leadership & Management (TMPM-431C)	TMPM-431C	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.	Undergraduate
Production Management Production (TMPM-495)	TMPM-495	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
Production Management Production (TMPM-496)	TMPM-496	This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
Management for Theater (TMPM-500)	TMPM-500	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.	Graduate
Princ & Practice of Creative Prod Mgmt (TMPM-505)	TMPM-505	Open to Management Program students only. This class covers Production Management for Theater. 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.	Graduate
MFA 1 Production Mgt Seminar (TMPM-520)	TMPM-520	Open to Production Management Specialization students only. MFA 1 Production Management Seminar 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.	Graduate
MFA 1 Production Management Production (TMPM-595)	TMPM-595	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 1 Production Management Production (TMPM-596)	TMPM-596	Open to Production Management Specialization students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Graduate Internship (TMPM-598)	TMPM-598	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are	Graduate

		interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	
MFA 2 Production Mgt Seminar (TMPM-620)	TMPM-620	Open to Production Management Specialization students only. MFA 2 Production Management Seminar 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.	Graduate
Leadership and Management (TMPM-630)	TMPM-630	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.	Graduate
Leadership & Management (TMPM-631A)	TMPM-631A	Open to School of Theater students only. Permission of Instructor Required. This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 modules, each each led by a guest faculty.	Graduate
Leadership & Management (TMPM-631B)	TMPM-631B	This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 modules, each each led by a guest faculty.	Graduate
Leadership & Management (TMPM-631C)	TMPM-631C	This course is designed as an exploration of varied approaches to Management and Leadership ideologies and techniques. The class will be divided into 3 modules, each each led by a guest faculty.	Graduate
Budgeting (TMPM-635)	TMPM-635	Open to School of Theater students only. eveloping 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, then to research the necessary union rates, applicable work rules and royalties, etc. that apply. A budget format is provided by the instructor and the students build a budget for their production. Final project is the completion of the budget which includes analysis of expense to income. In addition we involve producing faculty, design and technical faculty to instruct on specific elements critical to defining expenses.	Graduate
MFA 2 Production Management Production (TMPM-695)	TMPM-695	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 2 Production Management Production (TMPM-696)	TMPM-696	Open to Production Management Specialization students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Graduate Internship (TMPM-698)	TMPM-698	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
MFA 3 Production Management Seminar (TMPM-720)	TMPM-720	Open to Production Management Specialization students only. 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.	Graduate
MFA 3 Production Management Production (TMPM-795)	TMPM-795	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a variable unit course. Registration is permission of instructor to determine correct unit value.Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 3 Production Management Production (TMPM-796)	TMPM-796	Open to Production Management Specialization students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Graduate Internship (TMPM-798)	TMPM-798	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are	Graduate

		interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	
Foundations of Producing (TMPR-400)	TMPR-400	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.	Undergraduate
Cultural Policy (TMPR-405)	TMPR-405	Open to School of Theater students only. This course is an investigation of the products and processes of cultural policy. We will examine how cultural policies operate, 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.	Undergraduate
Special Topics in Producing (TMPR-406)	TMPR-406	Special Topics in Producing: Business Modeling and Organizational Planning A class for graduate producing and management students in specialized areas. Previous Special Topics class have included international project management, public relations, and management structures. May be divided into separate modules in certain semesters.	Undergraduate
Fundraising Strategies (TMPR-410)	TMPR-410	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.	Undergraduate
Grantwriting (TMPR-430)	TMPR-430	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.	Undergraduate
Film Producing & Management (TMPR-440)	TMPR-440	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.	Undergraduate
Film Producing & Management (TMPR-441)	TMPR-441	Open to BFA 4 students only. 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.	Undergraduate
Foundations of Producing (TMPR-500)	TMPR-500	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.	Graduate
Foundations of Producing (TMPR-501)	TMPR-501	Open to MFA 1 students only. A survey of the philosophy, principles and practical application of producing. Topics include: commissioning projects, intellectual property issues, artist relationships, contracts, marketing and public relations and fundraising. Case studies will be used to explore these issues.	Graduate
Cultural Policy (TMPR-505)	TMPR-505	Open to School of Theater students only. This course is an investigation of the products and processes of cultural policy. We will examine how cultural policies operate, 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.	Graduate
Arts Marketing (TMPR-510)	TMPR-510	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.	Graduate
Producing Seminar (TMPR-520)	TMPR-520	Open to Producing Specialization students only. 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.	Graduate
Film Producing & Management (TMPR-540)	TMPR-540	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.	Graduate
Film Producing &	TMPR-541	Open to Design & Production Programs only, no Management. The course	Graduate

Management (TMPR-541)		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.	
MFA 1 Producing Production (TMPR-595)	TMPR-595	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a variable unit course. Registration is permission of instructor to determine correct unit value.Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 1 Producing Production (TMPR-596)	TMPR-596	Open to Producing Specialization students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Graduate Internship (TMPR-598)	TMPR-598	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
Fundraising Strategies (TMPR-610)	TMPR-610	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.	Graduate
Producing Seminar (TMPR-620)	TMPR-620	Open to Producing Specialization students only. 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.	Graduate
Grantwriting (TMPR-630)	TMPR-630	A one-semester course that provides an introduction to the methods and strategies of writing grants. It addresses the practical concerns of funding projects, both commercial and not-for-profit. The course will focus heavily on research, writing, and presentation skills, critical to seeking grants from funding agencies or investments from individuals or organizations.	Graduate
Advanced Case Studies (TMPR-650)	TMPR-650	A discussion session for graduate producing students, based on current and on-going issues in producing and arts management. Sample topics include the Corpus Christi controversy, the 'Sensation' exhibit at the Brooklyn Museum of Art, and the artists' boycott of the Spoleto Festival.	Graduate
Law of Producing Theater (TMPR-660)	TMPR-660	Open to Management students only. Permission of Instructor Required. A one-semester class for graduate producing students, reviewing the basic tenets of entertainment law. Topics include analysis of the elements of a contract, options, licensing, and commissioning, setting up a not-for-profit corporation and negotiation strategies.	Graduate
MFA 2 Producing Production (TMPR-695)	TMPR-695	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 2 Producing Production (TMPR-696)	TMPR-696	Open to Producing Specialization students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Graduate Internship (TMPR-698)	TMPR-698	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
Special Topics in Producing (TMPR-705)	TMPR-705	Open to Management students only. A class for graduate producing and management students in specialized areas. Previous Special Topics class have included international project management, public relations, and management structures. May be divided into separate modules in certain semesters.	Graduate
Special Topics in Producing (TMPR-705A)	TMPR-705A	A module class for graduate producing and management students in specialized areas. Previous Special Topics class have included international project management, public relations, and management structures.	Graduate
Special Topics in Producing (TMPR-705B)	TMPR-705B	A module class for graduate producing and management students in specialized areas. Previous Special Topics class have included international project management, public relations, and management structures.	Graduate

Special Topics in Producing (TMPR-705C)	TMPR-705C	A module class for graduate producing and management students in specialized areas. Previous Special Topics class have included international project management, public relations, and management structures.	Graduate
Producing Seminar (TMPR-720)	TMPR-720	Open to Producing Specialization students only. 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.	Graduate
MFA 3 Producing Production (TMPR-795)	TMPR-795	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 3 Producing Production (TMPR-796)	TMPR-796	Open to Producing Specialization students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Graduate Internship (TMPR-798)	TMPR-798	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
Voice & Speech for Stage Managers (TMSM-030)	TMSM-030	A class intended to provide stage managers and other design and production students with the basic techniques needed to more effectively us their voice, including proper breathing, articulation exercises, etc.	Undergraduate
Score Reading (TMSM-050)	TMSM-050	Open to School of Theater students only. 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.	Undergraduate
Basic Stage Management (TMSM-100)	TMSM-100	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.	Undergraduate
Basic Stage Management (TMSM-101)	TMSM-101	Open to School of Theater students only. 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.	Undergraduate
Stage Management Seminar (TMSM-120)	TMSM-120	Open to Stage Management Specialization students only. 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.	Undergraduate
BFA 1 Stage Management Production (TMSM-195)	TMSM-195	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a variable unit course. Registration is permission of instructor to determine correct unit value.Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
BFA 1 Stage Management Production (TMSM-196)	TMSM-196	Open to Stage Management Specialization students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Undergraduate Internship (TMSM-198)	TMSM-198	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
Management Techniques (TMSM-200)	TMSM-200	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	Undergraduate

		management and an overview of production organization.	
Stage Management Seminar (TMSM-220)	TMSM-220	Open to Stage Management Specialization students only. iscussion 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.	Undergraduate
BFA 2 Stage Management Production (TMSM-295)	TMSM-295	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a variable unit course. Registration is permission of instructor to determine correct unit value.Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
BFA 2 Stage Managment Production (TMSM-296)	TMSM-296	Open to Stage Management Specialization students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Undergraduate Internship (TMSM-298)	TMSM-298	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
Theater Management (TMSM-300)	TMSM-300	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.	Undergraduate
Stage Management Seminar (TMSM-320)	TMSM-320	Open to Stage Management Specialization students only. iscussion 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.	Undergraduate
Theatrical Unions (TMSM-340)	TMSM-340	Open to Stage Management Specialization students only. Study of theatrical unions, focusing primarily on the various Equity handbooks.	Undergraduate
BFA 3 Stage Management Production (TMSM-395)	TMSM-395	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
BFA 3 Stage Management Production (TMSM-396)	TMSM-396	Open to Stage Management Specialization students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. This is a variable unit course. Registration is permission of instructor to determine correct unit value.	Undergraduate
Undergraduate Internship (TMSM-398)	TMSM-398	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
Stage Management Seminar (TMSM-420)	TMSM-420	Open to Stage Management Specialization students only. iscussion 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.	Undergraduate
BFA 4 Stage Management	TMSM-495	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a	Undergraduate

Production (TMSM-495)		variable unit course. Registration is permission of instructor to determine correct unit value. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	
BFA 4 Stage Management Production (TMSM-496)	TMSM-496	Open to Stage Management Specialization students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Undergraduate Internship (TMSM-498)	TMSM-498	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
Graduate Management Seminar (TMSM-500)	TMSM-500	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.	Graduate
Graduate Management Seminar (TMSM-501)	TMSM-501	Open to Stage Management Specialization students only. In-depth study of management principles and their application in performing arts management. The second semester will focus on particular management principles and theories. The work will include readings, writing and class discussion.	Graduate
Stage Management Seminar (TMSM-520)	TMSM-520	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.	Graduate
Voice & Speech for Stage Managers (TMSM-530)	TMSM-530	A class 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.	Graduate
Theatrical Unions (TMSM-540)	TMSM-540	Open to Stage, Production Mgmt. & Producing students only. Study of theatrical unions, focusing primarily on the various Equity handbooks.	Graduate
Score Reading (TMSM-550)	TMSM-550	Open to School of Theater students only. 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.	Graduate
MFA 1 Stage Management Production (TMSM-595)	TMSM-595	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
MFA 1 Stage Management Production (TMSM-596)	TMSM-596	Open to Stage Management Specialization students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Graduate Internship (TMSM-598)	TMSM-598	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
Management Techniques (TMSM-600)	TMSM-600	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.	Graduate
Stage Management Seminar (TMSM-620)	TMSM-620	Open to Stage Management Specialization students only. iscussion 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	Graduate

		reading, writing or research projects addressing particular management functions will be assigned.	
MFA 2 Stage Management Production (TMSM-695)	TMSM-695	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
MFA 2 Stage Management Production (TMSM-696)	TMSM-696	Open to Stage Management Specialization students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Graduate Internship (TMSM-698)	TMSM-698	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
Stage Management Seminar (TMSM-720)	TMSM-720	Open to Stage Management Specialization students only. iscussion 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.	Graduate
MFA 3 Stage Management Production (TMSM-795)	TMSM-795	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
MFA 3 Stage Management Production (TMSM-796)	TMSM-796	Open to Stage Management Specialization students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Graduate Internship (TMSM-798)	TMSM-798	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
Model Making (TSCE-110)	TSCE-110	Open to Scene Design Program students only. The techniques used in the process of design are explored by taking existing subject matter and expressing it in sketches, models, scale drafting and painting.	Undergraduate
Model Making (TSCE-110A)	TSCE-110A	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.	Undergraduate
Hand Drafting (TSCE-110B)	TSCE-110B	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.	Undergraduate
BFA Scene Design Seminar (TSCE-120)	TSCE-120	Open to Scene Design Program students only. 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.	Undergraduate
BFA 1 Scene Design Production (TSCE-195)	TSCE-195	Course open to BFA1 Scene Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate

BFA 1 Scene Design Production (TSCE-196)	TSCE-196	Course open to BFA1 Scene Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
Undergraduate Internship (TSCE-198)	TSCE-198	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
Scene Design I (TSCE-200)	TSCE-200	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 Model Making	Undergraduate
Scenic Design I (TSCE-201)	TSCE-201	Open to Design & Production Programs students only. Semester II: An exploration of the design possibilities inherent in various types of texts. Emphasis will be placed on developing ideas for the text and the space and on developing communication skills to enhance the student's ability to collaborate with fellow artists. * Prerequisite: TSCE 200 or permission of instructor.	Undergraduate
BFA Scene Design Seminar (TSCE-220)	TSCE-220	Open to Scene Design Program students only. 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.	Undergraduate
BFA 2 Scene Design Production (TSCE-295)	TSCE-295	Course open to BFA2 Scene Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
BFA 2 Scene Design Production (TSCE-296)	TSCE-296	Course open to BFA2 Scene Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
Undergraduate Internship (TSCE-298)	TSCE-298	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
UG Special Topics in Theater Design (TSCE-300)	TSCE-300	Undergraduate Special Topics in Scene esign 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.	Undergraduate
UG Spc Tpcs: Dressing the Set (TSCE-301)	TSCE-301	Open to Design & Production Programs students only. Undergraduate Special Topics in Scene Design: Dressing the Set This class will be structured around the individual needs of the students enrolled on a semester basis. Emphasis will be based on continuing to expand the students' approach to expressing and completing design ideas. New projects will be initiated, as well as opportunities to rethink and rework projects from other semesters.	Undergraduate
BFA Scene Design Seminar (TSCE-320)	TSCE-320	Open to Scene Design Program students only. 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.	Undergraduate
BFA 3 Scene Design Production (TSCE-395)	TSCE-395	Course open to BFA3 Scene Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
BFA 3 Scene Design Production (TSCE-396)	TSCE-396	Course open to BFA3 Scene Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the	Undergraduate

		production process, both in commitment of time and responsibility.	
Undergraduate Internship (TSCE-398)	TSCE-398	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
Techniques of Design (TSCE-405)	TSCE-405	Open to BFAs by permission of instructor only. 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.	Undergraduate
BFA Scene Design Seminar (TSCE-420)	TSCE-420	Open to Scene Design Program students only. 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.	Undergraduate
BFA 4 Scene Design Production (TSCE-495)	TSCE-495	Course open to BFA4 Scene Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
BFA 4 Scene Design Production (TSCE-496)	TSCE-496	Course open to BFA4 Scene Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate
Undergraduate Internship (TSCE-498)	TSCE-498	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Undergraduate
Architectural Styles (TSCE-501)	TSCE-501	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.	Graduate
Architectural Styles (TSCE-502)	TSCE-502	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.	Graduate
Spc Topics: Dressing the Set (TSCE-503)	TSCE-503	Open to Theater Students only. Special Topics in Scene Design: Dressing the Set This class will be structured around the individual needs of the students enrolled on a semester basis. Emphasis will be based on continuing to expand the students' approach to expressing and completing design ideas. New projects will be initiated, as well as opportunities to rethink and rework projects from other semesters.	Graduate
Techniques of Design (TSCE-505)	TSCE-505	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.	Graduate
Performance by Design (TSCE-510)	TSCE-510	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.	Graduate
MFA Scene Design Seminar (TSCE-520)	TSCE-520	Open to Scene Design Program students only. 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.	Graduate
Design Methodology (TSCE-545)	TSCE-545	Open to MFA 1 students only. An exploration of dramatic structures, beginning with an investigation of Aristotle's Poetics. Students will discuss and design a play a week from the Greeks to Heiner Mueller. This class is taught in conjunction with the play analysis class which examines each text for its dramatic structure. The class focuses on the genesis of the visual context of the text. Students draw through the text or articulate overall instinctual responses that are communicated spatially through models, drawings or other methods developed by the student.	Graduate
Design Methodology	TSCE-545A	Open to MFA 1 students only. An exploration of dramatic structures, beginning with an investigation of Aristotle's Poetics. Students will discuss	Graduate

(TSCE-545A)		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.	
MFA 1 Scene Design Production (TSCE-595)	TSCE-595	Course open to MFA1 Scene Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 1 Scene Design Production (TSCE-596)	TSCE-596	Course open to MFA1 Scene Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Graduate Internship (TSCE-598)	TSCE-598	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
Spc Topics in Scene Design (TSCE-600)	TSCE-600	Guest or CalArts faculty design a class around a topic of their choosing, i.e. The Faust Project.	Graduate
Spc Topics in Scene Design (TSCE-601)	TSCE-601	Open to MFA 2 students only. uest or CalArts faculty design a class around a topic of their choosing, i.e. The Faust Project.	Graduate
MFA Scene Design Seminar (TSCE-620)	TSCE-620	Open to Scene Design Program students only. 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.	Graduate
Production Design (TSCE-650)	TSCE-650	Permission of Instructor Required. eneral 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.	Graduate
MFA 2 Scene Design Production (TSCE-695)	TSCE-695	Course open to MFA2 Scene Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 2 Scene Design Production (TSCE-696)	TSCE-696	Course open to MFA2 Scene Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Graduate Internship (TSCE-698)	TSCE-698	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
Open Studio (TSCE-700)	TSCE-700	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.	Graduate
MFA Scene Design Seminar (TSCE-720)	TSCE-720	Open to Scene Design Program students only. 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.	Graduate
Closure (TSCE-750)	TSCE-750	Open to MFA 3 students only. esign students in their nal 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.	Graduate
MFA 3 Scene Design	TSCE-795	Course open to MFA3 Scene Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct	Graduate

Production (TSCE-795)		unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.		
MFA 3 Scene Design Production (TSCE-796)	TSCE-796	Course open to MFA3 Scene Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate	
Graduate Internship (TSCE-798)	TSCE-798	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate	
Statical Engineering (TSCM-225)	TSCM-225	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.	Undergraduate	Science & Math
Sound Techniques (TSND-100)	TSND-100	An introductory course for the BFA students to learn the basics of sound technology and systems through hands-on work installing equipment. Scheduled for the 2nd half of the semester.	Undergraduate	
Sound Lab (TSND-101)	TSND-101	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.	Undergraduate	
Sound Design Seminar I (TSND-120)	TSND-120	Open to Scene Design Program students only. or 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.	Undergraduate	
BFA 1 Sound Design Production (TSND-195)	TSND-195	Course open to BFA1 Sound Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate	
BFA 1 Sound Design Production (TSND-196)	TSND-196	Course open to BFA1 Sound Design Program students only. 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. This is a variable unit course. Registration is permission of instructor to determine correct unit value.	Undergraduate	
Sound Design I (TSND-201)	TSND-201	Introduction to the sound design and production processes, such as script analysis, artistic and aesthetic choices, acoustics, equipment use/terminology, recording and assembly techniques.	Undergraduate	
Sound Design Seminar II (TSND-220)	TSND-220	Open to Scene Design Program students only. or 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.	Undergraduate	
BFA 2 Sound Design Production (TSND-295)	TSND-295	Course open to BFA2 Sound Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate	
BFA 2 Sound Design Production (TSND-296)	TSND-296	Course open to BFA2 Sound Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate	

BFA Advanced Sound Design (TSND-301)	TSND-301	Must also take TSND-320. 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.	Undergraduate
Sound Design Seminar III (TSND-320)	TSND-320	Open to Scene Design Program students only. or 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.	Undergraduate
Music For Non-Musicians (TSND-325)	TSND-325	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.	Undergraduate
Music For Non-Musicians (TSND-326)	TSND-326	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.	Undergraduate
Creative Listening for Sound Designers (TSND-340)	TSND-340	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.	Undergraduate
Spc Tpcs Sound Design: Script Analysis (TSND-355)	TSND-355	Open to Sound Design Program students only. Special Topics in Sound Design: Script Analysis for Sound Designers This class focuses on the particular skills a sound designer needs to develop in order to take a script from page to realization. Multiple scripts will be read during the course followed by in depth discussion and paper design for all scripts and a full sound design for one of the scripts.	Undergraduate
Spc Tpcs in Sound Design: Gear (TSND-356)	TSND-356	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.	Undergraduate
Spc Tpcs Sound Design: Prof Practice (TSND-357)	TSND-357	Special Topics in Sound Design: Professional Practice 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.	Undergraduate
Spc Tpcs Sound Design: Digital Delivery (TSND-358)	TSND-358	Special Topics in Sound Design: Digital Delivery 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.	Undergraduate
Spc Tpcs Snd Dsgn: Themed Entertainment (TSND-359)	TSND-359	Special Topics in Sound Design: Themed Entertainment 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.	Undergraduate

Radio Theater Project (TSND-360)	TSND-360	Radio Theater Project	Undergraduate	
BFA 3 Sound Design Production (TSND-395)	TSND-395	Course open to BFA3 Sound Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate	
BFA 3 Sound Design Production (TSND-396)	TSND-396	Course open to BFA3 Sound Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate	
Sound Design Seminar IV (TSND-420)	TSND-420	Open to Sound Design Program students only. or 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.	Undergraduate	
Max Audio Programming (TSND-430)	TSND-430	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.	Undergraduate	Integrated Media
Professional Sound Environments (TSND-460)	TSND-460	Open to Sound Design Program students only. A start to nish, 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.	Undergraduate	
Acoustic Environments (TSND-465)	TSND-465	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.	Undergraduate	
BFA 4 Sound Design Production (TSND-495)	TSND-495	Course open to BFA4 Sound Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate	
BFA 4 Sound Design Production (TSND-496)	TSND-496	Course open to BFA4 Sound Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Undergraduate	
MFA 1 Advanced Sound Design (TSND-501)	TSND-501	Must also take TSND-520. 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.	Graduate	
Sound Lab (TSND-511)	TSND-511	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.	Graduate	
Sound Design Seminar V	TSND-520	Open to Sound Design Program students only. Weekly round table seminar for discussing problems and critiquing work. Special topics include: new	Graduate	

(TSND-520)		technologies, techniques, and industry related field trips.		
Music for Non-Musicians (TSND-525)	TSND-525	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.	Graduate	
Music for Non-Musicians (TSND-526)	TSND-526	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.	Graduate	
MFA 1 Sound Design Production (TSND-595)	TSND-595	Course open to MFA1 Sound Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate	
MFA 1 Sound Design Production (TSND-596)	TSND-596	Course open to MFA1 Sound Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate	
Sound Design I (TSND-611)	TSND-611	Introduction to the sound design and production processes, such as script analysis, artistic and aesthetic choices, acoustics, equipment use/terminology, recording and assembly techniques.	Graduate	
Sound Design Seminar VI (TSND-620)	TSND-620	Open to Sound Design Program students only. Round table seminar for discussing problems, critiquing work. Special topics include new techniques and industry related field trips.	Graduate	
Max Audio Programming (TSND-630)	TSND-630	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.	Graduate	Integrated Media
Creative Listening for Sound Designers (TSND-640)	TSND-640	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.	Graduate	
Spc Tpcs Sound Design: Script Analysis (TSND-655)	TSND-655	Special Topics in Sound Design: Script Analysis for Sound Designers This class focuses on the particular skills a sound designer needs to develop in order to take a script from page to realization. Multiple scripts will be read during the course followed by in depth discussion and paper design for all scripts and a full sound design for one of the scripts.	Graduate	
Spc Topics in Sound Design: Gear (TSND-656)	TSND-656	Special Topics in Sound esign: ear 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.	Graduate	
Spc Topics Sound Design: Prof Pract (TSND-657)	TSND-657	Special Topics in Sound Design: Professional Practice 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.	Graduate	
Spc Tpcs Sound Design: Digital Delivery (TSND-658)	TSND-658	Special Topics in Sound Design: Digital Delivery 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	Graduate	

		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.	
Spc Tpcs Snd Dsgn: Themed Entertainment (TSND-659)	TSND-659	Special Topics in Sound Design: Themed Entertainment 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.	Graduate
Radio Theater Project (TSND-660)	TSND-660	Theater of Ears	Graduate
MFA 2 Sound Design Production (TSND-695)	TSND-695	Course open to MFA2 Sound Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 2 Sound Design Production (TSND-696)	TSND-696	Course open to MFA2 Sound Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Sound Design Seminar VII (TSND-720)	TSND-720	Open to Sound Design Program students only. 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.	Graduate
Professional Sound Environments (TSND-760)	TSND-760	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.	Graduate
Acoustic Environments (TSND-765)	TSND-765	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.	Graduate
MFA 3 Sound Design Production (TSND-795)	TSND-795	Course open to MFA3 Sound Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 3 Sound Design Production (TSND-796)	TSND-796	Course open to MFA3 Sound Design Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Graduate Internship (TSND-798)	TSND-798	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals are to provide the student with a set of contacts they can use to begin networking in their field, to allow a student to explore an area of the field not previously explored or to put them in a geographical location that they are interested in for future work. In most cases, the internship is with a company that produces in a larger arena than is available at CalArts.	Graduate
Stagecraft I (TTDI-105)	TTDI-105	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.	Undergraduate

Technical Direction Seminar (TTDI-120)	TTDI-120	Open to Technical Direction Program students only. 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'.	Undergraduate
BFA 1 Technical Direction Production (TTDI-195)	TTDI-195	Course open to BFA1 Technical Direction Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
BFA 1 Technical Direction Production (TTDI-196)	TTDI-196	Course open to BFA1 Technical Direction Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Welding I (TTDI-210)	TTDI-210	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.	Undergraduate
Technical Direction Seminar (TTDI-220)	TTDI-220	Open to Technical Direction Program students only. 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'.	Undergraduate
Statical Engineering (TTDI-225)	TTDI-225	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.	Undergraduate
Statical Engineering (TTDI-226)	TTDI-226	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.	Undergraduate
BFA 2 Technical Direction Production (TTDI-295)	TTDI-295	Course open to BFA2 Technical Direction Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
BFA 2 Technical Direction Production (TTDI-296)	TTDI-296	Course open to BFA2 Technical Direction Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Fundamentals of Technical Direction I (TTDI-300)	TTDI-300	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.	Undergraduate
Advanced Stagecraft (TTDI-	TTDI-305	This course is a comprehensive study into the process of scenic construction. Assignments will examine all possible solutions to a given scenario through	Undergraduate

305)		research, discussion and technique. Students will focus on material selection, advanced tool setup/operation, layout, fixture design and technique. Prior build experience is necessary.	
Working Metal (TTDI-310)	TTDI-310	Open to Design & Production Programs students only. Our history has been marked by it and wars have been won and lost based on who could use it and neither of these topics will be covered in this course. Most of us see metal as either a finished piece or as a raw material but how do we get from A to B? This course offers the technical training to allow students to turn raw material into a finished project. Through labs and lectures students will be shown how to use both basic and advanced hand-tools and machinery to create forms and structures whose uses can be for both practical and purely aesthetic. Topics may include metal forming (both cold and hot), basic blacksmithing, jig and pattern design and basic metal xture design. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Autocad I (TTDI-315)	TTDI-315	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.	Undergraduate
Technical Direction Seminar (TTDI-320)	TTDI-320	Open to Technical Direction Program students only. 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'.	Undergraduate
The Stagecraft of Illusion (TTDI-375)	TTDI-375	Open to Design & Production Programs students only. The Stagecraft of Illusion is a hands-on exploration of the development of the large scale stage illusions that were the staple of the touring magic shows of the late 1800s and early 1900s. While this is not specifically a shop class, some shop skills are required, and a variety of skills are welcomed. Working together, students will research, design, and build variations on classic stage illusions. Functionality, aesthetic value, and stage presentation will be taken into equal consideration from inception to completion.	Undergraduate
BFA 3 Technical Direction Production (TTDI-395)	TTDI-395	Course open to BFA3 Technical Direction Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
BFA 3 Technical Direction Production (TTDI-396)	TTDI-396	Course open to BFA3 Technical Direction Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Fundamentals of Technical Direction II (TTDI-400)	TTDI-400	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.	Undergraduate
Parametric Drafting (TTDI-410)	TTDI-410	Open to Technical Direction Program students only. An introduction to parametric solids modeling. This course will explore 3D modeling as a tool for part/system design before fabrication. Assignments will begin with program techniques then move to project-based packets. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Technical Direction Seminar (TTDI-420)	TTDI-420	Open to Technical Direction Program students only. 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'.	Undergraduate

Technical Managment Style & Technique (TTDI-425)	TTDI-425	Open to Design & Production Programs students only. Technical Management Styles and Techniques is a course designed to identify and explore the challenges of management in Technical Direction. Over the course of weekly meetings, the students will share and critique their own experiences, and compare those to outside models. The class will draw upon the real time experiences of the current CalArts production schedule to provide examples of management challenges, as well as bring in outside examples and exercises to explore other styles and techniques. This course will also focus on areas of professionalism and organization specifically as they apply to the technical director.	Undergraduate
Rigging (TTDI-450)	TTDI-450	Open to Design & Production Programs students only. This class will teach both basic and advanced rigging principles with an emphasis on theatrical and entertainment rigging. Class material will be based on the book Arena Rigging by Harry Donovan as well as text developed by the instructor and the industrial rigging industry. Lectures will be supplemented with labs that supply hands-on experience. Students will learn about rigging hardware, terminology, load calculations, professional etiquette and safety procedures. Students taking this class must have a basic understanding of algebra and trig. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
The Craft of Furniture Making (TTDI-455)	TTDI-455	The Craft of Furniture Making Open by permission of instructor only. This course will approach furniture making from a traditional point of view with attention paid to joinery, material selection, fabrication methods, and fine finishing techniques. In this course, the student will design and build a piece of furniture of their own choosing in a traditional style. This course may be open by permission of instructor to students who have not completed the prerequisite, but have demonstrated proficiency with shop tools and techniques. In addition to the $25 course fee, students will be expected to go out of pocket on expenses for an individual project.	Undergraduate
Special Topics in Technical Direction (TTDI-475)	TTDI-475	An exploration of various specialized areas of technical direction, such as safety, specialized construction problems, mechanical design and engineering, and sculptural materials. May include guest speakers or field trips, depending on the areas of study. Topics will rotate. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
BFA 4 Technical Direction Production (TTDI-495)	TTDI-495	Course open to BFA4 Technical Direction Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
BFA 4 Technical Direction Production (TTDI-496)	TTDI-496	Course open to BFA4 Technical Direction Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Fundamentals of Technical Direction I (TTDI-500)	TTDI-500	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.	Graduate
Advanced Stagecraft (TTDI-505)	TTDI-505	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.	Graduate
Welding I (TTDI-510)	TTDI-510	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.	Graduate
Stagecraft I (TTDI-515)	TTDI-515	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.	Graduate
Technical Direction	TTDI-520	Open to Technical Direction Program students only. The course meets weekly to discus the issues associated with the role of Technical Director in the	Graduate

Seminar (TTDI-520)		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'.	
Statical Engineering (TTDI-525)	TTDI-525	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.	Graduate
Statical Engineering (TTDI-526)	TTDI-526	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.	Graduate
Art & Manipulation of Scenic Materials (TTDI-550)	TTDI-550	An examination of conventional and unconventional building materials and practices in use and not in use in theater and art today. Students will be asked to research and explore both problems and solutions and to develop both a verbal and a visual catalog of materials and how to effectively use and communicate them. This course will be taught in both theory and practice with lectures, student discussions and class projects. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Technical Design (TTDI-560)	TTDI-560	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.	Graduate
The Stagecraft of Illusion (TTDI-575)	TTDI-575	Open to Design & Production Programs & Specializations students only. The Stagecraft of Illusion is a hands-on exploration of the development of the large scale stage illusions that were the staple of the touring magic shows of the late 1800s and early 1900s. While this is not specifically a shop class, some shop skills are required, and a variety of skills are welcomed. Working together, students will research, design, and build variations on classic stage illusions. Functionality, aesthetic value, and stage presentation will be taken into equal consideration from inception to completion.	Graduate
MFA 1 Technical Direction Production (TTDI-595)	TTDI-595	Course open to MFA1 Technical Direction Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
MFA 1 Technical Direction Production (TTDI-596)	TTDI-596	Course open to MFA1 Technical Direction Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Fundamentals of Technical Direction II (TTDI-600)	TTDI-600	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.	Graduate
Working Metal (TTDI-610)	TTDI-610	Open to Design & Production Programs & Specializations students only. Our history has been marked by it and wars have been won and lost based on who could use it and neither of these topics will be covered in this course. Most of us see metal as either a finished piece or as a raw material but how do we get from A to B? This course offers the technical training to allow students to turn raw material into a finished project. Through labs and lectures students will be shown how to use both basic and advanced hand-tools and machinery to create forms and structures whose uses can be for both practical and purely aesthetic. Topics may include metal forming (both cold and hot), basic blacksmithing, jig and pattern design and basic metal xture design. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate

Technical Direction Seminar (TTDI-620)	TTDI-620	Open to Technical Direction Program students only. 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'.	Graduate
Technical Management Style & Technique (TTDI-625)	TTDI-625	Open to Design & Production Programs & Specializations students only. Technical Management Styles and Techniques is a course designed to identify and explore the challenges of management in Technical Direction. Over the course of weekly meetings, the students will share and critique their own experiences, and compare those to outside models. The class will draw upon the real time experiences of the current CalArts production schedule to provide examples of management challenges, as well as bring in outside examples and exercises to explore other styles and techniques. This course will also focus on areas of professionalism and organization specifically as they apply to the technical director.	Graduate
Rigging (TTDI-650)	TTDI-650	Open to Design & Production Programs students only. This class will teach both basic and advanced rigging principles with an emphasis on theatrical and entertainment rigging. Class material will be based on the book Arena Rigging by Harry Donovan as well as text developed by the instructor and the industrial rigging industry. Lectures will be supplemented with labs that supply hands-on experience. Students will learn about rigging hardware, terminology, load calculations, professional etiquette and safety procedures. Students taking this class must have a basic understanding of algebra and trig. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
The Craft of Furniture Making (TTDI-655)	TTDI-655	The Craft of Furniture Making Open by permission of instructor only. This course will approach furniture making from a traditional point of view with attention paid to joinery, material selection, fabrication methods, and fine finishing techniques. In this course, the student will design and build a piece of furniture of their own choosing in a traditional style. This course may be open by permission of instructor to students who have not completed the prerequisite, but have demonstrated proficiency with shop tools and techniques. In addition to the $25 course fee, students will be expected to go out of pocket on expenses for an individual project.	Graduate
Special Topics in Technical Direction (TTDI-675)	TTDI-675	An exploration of various specialized areas of technical direction, such as safety, specialized construction problems, mechanical design and engineering, and sculptural materials. May include guest speakers or field trips, depending on the areas of study. Topics will rotate. May be offered alternate years. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
MFA 2 Technical Direction Production (TTDI-695)	TTDI-695	Course open to MFA2 Technical Direction Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
MFA 2 Technical Direction Production (TTDI-696)	TTDI-696	Course open to MFA2 Technical Direction Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Parametric Drafting (TTDI-710)	TTDI-710	Open to Technical Direction Program students only. An introduction to parametric solids modeling. This course will explore 3D modeling as a tool for part/system design before fabrication. Assignments will begin with program techniques then move to project-based packets. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Technical Direction Seminar (TTDI-720)	TTDI-720	Open to Technical Direction Program students only. 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'.	Graduate
MFA 3 Technical Direction Production (TTDI-795)	TTDI-795	Course open to MFA3 Technical Direction Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate

		There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.		
MFA 3 Tecnical Direction Production (TTDI-796)	TTDI-796	Course open to MFA3 Technical Direction Program students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate	
Integrating Video & Live Performance (TVID-400)	TVID-400	At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.	Undergraduate	Integrated Media
Integrating Video & Live Performance (TVID-401)	TVID-401	At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.	Undergraduate	Integrated Media
Video Programming: Isadora (TVID-405)	TVID-405	This is a course in programming video control systems using the software Isadora. Topics include basic and advanced video control patching; user interfaces; serial and midi control; content preparation; video cards and other important hardware; and interactive video control. Both the Windows and Mac platforms will be covered. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate	
Video Programming: Jitter (TVID-410)	TVID-410	Open to BFA 4 students only. 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. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate	
Video Programming: Advanced Jitter (TVID-412)	TVID-412	Open to BFA 4 students only. A continuation and more advanced study of the video programming language Jitter 1.6, a part of Cycling 74's Max/MSP/Jitter custom media coding environment. Prerequisite: Jitter. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate	
Motion Graphics: After Effects (TVID-415)	TVID-415	Open to BFA 4 students only. 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. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate	
Living Room	TVID-450	Living Room Interactive: Participatory Networked Storytelling is a laboratory-	Undergraduate	

Interactive (TVID-450)		oriented class with a focus on research, development, and experimentation with new forms of networked storytelling that leverage existing consumer-level digital devices, which are increasingly present in many living rooms. We will explore strategies for storytelling in "open world" immersive and interactive environments by studying historical forms such as choose-your-own-adventure through emerging and yet-to-be-developed rhizomatic forms. Simultaneously, groups of students will choose technology that they are interested in exploring, for example the Kinect sensor, Unity gaming engine, 3d projection, or surround sound, and we will work as a class to evolve integrated methods of merging these narrative strategies and technological tools. The focus of this class is the invention and exploration of new forms of participatory storytelling and engagement. The technological exploration will be supported, but designed around simultaneous investigation and community learning. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.		
Real-Time Interactive Tools/Techniques (TVID-455)	TVID-455	Open to School of Theater students only. Real-time Interactive Tools and Techniques will give students a hands-on technical introduction to the implementation of interactive tools in the creation of next-generation immersive/responsive environments and story-based experiences. This class will specifically focus on commercially available interactive tools such as Kinect sensors, Oculus headsets, and LEAP sensors. In addition, integration between software platforms such as Unity, Jitter, and other realtime media servers will be covered. Through the study of these specific tools, students will gain a general working knowledge of motion tracking, computer vision, and interactive programming strategies. The lesson plan for this class will be coordinated with Living Room Interactive and Advanced Cinema 4D.	Undergraduate	
Integrating Video & Live Performance (TVID-500)	TVID-500	At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.	Graduate	Integrated Media
Integrating Video & Live Performance (TVID-501)	TVID-501	Open to School of Theater students only. At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.	Graduate	Integrated Media
Video Programming: Isadora (TVID-505)	TVID-505	This is a course in programming video control systems using the software Isadora. Topics include basic and advanced video control patching; user interfaces; serial and midi control; content preparation; video cards and other important hardware; and interactive video control. Both the Windows and Mac platforms will be covered. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate	
Video Programming: Jitter (TVID-510)	TVID-510	Open to Design & Production Programs & Specializations students only. 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. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate	
Motion Graphics:	TVID-515	Open to Design & Production Programs & Specializations students only. This	Graduate	

After Effects (TVID-515)		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. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	
Video for Performance Seminar (TVID-520)	TVID-520	Open to Video for Performance students only. Must also take TVID-595. A weekly discussion of issues faced by students working in video for performance.	Graduate
MFA 1 Video Design Production (TVID-595)	TVID-595	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 1 Video Design Production (TVID-596)	TVID-596	Open to Video for Performance students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Moving Images in New Perf Environments (TVID-600)	TVID-600	Moving Images in new Performance Environments This one-semester course explores the use of interactive media in performative and time-based settings, including developing strategies for conceiving new approaches and forms. At the conclusion of this course, students should be capable of conceiving and creating a complex interactive project for a site-specific or unique environment. Examples of class projects might include: conceiving a site-specific public art event or promenade performance, creating a physically-interactive object or system, or designing a virtual environment that takes user input. This class should prepare students for engaging with new art-making practices in emerging interactive and immersive fields. Students will investigate the history of interactive art in a self-determined manner. This research will inform the creation of class projects over the course of the semester. This course is not technically focused, so prior facility with software, technology, or electronics is encouraged. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Architectural Projection & Video Objects (TVID-605)	TVID-605	This one-semester course will engage with moving images as three-dimensional objects in physical space. Whether in the burgeoning field of architectural projection and digital image surfaces or as art objects in the gallery and museum, moving images are increasingly inhabiting the physical world along with us. This course will begin with the study of images in relation to architecture and conclude with related approaches to creating sculptural objects as carriers for the moving image. This is a project-based course that requires students to conceive and create new work. Some prior facility with video devices, image-making techniques, and related technology is required. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Video Installation (TVID-610)	TVID-610	This course will prepare students to conceive and create multi-channel video installations, including: strategies for creating video content for an installation context, designing the physical environment and necessary technological systems, and executing and installing the final elements to achieve their full vision. It is a project-oriented course, however a few reading assignments will prepare students for engaging with installation art on a theoretical level and familiarize them with the current state of the field. This course is not technically focused, so some facility with software and electronics is strongly encouraged. At the conclusion of the course, students will conceive and execute a unique video installation using original materials. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Video Programming: Advanced Jitter (TVID-612)	TVID-612	Open to Design & Production Programs & Specializations students only. A continuation and more advanced study of the video programming language Jitter 1.6, a part of Cycling 74's Max/MSP/Jitter custom media coding environment. Prerequisite: Jitter. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Living Room Interactive (TVID-615)	TVID-615	Living Room Interactive: Participatory Networked Storytelling is a laboratory-oriented class with a focus on research, development, and experimentation with new forms of networked storytelling that leverage existing consumer-level digital devices, which are increasingly present in many living rooms. We will explore strategies for storytelling in "open world" immersive and interactive environments by studying historical forms such as choose-your-own-adventure through emerging and yet-to-be-developed rhizomatic forms.	Graduate

		Simultaneously, groups of students will choose technology that they are interested in exploring, for example the Kinect sensor, Unity gaming engine, 3d projection, or surround sound, and we will work as a class to evolve integrated methods of merging these narrative strategies and technological tools. The focus of this class is the invention and exploration of new forms of participatory storytelling and engagement. The technological exploration will be supported, but designed around simultaneous investigation and community learning. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	
Video for Performance Seminar (TVID-620)	TVID-620	Open to Video for Performance students only. Must also take T I - . A weekly discussion of issues faced by students working in video for performance.	Graduate
Advanced Video for Performance Lab (TVID-650)	TVID-650	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. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Graduate
Professional Video Environments (TVID-680)	TVID-680	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.	Graduate
MFA 2 Video Design Production (TVID-695)	TVID-695	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 2 Video Design Production (TVID-696)	TVID-696	Open to Video for Performance students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value.Credit given to theater school, designers,managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Real-Time Interactive Tools/Techniques (TVID-705)	TVID-705	Open to School of Theater students only. Real-time Interactive Tools and Techniques will give students a hands-on technical introduction to the implementation of interactive tools in the creation of next-generation immersive/responsive environments and story-based experiences. This class will specifically focus on commercially available interactive tools such as Kinect sensors, Oculus headsets, and LEAP sensors. In addition, integration between software platforms such as Unity, Jitter, and other realtime media servers will be covered. Through the study of these specific tools, students will gain a general working knowledge of motion tracking, computer vision, and interactive programming strategies. The lesson plan for this class will be coordinated with Living Room Interactive and Advanced Cinema 4D.	Graduate
Video for Performance Seminar (TVID-720)	TVID-720	Open to Video for Performance students only. Must also take T I - . A weekly discussion of issues faced by students working in video for performance.	Graduate
MFA 3 Video Design Production (TVID-795)	TVID-795	Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
MFA 3 Video Design Production (TVID-796)	TVID-796	Open to Video for Performance students only. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school, designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production	Graduate

		process, both in commitment of time and responsibility.	
Screenwriting for the Theater Artist (TWFP-450)	TWFP-450	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.	Undergraduate
Screenwriting for the Theater Artist II (TWFP-456)	TWFP-456	A one semester course open to all Theater students who have written screenplays, BFA 3 and above, in which we continue to explore the challenges and pleasures of writing for the screen. The course is designed as an Intermediate/Advanced class in which student's are required to have previously completed screenplays of at least 10-15 pages that are properly formatted. The class is a workshop where students present in-progress drafts of any length from shorts to features to be read aloud and critiqued. Re-writing and re-working of drafts is required. Special attention will be paid to issues of adaptation, the reading of unproduced industry scripts and the viewing of clips from existing films that have dramaturgical relevance to student projects. It is highly recommended that students with aspirations to write and or direct for Flixus next year take this class.	Undergraduate
Screenwriting for the Theater Artist (TWFP-525)	TWFP-525	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.	Graduate
Screenwriting for the Theater Artist II (TWFP-556)	TWFP-556	A one semester course open to all Theater students who have written screenplays, BFA 3 and above, in which we continue to explore the challenges and pleasures of writing for the screen. The course is designed as an Intermediate/Advanced class in which student's are required to have previously completed screenplays of at least 10-15 pages that are properly formatted. The class is a workshop where students present in-progress drafts of any length from shorts to features to be read aloud and critiqued. Re-writing and re-working of drafts is required. Special attention will be paid to issues of adaptation, the reading of unproduced industry scripts and the viewing of clips from existing films that have dramaturgical relevance to student projects. It is highly recommended that students with aspirations to write and or direct for Flixus next year take this class.	Graduate

Digital Arts Minor

The Digital Arts Minor is designed to help undergraduate students grasp the knowledge to build, engineer and design innovative custom systems to impact our understanding of how technology can be used in the arts. A student who completes the Digital Arts Minor has demonstrated aptitude in computer programming, web design, video editing, digital fabrication, digital sound production, and knowledge of the historical context of digital arts. This interdisciplinary program mobilizes expertise from every program in the Institute, combining skills from music, theater, dance, film, art and critical studies for students.

Digital Arts Minor Learning Goals

By graduation, students should have developed the following competencies, as demonstrated by the successful completion of a capstone digital portfolio:

- A conceptual and practical knowledge of basic programming and interactive design.
- The ability to adapt digital technology to the development and promotion of their art-making practice.
- A conceptual and practical knowledge to build a digital web portfolio including images, sound, and video.
- A conceptual knowledge of the historical contexts of digital media and art forms.

Pre-Requisites for Enrollment and Continuation in the Minor

Students are not required to have specialized knowledge to declare a Digital Arts Minor. Students officially declare a Digital Arts Minor by registering with the Registrar's Office.

However, students on "Métier Warning" are suspended from taking courses that apply to the Digital Arts Minor. Good standing in the major program is required for continued enrollment. Students may be permanently removed from the minor after more than one semester on Métier Warning, at the recommendation of their Dean and the Provost.

Technology Requirements

Students are expected to have a high-functioning laptop computer, preferably an apple laptop.

Digital Arts Minor Curriculum Requirements

Students are required to complete 18 units in classes approved for credit towards the minor, including 11 units of core, foundation requirements:

Required Courses

- ICOM201 Introduction to Programming - 2 units
- ICOM101 Digital Media and Web Development - 2 units
- ICOM301 Introduction to Digital Fabrication - 2 units
- ICOM111 Introduction to Sound Production - 2 units

- ICOM319 Theorizing Digital Media and the Web - 2 units
- IDAR490, Digital Portfolio - 1 unit
- Electives - 7 units

Total 18 units

Elective Courses

Enrollment to elective courses may be restricted to students within their own program.

- MTEC210 Audio Production for the Laptop
- MCMP320 Sound and Silence 11A
- MCMP321 Sound and Silence 11B
- MTEC330 Interface Design for Music and Media Expression
- MTEC331 Interface Design for Music and Media Expression
- MTEC150 Sound Synthesis
- MTEC360 Audio Signal Processing
- MTEC420 Grids, Beats and Groups
- MCMP404 Field Recording Workshop
- MTEC430 21st Century Raga and Tala: Digitizing North Indian Music
- MTEC431 21st Century Gamelan: Digitizing Indonesian Music
- MBLE415 Music and Video Ensemble
- DPRD120 Music for Dancers I
- PR Production Technology for Dance
- DPRD112 Production Technology for Dance
- DPRD251 Concepts in Lighting Design for Dance
- DPRD360 Dance Film
- PR ance ilm
- FCOM364 Flash*
- AAIC275 Historical Survey of Graphic Design*
- AAIC276 Historical Survey of Graphic Design*
- FAIC430 History of Video Art*
- TSND201 Sound Design I
- TSND101 Sound Lab
- TSND430 Max Programming for Sound Design
- TSND325 Music for Non-Musicians
- TIMM360 Vector Works
- TIMM375 Advanced Vector Works
- TTDI315 AutoCAD I
- TTDI330 AutoCAD II
- TTDI410 SolidWorks
- TVID415 Motion Graphics: After Effects
- TTDI100 Video Techniques
- TIMM165A Management Technologies
- TLTG130 Lighting Technologies
- TLTG210 Lighting Design I
- TLTG215 Lighting Design I
- TLTG310 Advanced Lighting Design
- TLTG311 Advanced Lighting Design
- TVID400 Integrating Video and Live Performance
- TVID405 Isadora Programming
- TVID410 Advanced Video Programming - Jitter

- APHM017 Sound/Recording
- ACOM111 Digital Design Lab
- APHM011 Scanning and Photoshop
- APHM012 Multimedia Web
- AGRA430 Beginning Web
- AGRA470 Advanced Web Design
- AGRA471 Advanced Web Design
- AART115 Time Based Studio
- ACOM118 Art Lab: Digital Media
- AART114 Printmaking: Print & Digital media
- AGRA121 Introduction to Digital Photo and Video for Designers
- AGRA475 Digital Type Design
- AGRA476 Digital Type Design
- AGRA460 Beginning Motion Graphics
- AGRA480 Advanced Motion Design
- AGRA486 Advanced Motion Design
- AGRA450 Graphic Design Workshop
- APHM007 HD Video Post-Production and Sound
- APHM009 Tech: Intro to Digital Post-Processing
- APHM015 Advanced Digital Exhibition-Scan, Edit, Print
- APHM025 Shooting Video with DSLRs: Image and Sound Acquisition
- APHM026 HD Video Output, Formats, Compression and Codecs
- AGRA105 Design Issues
- AGRA493 Special Topics: Designing for Spaces
- AGRA441 Mutant Design: Future of Publication
- FVEA241 Post Production Sound for Experimental Animators
- FVEA202 The Digital Path and Short Projects
- FVEA203 The Digital Path and Short Projects
- FVEA255 Hybrid Imaging: Photoshop/Premier/After Effects
- FVEA438 Introduction to 3D CG Animation
- FVCA170 CG Character Animation I
- FVCA171 CG Character Animation I
- FVCA180 CG Foundation I
- FVCA181 CG Foundation I
- FVCA160 Digital Methods
- FVCA161 Digital Methods
- FVCA270 CG Character Animation II
- FVCA271 CG Character Animation II
- FVCA280 CG Foundation II
- FVCA281 CG Foundation II
- FVCA260 Digital Methods II: Sound
- FVCA380 CG Character Animation III
- FVCA381 CG Character Animation III
- FVCA384 Introduction to Zbrush
- FVCA340 Visual Development
- IDAR490 Undergraduate Project in Digital Arts
- IDAR199-499 Digital Arts Independent Study

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The Center for Integrated Media

Integrated Media (IM) is a supplemental concentration offered by The Center for Integrated Media (CIM) at CalArts. IM is designed specifically for advanced students whose creative use of media goes beyond their primary areas of study in art, dance, film/video, music, theater and writing. The Center for Integrated Media supports all IM students across CalArts, enabling them to apply new technologies and media into new forms of expression.

The Center for Integrated Media is conceived as a transdisciplinary studio. It offers specialized classes, workshops and seminars, and supports a wide range of projects involving performative and environmental installations, video, sound, gaming, interactivity, object based media and the Internet.

Prospective graduate students who are interested in the IM supplemental concentration can apply to the relevant métier MFA program and indicate their intention to be considered for IM on their admissions application. Applicants to IM should review the IM portfolio and essay requirements in addition to their métier program requirements. These applications are reviewed jointly by MFA program faculty and IM faculty. Applicants are expected to show a high level of artistic and critical ability required for the métier program and, at the same time, demonstrate significant intention to experiment with digital media technologies through a transdisciplinary creative practice.

IM students must fulfill all of the requirements of their métier MFA programs. In addition, students must complete 2 IM seminar classes, an IM critique class, 2 Independent Studies and produce an IM project during their final year of residency. Further coursework can include elective courses on technical and theoretical subjects such as media theory, network topologies, new software and hardware, programming basics, digital video production and editing, interactive systems and new Internet applications.

Integrated Media Concentration Requirements

- IIMC510 Conversations on Technology, Media and Culture
- IIMC500 Technology, Media and Culture Seminar
- IIMC690 Integrated Media Project Critique
- IIMC670 Independent Study- Project Development
- IIMC680 Independent Study- Final Project
- 1 Media Based Elective with an IM faculty

Integrated Media Learning Goals

The learning goals for the concentration in Integrated Media are:

- Actualize the complex dialectic between the creative process and new forms of media;
- As content producers, integrate diverse forms of practices into multi-platform artistic expressions;
- Forge creative research into the media arts, science, technology and cultural studies;
- Think critically and communicate persuasively about the aesthetic and political possibilities inherent in media and culture; and
- Conceptualize, plan and execute sophisticated projects that articulate a distinct vision using a broad range of media and transdisciplinary skills.

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Title	Course Name	Description	Academic Level	Course Types
Surfing the Web: Theorizing Digital Medi (FCOM-319)	FCOM-319	Surfing the Web: Theorizing Digital Media and the Internet This course explores the convergence between art, technology, and the internet. This class is equal parts theory and practice - we will read, write, discuss, and create. We will examine computer icons and design emojis, research various artists and explore the art of curation, discuss wearable technologies and come up with our own mock-ups. We will contextualize our discussions by reflecting on related historical artifacts and events, as well as ideas presented by theorists who focus on the digital sphere.	Undergraduate	Computing & Research; Open to the Institute
Media & Web Development (ICOM-101)	ICOM-101	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.	Undergraduate	
Intro to Sound Production (ICOM-111)	ICOM-111	This course provides a basic understanding of working with a digital audio workstation. Students will learn proper gain staging, where and how distortion enters recordings, how to set levels and panning, effective sub group mixing, and an introduction to signal processing such as equalization, compression, delay, and reverb. In addition to core audio and mixing concepts, students will learn various production techniques, such as sequencing, using virtual instruments (e.g. synth and drum machine plugins), working with MIDI, plugin formats such as VST/Audio-Units, and mapping digital USB controllers. Additionally, introductory analog/digital audio theory will be covered, and other topics such as loudness and mastering will be discussed.	Undergraduate	Computing & Research
Introduction to Programming I (ICOM-201)	ICOM-201	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.	Undergraduate	
Introduction to Programming II (ICOM-202)	ICOM-202	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.	Undergraduate	
Digital Fabrication (ICOM-301)	ICOM-301	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.	Undergraduate	
Surfing the Web: Theorizing Digital Medi (ICOM-319)	ICOM-319	This course will explore the convergence between art, animation, technology, and the internet. We will investigate cutting-edge artistic work online, discuss digital tools and their influence on creative expression, and think in-depth about the world wide web, cyberculture, interfaces, and the digital sphere. This course receives Critical Studies credit in the Computing & Research category.	Undergraduate	Computing & Research
Arts Pedagogy:preparing Artists to Teach (ICSE-450)	ICSE-450	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, panels, demonstrations and off-site observations.	Undergraduate	Critical Studies Elective
Special Topics in Arts Pedagogy (ICSE-455)	ICSE-455	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	Undergraduate	

		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 . Thinkers in Education . Behavioral Issues in the Classroom . Instructional Planning and Alignment to California State Standards		
Arts Pedagogy:preparing Artists to Teach (ICSE-650)	ICSE-650	Course not available to Aesthetics & Politics or Creative Writing Program students. 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, panels, demonstrations and off-site observations.	Graduate	Open to the Institute
Special Topics in Arts Pedagogy (ICSE-655)	ICSE-655	Course not available to Aesthetics & Politics or Creative Writing Program students. 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 . Thinkers in Education . Behavioral Issues in the Classroom . Instructional Planning and Alignment to California State Standards	Graduate	
Immersive Experience Design (IDAR-419)	IDAR-419	Open to BFA4 students only. Experience Design and Technology is a class that embraces new technology and explores its use in the creation, distribution, and experience of visual and sonic art. In this class, students will learn how to create and craft experiences through and with immersive hardware and software. As a class we will not only experiment with this new technology but we will also engage in critical discourse about its use and role in the arts and in society. Students will also learn about the basics of Experience Design as a practice in the arts as well as in media/entertainment industries. Students will explore these ideas by developing a series of small experiences which will be presented and critiqued in class, culminating in a final project that will encapsulate the many ideas and practices learned in this class. As part of learning about "process" students will give a series of presentations where they will present their work, explaining the conceptual foundation of their design as well as the practical decisions/choices they made during development.	Undergraduate	Open to the Institute
Digital Portfolio (IDAR-490)	IDAR-490	This course is a the final requirement for the Digital Arts Minor to be taken at as a BFA 4. This course requires you to assemble a digital portfolio webpage showcasing all your work from CalArts combining your creativity using technology. Online lectures will guide students on how to prepare their portfolios, along with group meetings from your peers. Portfolios will be assessed by the Digital Arts Minor committee.	Undergraduate	
Independent Project (IDAR-499)	IDAR-499	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Undergraduate	
Immersive Experience Design (IDAR-619)	IDAR-619	Open to all MFA students with completed prerequisites. Experience Design and Technology is a class that embraces new technology and explores its use in the creation, distribution, and experience of visual and sonic art. In this class, students will learn how to create and craft experiences through and with immersive hardware and software. As a class we will not only experiment with this new technology but we will also engage in critical discourse about its use and role in the arts and in society. Students will also learn about the basics of Experience Design as a practice in the arts as well as in media/entertainment industries. Students will explore these ideas by developing a series of small experiences which will be presented and critiqued in class, culminating in a final project that will encapsulate the many ideas and practices learned in this class. As part of learning about "process" students will give a series of presentations where they will present their work, explaining the conceptual foundation of their design as well as the practical decisions/choices they made during development.	Graduate	Open to the Institute
The Artists Perspective (IIDS-410)	IIDS-410	The Artist's Perspective on Foundations of Learning Theories This course will explore multicultural learning theories and philosophies, specifically those that focus on teaching the arts to children and teenagers. Students will become familiar with Reggio Emilia, Maria Montessori, John Dewey, Paulo Freire, Jean Piaget, Lev Vygotsky, and Howard Gardner, among others, and learn how to apply these theories to their own teaching practices. Student-centered learning, project-based learning, design-based thinking and learning, inquiry-based learning, the Socratic method of teaching, blended learning, linked learning, distance learning, and collaborative	Undergraduate	

		learning practices will all be explored. Students will discover the most successful approaches to teaching and learning to incorporate into their own individual teaching practices.	
Migration Mapping, Contemp Art (IIDS-415)	IIDS-415	Conceived and constructed as the research phase for an exhibition planned for the LA Municipal Gallery to consider the question; "Within the terms of contemporary art, how might we understand the term, 'Islamic'?" The course will consider the history, politics and culture of using terminology, specifically in the visual arts sphere, of Islam and the Middle East as a general organizing curatorial principal, and research the work of contemporary artists working within that sphere of influence and critical investigation. Events of the past decade have fueled an interest in this field of art production on a political level, and in the contemporary art world, the rapid development and boom of a Gulf art market and surge in acquisitions has put the region generally thought of as "Islamic" on the map in regards to western or market-based arts and culture for perhaps the first time as a site of production of contemporary art (as opposed to antiquities, traditional crafts and textiles, or as asubject of work). However, the diversity of the Islamic world, and its dispersed location(s) translates into a multiplicity of worlds, productions, and markets. Is it possible to understand the expanse of the term Islamic from the terrain that comprises contemporary art? We must ask what the work is that we are asking, or expecting, art from the Islamic world to do, and why an exhibition would even be organized along these lines. This course, and exhibition, will include an examination of the premise of this question through critical readings of an array of works that do not necessarily lay claim to a fixed mode of understanding, but that, taken as a whole, might provide a glimpse into the notion of an Islamic world as well as its constructs and how these constructs have been used both internally and externally over time. Also important will be the relationship between Los Angeles and the US as a place where content has been produced that has had a wide influence over how the notionof Islam, and the world that it comes from, has been imagined and circulated. Los Angeles will also be explored in consideration of its artists and populations that have strong relationships to both the regions and religion in question.	Undergraduate
Child & Adoles Cognitive & Soc Develop (IIDS-420)	IIDS-420	Child and Adolescent Cognitive and Social Development, Imagination, and Creativity Understanding human behavior and in particular, child and adolescent development and behavior, is essential to becoming a great teacher. While all students need to be challenged, it is critical to challenge them appropriate to their ages and experiences. This course will cover basic psychology, development by age groups, human behavior, neurobiology, and brain development. Much research is currently being conducted on the connections between creativity, imagination, and brain development, and students will study and analyze some of the latest research. K-12 students come to school with a multiplicity of social, emotional, and intellectual ranges. This course will unpack what it means to have dyslexia, ADHD, ADD, the Autism spectrum, and what special education, special needs, ESL populations, ELL, bilingual education, and more, mean for teachers. Students in this class will learn how to recognize various issues and act in an appropriate triage capacity when they are teaching students whose diagnoses are confidential and not revealed. Classroom management, group management, and discipline, are all skills to be discussed and developed in this class. Students in this course will develop their own classroom management techniques and their own charts to be able to recognize the developmental stages and needs of K-12 students in various age groups.	Undergraduate
Creative Curriculum Design/Devl & Lang (IIDS-430)	IIDS-430	Creative Curriculum Design/Development and the Language of Standards This course will attempt to de-mystify curriculum design and development, allowing students to learn how to design and develop their own curriculum. Students will research various methods of curriculum design and explore the many approaches to developing curriculum. Teaching within K-12 environments can be a confusing mix of acronyms and annual shifts in direction and focus. Learning the language of public education and what everything means can greatly assist the artist who wants to succeed in teaching the arts in school. Standards-based lesson planning, understanding how to apply the Visual and Performing Arts Standards and the Common Core State Standards, understanding 21st Century Learning Skills, and learning how to develop lessons that utilize arts integration, are fundamental skills necessary to teach in a school environment. This class will place an emphasis on creative curriculum design and development, developing culturally responsive curricula, and how creativity is an asset to developing approaches to innovative teaching. Students in this course will develop and design their own curriculum	Undergraduate
Comparative Cultural Art Making (IIDS-495)	IIDS-495	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	Undergraduate

		and similarities of interpretation and expression of two cultures.	
The Artists Perspective (IIDS-610)	IIDS-610	The Artist's Perspective on Foundations of Learning Theories This course will explore multicultural learning theories and philosophies, specifically those that focus on teaching the arts to children and teenagers. Students will become familiar with Reggio Emilia, Maria Montessori, John Dewey, Paulo Freire, Jean Piaget, Lev Vygotsky, and Howard Gardner, among others, and learn how to apply these theories to their own teaching practices. Student-centered learning, project-based learning, design-based thinking and learning, inquiry-based learning, the Socratic method of teaching, blended learning, linked learning, distance learning, and collaborative learning practices will all be explored. Students will discover the most successful approaches to teaching and learning to incorporate into their own individual teaching practices.	Graduate
Migration Mapping, Contemp Art (IIDS-615)	IIDS-615	Conceived and constructed as the research phase for an exhibition planned for the LA Municipal Gallery to consider the question; "Within the terms of contemporary art, how might we understand the term, 'Islamic'?" The course will consider the history, politics and culture of using terminology, specifically in the visual arts sphere, of Islam and the Middle East as a general organizing curatorial principal, and research the work of contemporary artists working within that sphere of influence and critical investigation. Events of the past decade have fueled an interest in this field of art production on a political level, and in the contemporary art world, the rapid development and boom of a Gulf art market and surge in acquisitions has put the region generally thought of as "Islamic" on the map in regards to western or market-based arts and culture for perhaps the first time as a site of production of contemporary art (as opposed to antiquities, traditional crafts and textiles, or as asubject of work). However, the diversity of the Islamic world, and its dispersed location(s) translates into a multiplicity of worlds, productions, and markets. Is it possible to understand the expanse of the term Islamic from the terrain that comprises contemporary art? We must ask what the work is that we are asking, or expecting, art from the Islamic world to do, and why an exhibition would even be organized along these lines. This course, and exhibition, will include an examination of the premise of this question through critical readings of an array of works that do not necessarily lay claim to a fixed mode of understanding, but that, taken as a whole, might provide a glimpse into the notion of an Islamic world as well as its constructs and how these constructs have been used both internally and externally over time. Also important will be the relationship between Los Angeles and the US as a place where content has been produced that has had a wide influence over how the notionof Islam, and the world that it comes from, has been imagined and circulated. Los Angeles will also be explored in consideration of its artists and populations that have strong relationships to both the regions and religion in question.	Graduate
Child & Adoles Cognitive & Soc Develop (IIDS-620)	IIDS-620	Child and Adolescent Cognitive and Social Development, Imagination, and Creativity Understanding human behavior and in particular, child and adolescent development and behavior, is essential to becoming a great teacher. While all students need to be challenged, it is critical to challenge them appropriate to their ages and experiences. This course will cover basic psychology, development by age groups, human behavior, neurobiology, and brain development. Much research is currently being conducted on the connections between creativity, imagination, and brain development, and students will study and analyze some of the latest research. K-12 students come to school with a multiplicity of social, emotional, and intellectual ranges. This course will unpack what it means to have dyslexia, ADHD, ADD, the Autism spectrum, and what special education, special needs, ESL populations, ELL, bilingual education, and more, mean for teachers. Students in this class will learn how to recognize various issues and act in an appropriate triage capacity when they are teaching students whose diagnoses are confidential and not revealed. Classroom management, group management, and discipline, are all skills to be discussed and developed in this class. Students in this course will develop their own classroom management techniques and their own charts to be able to recognize the developmental stages and needs of K-12 students in various age groups.	Graduate
Creative Curriculum Design/Devl & Lang (IIDS-630)	IIDS-630	Creative Curriculum Design/Development and the Language of Standards This course will attempt to de-mystify curriculum design and development, allowing students to learn how to design and develop their own curriculum. Students will research various methods of curriculum design and explore the many approaches to developing curriculum. Teaching within K-12 environments can be a confusing mix of acronyms and annual shifts in direction and focus. Learning the language of public education and what everything means can greatly assist the artist who wants to succeed in teaching the arts in school. Standards-based lesson planning, understanding how to apply the Visual and Performing Arts Standards and the Common Core State Standards, understanding 21st Century Learning Skills, and learning how to develop lessons that utilize arts integration, are fundamental skills necessary to teach in a school environment. This class will place an emphasis on creative curriculum design and development, developing culturally responsive curricula, and how creativity is an asset to developing approaches to innovative teaching. Students in this course will develop and design their own curriculum	Graduate
Comparative	IIDS-695	This course will be a cross-cultural comparative study of how an artist is	Graduate

Cultural Art Making (IIDS-695)		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.		
Independent Study (IIMC-299)	IIMC-299	Course available by Permission of Instructor Only. Under the direction of a specific IM faculty member,students pursue research and study defined at the beginning of each semester.	Undergraduate	Integrated Media
Research & Practice Seminar (IIMC-300)	IIMC-300	Section 1 open to MFA1 Integrated Media students only. Section 2 available by Permission of Instructor Only. 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.	Undergraduate	Integrated Media
Research & Practice Seminar (IIMC-320)	IIMC-320	Section 1 open to MFA1 Integrated Media students only. Section 2 available by Permission of Instructor Only. 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.	Undergraduate	Integrated Media
Contexts Interaction Performance & Play (IIMC-330)	IIMC-330	This workshop will examine the relationship of live art, interactivity and performance within critical, micro-social, and cultural contexts. We will discuss performance and its development through various related strategies using analog and digital technology. Live events, gameplay, readings, actions, interventions and installations will be considered as contexts for interaction. Throughout the semester we will explore tools and techniques for creating, playing, manipulating and interacting with embodied media in real-time. We will examine both the practical and conceptual implications of developing content within performative and collaborative environments. During the course of the workshop we will produce a collaborative project based on a strategy of indeterminate and interactive hybridity. We will perform the project in the CIM work space in December.	Undergraduate	Integrated Media
Design Research Group: Social Media Perf (IIMC-340)	IIMC-340	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 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.	Undergraduate	Integrated Media
SoundGameSpace (IIMC-350)	IIMC-350	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	Undergraduate	Integrated Media

		will also collaborate on a final game project for exhibition in May.		
Independent Study (IIMC-399)	IIMC-399	Course available by Permission of Instructor Only. Under the direction of a specific IM faculty member,students pursue research and study defined at the beginning of each semester.	Undergraduate	Integrated Media
Philosophical Toys (IIMC-480)	IIMC-480	Open to BFA 3 and BFA 4 students by permission of instructor. This course will investigate toy design, philosophy and play as a hybrid art practice. It will focus on the design, production and use of performative objects and the implications of calling them toys. Beginning with a historical perspective, the class will investigate the evolution and classifications of toys and play in culture. We will then negotiate an understanding of interactivity and use-value through Winnicott's transitional object theory and Baudrillard's notion of the gizmo. Toys will be produced using various materials and media through the invention, inversion and invalidation of objects. The role of fantasy and imagination in artmaking and viewership will be prioritized. The trajectory of the class will lead us to toy design as cultural critique. This hands-on course will entail collaboration and individual assignments, punctuated by readings and discussions.	Undergraduate	Open to the Institute; Integrated Media
Research & Practice Seminar (IIMC-500)	IIMC-500	Section 1 open to MFA1 Integrated Media students only. Section 2 available by Permission of Instructor Only. 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.	Graduate	Integrated Media
Conversations Media Culture & Practice (IIMC-510)	IIMC-510	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.	Graduate	Integrated Media
Integrated Media Studio (IIMC-520)	IIMC-520	This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The goal of this class is to design, construct and install, by the end of the semester, a bodily-interactive sculpture or installation using certain theoretical frameworks to be covered in class, and incorporating technologies we deem suitable for our aesthetic ends. The real goal is to lead you through a method for navigating complex and arbitrary technologies and disciplines with which you have little (or no) prior knowledge and have no plans on 'mastering', while not getting lost nor losing sight of your artistic goal. Students will be required to perform physical tasks and construction, keep a project-specific notebook (not a personal journal) and make copious sketches of ideas for communication with others. Open to the Institute.	Graduate	Integrated Media
Contexts Interaction Performance & Play (IIMC-530)	IIMC-530	This workshop will examine the relationship of live art, interactivity and performance within critical, micro-social, and cultural contexts. We will discuss performance and its development through various related strategies using analog and digital technology. Live events, gameplay, readings, actions, interventions and installations will be considered as contexts for interaction. Throughout the semester we will explore tools and techniques for creating, playing, manipulating and interacting with embodied media in real-time. We will examine both the practical and conceptual implications of developing content within performative and collaborative environments. During the course of the workshop we will produce a collaborative project based on a strategy of indeterminate and interactive hybridity. We will perform the project in the CIM work space in December.	Graduate	Integrated Media
Design Research Group: Social Media Perf (IIMC-540)	IIMC-540	This is an elective class for Integrated Media MFA2 students. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor The class as a group will analyze and critique an Integrated Media Research 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 weekly basis. Presentations of research, works-in-progress, technology applications, methodologies and critical analysis will all be a part of the discussions within the class. Upon completion the students will present their IM Research Project and their associated body of work to the class for the final class review.	Graduate	Integrated Media
Archaeologies of the Present (IIMC-544)	IIMC-544	Archaeologies of the Present. 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.	Graduate	Integrated Media
SoundGameSpace (IIMC-550)	IIMC-550	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	Graduate	Integrated Media

		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.		
Sound As Object: Media, Space & Sound (IIMC-560)	IIMC-560	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.	Graduate	Integrated Media
Philosophical Toys (IIMC-580)	IIMC-580	This course will investigate toy design, philosophy and play as a hybrid art practice. It will focus on the design, production and use of performative objects and the implications of calling them toys. Beginning with a historical perspective, the class will investigate the evolution and classifications of toys and play in culture. We will then negotiate an understanding of interactivity and use-value through Winnicott's transitional object theory and Baudrillard's notion of the gizmo. Toys will be produced using various materials and media through the invention, inversion and invalidation of objects. The role of fantasy and imagination in artmaking and viewership will be prioritized. The trajectory of the class will lead us to toy design as cultural critique. This hands-on course will entail collaboration and individual assignments, punctuated by readings and discussions.	Graduate	Open to the Institute; Integrated Media
Independent Study (IIMC-599)	IIMC-599	Course available by Permission of Instructor Only. Under the direction of a specific IM faculty member,students pursue research and study defined at the beginning of each semester.	Graduate	Integrated Media
Design Research Group (IIMC-640)	IIMC-640	This is an elective class for Integrated Media MFA2 students. The Design Research Group may be open to students at other year levels, and in other Schools, by Permission of Instructor. The class meets as a collaborative group to analyze and critique an Integrated Media Research 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 weekly basis. Presentations of research, works-in-progress, technology applications, methodologies and critical analysis will all be a part of the discussions within the class. Upon completion the students will present their IM Research Project and their associated body of work to the class for the final class review.	Graduate	Integrated Media
IM Project Development (IIMC-670)	IIMC-670	Course open to MFA2 Integrated Media students only. IM Project Development is designed to allow the student concentrated studio time to continue their pursuit of advanced creative and technical practices and research in consultation with their Integrated Media faculty. It is required for all MFA-2 Integrated Media students. The faculty will meet with the students on a weekly basis to discuss concepts, processes, technologies and critical issues in the continuing development of the student's required Integrated Media project.	Graduate	Integrated Media
Integrated Media Studio/Critique (IIMC-690)	IIMC-690	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.	Graduate	Integrated Media
Independent Study (IIMC-699)	IIMC-699	Course available by Permission of Instructor Only. Under the direction of a specific IM faculty member,students pursue research and study defined at the beginning of each semester.	Graduate	Integrated Media
Independent Study (IIMC-799)	IIMC-799	Under the direction of a specific IM faculty member,students pursue research and study defined at the beginning of each semester.	Graduate	Integrated Media
Independent Proj: Ensemble (MBLE-	MBLE-799	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the	Doctorate	

799)		semester.	
Independent Project (MCMP-799)	MCMP-799	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Doctorate
Independent Project (MHST-799)	MHST-799	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Doctorate
Independent Proj: Performance (MPRF-799)	MPRF-799	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Doctorate
Independent Project (MTHY-799)	MTHY-799	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Doctorate
Child & Adoles Cognitive & Soc Develop (XCRS-220)	XCRS-220	Child and Adolescent Cognitive and Social Development, Imagination, and Creativity Understanding human behavior and in particular, child and adolescent development and behavior, is essential to becoming a great teacher. While all students need to be challenged, it is critical to challenge them appropriate to their ages and experiences. This course will cover basic psychology, development by age groups, human behavior, neurobiology, and brain development. Much research is currently being conducted on the connections between creativity, imagination, and brain development, and students will study and analyze some of the latest research. K-12 students come to school with a multiplicity of social, emotional, and intellectual ranges. This course will unpack what it means to have dyslexia, ADHD, ADD, the Autism spectrum, and what special education, special needs, ESL populations, ELL, bilingual education, and more, mean for teachers. Students in this class will learn how to recognize various issues and act in an appropriate triage capacity when they are teaching students whose diagnoses are confidential and not revealed. Classroom management, group management, and discipline, are all skills to be discussed and developed in this class. Students in this course will develop their own classroom management techniques and their own charts to be able to recognize the developmental stages and needs of K-12 students in various age groups.	Undergraduate
Creative Curriculum Design/Devl & Lang (XCRS-230)	XCRS-230	Creative Curriculum Design/Development and the Language of Standards This course will attempt to de-mystify curriculum design and development, allowing students to learn how to design and develop their own curriculum. Students will research various methods of curriculum design and explore the many approaches to developing curriculum. Teaching within K-12 environments can be a confusing mix of acronyms and annual shifts in direction and focus. Learning the language of public education and what everything means can greatly assist the artist who wants to succeed in teaching the arts in school. Standards-based lesson planning, understanding how to apply the Visual and Performing Arts Standards and the Common Core State Standards, understanding 21st Century Learning Skills, and learning how to develop lessons that utilize arts integration, are fundamental skills necessary to teach in a school environment. This class will place an emphasis on creative curriculum design and development, developing culturally responsive curricula, and how creativity is an asset to developing approaches to innovative teaching. Students in this course will develop and design their own curriculum	Undergraduate
The Artists Perspective (XCRS-310)	XCRS-310	The Artist's Perspective on Foundations of Learning Theories This course will explore multicultural learning theories and philosophies, specifically those that focus on teaching the arts to children and teenagers. Students will become familiar with Reggio Emilia, Maria Montessori, John Dewey, Paulo Freire, Jean Piaget, Lev Vygotsky, and Howard Gardner, among others, and learn how to apply these theories to their own teaching practices. Student-centered learning, project-based learning, design-based thinking and learning, inquiry-based learning, the Socratic method of teaching, blended learning, linked learning, distance learning, and collaborative learning practices will all be explored. Students will discover the most successful approaches to teaching and learning to incorporate into their own individual teaching practices.	Undergraduate

Policies

Academic Policies and Procedures

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

CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

I. Bachelor of Fine Arts Degree (BFA) Residency Requirement
The CalArts Bachelor of Fine Arts degree is a minimum 120 unit, 8 full–time semesters program. A minimum of one year in residence must be completed and of this minimum at least the final semester before graduation must be in residence. Schools may establish slightly different criteria for the residency requirements under exceptional circumstances and on approval of the Provost or his/her designee.

Curriculum Requirements
1. Each student must complete the curriculum set forth by the school in which the student is enrolled.
2. BFA candidates must complete 46 semester units in Critical Studies course work. First year BFA candidates will generally take two Critical Studies courses each semester, for a total of five semester units per semester. In subsequent years students take two to three courses or six units each semester until the requirement is completed. For the required distribution of these courses consult the Critical Studies section of this Course Catalog. Critical Studies courses may not be repeated for purposes of satisfying this requirement unless otherwise stated in the course description.

Transfer Credit
Transfer credit is accepted only from other regionally accredited postsecondary institutions. Transfer credit is granted only for courses that are relevant to study at CalArts and for which an equivalent grade of "A", "B", "C", or "P" was received. The final semester of any CalArts degree or certificate program must be completed in residence i.e., as a registered student. Under specific circumstances a student who has fulfilled all residence requirements, and has passed a faculty graduation review but who falls short on units or course requirements by no more than one course, not to exceed three units, may take advantage of the following policy.

The student may petition through
• The School Dean in the case of a Metier requirement or,
• The Dean of the School of Critical Studies in the case of a BFA Critical Studies requirement to:
1. Complete coursework, as approved in writing, at another regionally accredited college to serve as transfer credit in fulfilling the outstanding course. This coursework must be completed with a "C" or better or "P". Students tentatively scheduled to graduate in May can make up the course during the summer after graduation or during the following fall semester only. Students tentatively scheduled to graduate in December can make up the course during the following spring semester or summer following graduation only. Approval of the appropriate Dean must be obtained prior to enrollment for the coursework. Upon completion of the coursework an official transcript must be sent to the CalArts Registrar for transfer toward the CalArts degree.
2. Return to CalArts during the following fall semester for tentative May graduates or the following spring semester for December tentative graduates. Tuition will be charged on a per–unit basis, calculated at the current annual tuition divided by 40 (the annual number of allowable units). Approval for return to complete the course must be presented to the CalArts Registrar no later than the last day of late registration of the semester of intended enrollment. Forms for approval of either of these options may be obtained in the Registrar's Office.

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

- The student must have fulfilled all metier and Critical Studies residency requirements. *(Please see the policy titled "Institute Degree and Certificate Requirements: Residency Requirement.)*
- The student must have advanced to the final semester of residence for his/her program (e.g., BFA4-2).
- The student has successfully passed his/her graduation review or recital. If s/he has not done so, formal, written

arrangements for completing this requirement, approved by the mentor, Program Director and Dean, must have been made (as articulated in the Special Conditions section of the Transfer Credit Approval Form).

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

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

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

Transfer Credit (BFA), For Purposes of Admission:
Students with previous bachelors degrees who are entering the BFA program will be required to complete at least 8 semester units of CalArts Critical Studies credit in order to obtain a BFA degree from CalArts. All other students will be required to complete at least 8 of the required 46 semester units of Critical Studies credit at CalArts. When transfer students seek credit toward the Critical Studies requirement, this credit will be measured against the CalArts component–46 semester units in approved Critical Studies course work to a maximum of 38 semester units. (See School of Critical Studies section for specific requirements.) All transfer credit will be evaluated by the Registrar's Office in accord with guidelines developed by the School of Critical Studies and consistent with the Institute's standards.

Revised 2013-2014

- 3.1.1.2 - Institute Degree and Certificate Requirements: Certificate of Fine Arts
  Body:

CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

Definition
The Institute offers a four year (eight full-time semesters), minimum 120 unit Certificate of Fine Arts program which is representative of achievement in a school for students who do not wish to pursue the BFA degree. Following are the standards:

1. Admission requirements, residency, units completion and other Institute standards relating to advancement, review and graduation are the same as for BFA candidates.
2. The student must satisfactorily complete all metier work required for the BFA degree in the school in which the student is enrolled, plus additional metier studies as determined by the mentor and dean.
3. Critical Studies course work is not required and is replaced by additional work in the metier.
4. Tuition and related fees are the same as those for the BFA degree.
5. Financial aid may be available for a period up to six years (12 semesters).

Transfer from Certificate Program to BFA Degree:
Certificate students may transfer to BFA study under the following conditions:

1. After one or more semesters in residence;
2. Upon a favorable recommendation from the school review committee;

Process: The student must complete a Change of Status form. This form requires approval of the mentor, the dean, the Dean of Critical Studies, the Director of Financial Aid and the Registrar. A student who has graduated from CalArts with a Certificate and who later wishes to apply that Certificate to the BFA degree from the same school must go through the admission process and be formally accepted for BFA study and must complete all requirements remaining, both in the metier and Critical Studies. If the time away from CalArts exceeds five years, the student will be subject to the academic requirements of their program and the Institute in effect at the time of return.

Transfer (Voluntary) from BFA to Certificate Program:
A BFA student may transfer to the Certificate program provided the student has been in residence one or more semesters and has the written approval of the dean and mentor.

Process: The student must complete a Change of Status form. This form requires the signature of the mentor, the dean, the Dean of the School of Critical Studies, the Director of Financial Aid and the Registrar.

- 3.1.1.3 - Institute Degree and Certificate Requirements: Advanced Certificate of Fine Arts
  Body:

  CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

  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.

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

  CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

  Admission Prerequisite
  An undergraduate degree from a regionally accredited postsecondary institution or a government approved foreign institution is required for admission to the MFA degree programs.

  Length of Program
  The MFA degree program requires from two to three years to complete, depending upon the requirements of the individual disciplines. The requirements of the individual disciplines are found in the individual school degree requirements sections of this Course Catalog and in the Admissions Viewbook.

  Residence Requirements
  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.

- 3.1.1.5 - Institute Degree and Certificate Requirements: MA in Aesthetics and Politics
  Body:

  CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

  Admission Prerequisite
  An undergraduate degree from a regionally accredited postsecondary institution or a government approved foreign institution is required for admission to the MA in Aesthetics and Politics program.

  Residence Requirements
  The MA in Aesthetics and Politics program requires two semesters 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.

Thesis Completion
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 2015 will have a thesis due date of September 1, 2016. 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.

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

CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

Admission 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.

- 3.1.1.7 - Extension of Degree
  Body:

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.

MFA students who are unable to complete degree requirements other than course credits, e.g., thesis projects, recitals, etc., must petition the appropriate school each year, by letter, to request an extension for a maximum of five years. These annual requests for extension should include a statement of the student's progress toward the completion and an explanation of the reason for the extension. After five years, petitions for extension for completion of MFA degree requirements must be submitted to the Deans Council for approval.

DMA students who are unable to complete the Doctoral Project or Final (Summative) Portfolio Review must petition the School of Music each year, by letter, to request an extension for a maximum of two years. These annual requests for extension should include a statement of the student's progress toward the completion and an explanation of the reason for the extension. After two years, petitions for extension for completion of DMA degree requirements must be submitted to the Deans Council for approval.

- 3.1.2.1 - Transfer Credit and Credit by Examination: Transfer Credit
  Body:

General Policy
Transfer credit is considered for acceptance toward a CalArts degree only when:

1. It was earned at a postsecondary institution accredited by a regional accrediting agency or a foreign postsecondary

institution recognized by its national government.
2. An equivalent grade of A, B, C or Pass was earned.

Credit toward the Major
The CalArts Registrar's Office will conduct an evaluation of previous education and training and will grant appropriate credit in accordance with Institute policies. The decision on year level placement at the time of acceptance is made by a faculty committee in each of the Institute's schools, based on portfolio or audition, and may not exceed a level that can be substantiated by acceptable transfer credit. The schools are not obligated to recognize transfer credit in the major area when determining year level of acceptance.

Transfer Credits and Critical Studies
CalArts accepts postsecondary transfer credits from regionally accredited colleges and universities and will accept equivalent courses for curriculum requirements in Critical Studies. A maximum of 38 semester units will be allowed for transfer toward the CalArts Critical Studies requirement.

Students with previous bachelors degrees who are accepted at the BFA level will be required to complete at least 8 semester units of CalArts Critical Studies credit in order to obtain a BFA degree from CalArts. All other students will be required to complete at least 8 of the required 46 semester units of Critical Studies credit at CalArts. See the Critical Studies section of the Course Catalog for specific details.

Limitations on Units Accepted Toward Critical Studies
1. *Religious Studies*: Critical Studies accepts for transfer credit historical, philosophical and literary studies of religion and the Bible. We do not accept courses in religious studies that represent interpretations of a particular church or sect.

2. *Business Courses*: We will give credit for courses that combine business and the arts, as these are equivalent to our Survival in the Arts courses.

3. *Foreign Languages*: We will accept elective credit toward the Critical Studies requirements for foreign language courses.

4. *Applied Sciences*: Generally we proceed on a course-by-course basis in allotting transfer credit to the applied sciences such as courses in the areas of engineering, electronics and computer science. Through course descriptions and syllabi we wish to be assured that there is a significant scientific or quantitative component to the course for which credit is given.

5. *Speech/Oral Communication*: Courses that highlight oral communication in conjunction with critical thinking and evidenced based reasoning are accepted. Through course descriptions and syllabi we wish to be assured that there is a significant and sustained critical thinking within the courses for which transfer credit is awarded.

Credit for Summer Courses or Concurrent Enrollment
CalArts generally accepts credit earned by a currently enrolled student if the credit is earned at a regionally accredited postsecondary institution and otherwise meets transfer criteria. Students must consult with the Dean of the School of Critical Studies and/or the Registrar prior to enrollment in outside courses for which Critical Studies credit is expected. Consultation with the Dean and/or the Registrar will ensure that course choices of the student are consistent with our requirements and will serve the student in fulfilling those requirements. Transfer credit is not guaranteed unless prior approval of the Dean of Critical Studies and/or the Registrar has been obtained.

Leave of Absence
Credit for work done at a regionally accredited institution while the student is away on official leave of absence may be given under the following circumstances:

1. When prior approval for proposed course work is granted by the Dean of the School of Critical Studies and/or by the Registrar;
2. When the student has submitted an approved Leave of Absence form to the Registrar's Office; and
3. When an official transcript of course work completed is provided, certifying the credit earned.

Updated: May 2014

- 3.1.2.2 - Transfer Credit and Credit by Examination: Credit by Examination
  Body:

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 requirements.

Students scoring 4 or better on International Baccalaureate Higher Level exams will be granted 4 semester units toward the Critical Studies requirement for each examination in the Humanities or Sciences as they relate to Critical Studies core curriculum requirements. A maximum of 38 semester units will be allowed for transfer toward the CalArts Critical Studies requirements.

CRITICAL STUDIES:

Critical/Intellectual Skills credit

- AP English Language and Composition

Computing & Research Skills credit

- AP Computer Science A

Humanities credit

- AP English Literature and Composition

Social Science credit

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

Science & Math credit

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

Metier Studies/Other Metier Studies credit

- AP Art History

Critical Studies Elective credit

- AP Macroeconomics
- AP Microeconomics
- AP Chinese Language and Culture
- AP French Language and Culture

- AP German Language and Culture
- AP Italian Language and Culture
- AP Japanese Language and Culture
- AP Latin
- AP Spanish Language and Culture
- AP Spanish Literature and Culture

NON-CRITICAL STUDIES:

Studio credit

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

Updated: May 2014

- 3.1.3. - Academic/Artistic Satisfactory Progress (SAP)
Body:

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 (SAP) 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. Qualitative: 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. Quantitative: 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.

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

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

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.

Grading:

A student must earn an LP, P or HP grade in order to receive credit for a course. NC, NG, W, and I grades do not earn credit.

- 3.1.4.1 - Academic Warning, Probation, Dismissal and Appeal: Deficiencies Leading to Warning, Probation and Dismissal Body:

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)

- 3.1.4.2 - Academic Warning, Probation, Dismissal and Appeal: Warning Probation, Dismissal and Appeal Procedures
  Body:

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.

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

- 3.1.5. - Academic Credit and Limitations
  Body:

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 Unit Overload Petition, which must be approved and signed in the following order by:

- the student's mentor;
- the dean of the student's School;
- the Provost or his/her designee; and
- the Registrar.

Only students who have not received an NC grade in the two semesters preceding the petition are eligible to request a unit overload. BFA–1 students may not petition for more than 20 units (excluding any 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]

- 3.1.5.2 - Credit Hour Designation and Review Policy
  Body:

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

- 3.1.6. - Change of School
  Body:

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.

- 3.1.7.2 - Add/Drop
  Body:

  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.

- 3.1.8. - Grading Policy
  Body:

  Standard Grading Options:

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

  Other Grading Options:

  - **Incomplete (I)**: Indicates a one semester extension (or shorter) granted through agreement between student and instructor, at the discretion of the instructor and with the approval of the School. "I" grades not completed within the specified period of time will convert to "NC" on the transcript.
  - **No Grade Recorded (NG)**: Placeholder grade entered by the Registrar's Office at the close of the grading period which indicates that no grade has yet been assigned by the faculty of record. "NG" grades not changed to a final evaluation by the end of the following semester will convert to "NC" on the transcript.
  - **Withdrawn (W)**: Grade assigned by the Registrar to indicate withdrawal from a course after the end of the add/drop period. Students may withdraw from a course without academic penalty through the 10th week of the semester. The course remains on the student’s record with a “W” grade. "W" grades have no impact on semester or cumulative grading calculations, and do not count toward a student's residency or full-time status.

  GPA Equivalencies:

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

  Grading Procedures:

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

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

  Revised May 2015.

- 3.1.8.1 - Grade Appeals

Body:

When a student wishes to appeal a grade: the student must first appeal to the instructor who assigned the grade in question. Where there is no satisfactory remedy through appeal to the instructor, the student may file written appeal to the dean of the school in which the course is offered. The decision of the dean is final.

"NC" grades may not be changed to a grade except by means of a petition to the dean of the School involved. Such changes must be initiated by the instructor of the class or, in the instructor's absence, the dean of the school offering the course and submitted to the Registrar. Such a petition must include a written explanation from the instructor of the class explaining the reasons for changing the grade and a signature of support from the dean of the school offering the course. Petitions for the change of an NC grade must be submitted during the student's term of residency at the Institute and are considered only under exceptional, extenuating circumstances.

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

- 3.1.10. - Structure of Degrees and Certificates
Body:

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

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

Dated: May 15, 1998

- 3.1.11. - Reports
Body:

Grade Reports:
Online class rosters and grade reports certify the student's official enrollment and provide the official grade for the course. At the end of each semester the instructor is responsible for entering grades online according to instructions and deadlines issued by the Registrar. The Registrar is responsible for recording all approved changes in grades on the student's permanent record. At the end of each semester grades are available to students via the Hub, hub.calarts.edu.

Mentor's Report:
The Mentor's Report serves as an indication of the student's progress toward the degree or certificate. It is prepared online by the mentor each year and is subject to the dean's review. All Mentor Reports will be entered online via the Hub no later than the third Thursday after the end of the Spring semester. Reports must be available for students to view online no later than the third Thursday after graduation day of the academic year. Mentor's Reports are mandatory.

These reports are available to the student online as part of the student's electronic record. The Mentor's Report may include information about the student's advancement in year level, Critical Studies maintenance of effort (BFA students), completion of the course work of each semester, as well as an overall assessment of the student's activities in the metier.

- 3.1.12. - Reviews
Body:

(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 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 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 become a part of the student permanent electronic record. All review reports will be submitted no later than the third Thursday after the end of the semester of the review.

Graduation Review: The Graduation Review is a final assessment by the dean and faculty to determine whether the student has demonstrated a significant measure of artistic achievement, as well as the satisfactory completion of all residency and program requirements described for the degree or certificate. Deadlines for the graduation review and graduation procedures are established annually by the Registrar, subject to review by the President and Provost. All Graduation Review Reports become a part of the student permanent electronic record. All review reports will be submitted no later than the third Thursday after the end of the semester of the review.

DMA Student Reviews: In the case of DMA students, artistic and academic process is evaluated during a First Year Review, a Formative Portfolio Review, and a Final (Summative) Portfolio Review. These usually take place in Semester II of first, second and third years respectively. They are scheduled by the School of Music, which apprises the students of their review times. The committee makes a detailed assessment of the student's record and work in relation to the objectives of the program, the student's goals, and the progress toward the degree. If the student does not pass a review, the committee gives the student reasons and the conditions that must be met in order to satisfy the review requirements.

- 3.1.15. - Program-Level Adjustment
  Body:

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]

- 3.1.16. - Graduation Process: General Statement
  Body:

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. Reviews all eligible students for degree completion at the close of each semester, and follows through with any pending graduates not yet completed.

3. Deans and faculty:

The faculty and dean of each school recommend action on each candidate for graduation and inform the Registrar's Office within the established procedures and deadlines.

Commencement Participation:

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

Revised March 2015.

- 3.1.16.1 - Graduation Process: Post-Residence (Delayed) Graduation
  Body:

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.

- 3.1.16.2 - Accelerated Graduation
  Body:

  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.

- 3.1.19. - Independent Study
  Body:

  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.

- 3.1.20. - Degree Conferral
  Body:

  Upon completion of overall unit requirements, Institute residency requirements, and all final program requirements, including all coursework, reviews, performances, and any other non-course requirements specified by the School, the Registrar's Office will post the degree or certificate to the academic transcript and order a diploma. Neither the transcript nor the diploma will be released to students who have not fulfilled all obligations to the Institute.

  CalArts has three conferral dates each year: the final date of the spring and fall semesters as determined by the academic calendar, and August 31 for students completing their degree requirements during the summer months. Students will be assigned the conferral date most closely following the completion of all degree requirements. The date that degree requirements are completed may be the final day of the term, or it may be determined by the date of completion of the thesis project or dissertation, completion of an outstanding incomplete grade, or completion of approved transfer coursework. The completion date will be reflected on the transcript, and the conferral date will be reflected on the diploma.

- 3.1.23. - Part–Time Study
  Body:

  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.

- 3.1.83. - Plagiarism
  Body:

  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.

- 3.1.84. - InterSchool Policy
  Body:

  InterSchool Degree Programs Policy
  Revised 10/27/11

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

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

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

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

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

  Requirements for Undergraduate Students: All undergraduate students enrolled in InterSchool Programs must complete

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

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

APPLICATION PROCESS: NEW STUDENTS

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

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

Application Process:

- *Admissions Counselors Consultation:* Before being admitted, students should discuss ideas for combining MFA programs with the Admissions Counselors from both disciplines.
- *Associate Provost Consultation*:After speaking with student's Admissions Counselors and receiving admission to both programs, the student should make an appointment with the Associate Provost to obtain and discuss the InterSchool Approval Form and InterSchool Proposal process.
- *InterSchool Proposal*: The student will develop an InterSchool Proposal (2-3 pages) that contains the following elements:
    - A description of why it is important to the student's development as an artist to pursue the InterSchool Degree option.
    - A detailed description of the course of study to be followed, developed in consultation with the student's mentors and the Associate Provost. This should include a semester-by-semester list of courses-to-be-taken (including independent studies courses), and must include all required courses for *both* Programs. **Proposed course-loads may not exceed 20-units per semester.** For most Programs, an average course-load of 15-units per semester is recommended. The proposed course of study must be approved by the Directors and Deans of both Programs and must conform to all national and regionally accreditation standards.
    - A list of requested facilities and equipment necessary for the student's work from each School, including personal studio, exhibition and performance spaces, as applicable.
    - A description of the final thesis project(s) to be completed. If the student anticipates completing one thesis project for both Programs, s/he should describe this plan in detail.
    - A time frame in which all the work is to be completed, including a target graduation date that is to be aligned with the courses to be taken.
    - The name of the requested mentors (if known) within each of the involved Schools.
- *School Reviews:* The Provost Office will present the InterSchool Proposal, along with the InterSchool Approval Form, to the Program Directors of both Schools, who will review the InterSchool Proposal with the student's requested mentors and deans.
    - If the InterSchool Proposal is approved, the InterSchool Approval Form is signed by both mentors, Program Directors and Deans.
    - Each InterSchool Approval Form must have all six signatures (two Deans, two Program Directors and two mentors) for the application to move forward.
- *Provost Review:*The InterSchool Approval Form, along with the student's InterSchool Proposal, will then be submitted to the Office of the Provost for final signature.
    - Students are encouraged to keep a copy of the InterSchool Proposal and the fully signed InterSchool Approval Form for their records.
- *Decision:* The Office of Admissions will issue an official decision letter on behalf of the Institute.

APPLICATION PROCESS: CONTINUING STUDENTS

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

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

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

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

Application Process:

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

FINANCIAL AID: CONTINUTING STUDENTS

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

- 3.6.1. - Admission to the Institute
  Body:

  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.

- 3.6.2. - Admission Prerequisite
  Body:

  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.

- 3.6.3. - Application Fee
  Body:

  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.

- 3.6.5. - Admission Deposit
  Body:

  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.

- 3.6.6. - English Language Proficiency
  Body:

  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]

Administrative Manual

- 2.99.29. - Smoking
  Body:

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

  Smoke-Free Areas on Campus
  The smoke-free area begisn at the curb leading from the parking lot at the front entrance of the main building and continue along the entire path to the front door as well as the area leading to the doors of the Music School. The entire area in front of our main building is also a smoke-free area.

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

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

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

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

  Revised August 28, 2013
- 4.3.70. - Alcohol and Drugs Policy
  Body:

  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

- 4.4.28. - Missing Persons Policy
  Body:

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.

- 3.1.6. - Change of School
  Body:

  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.

- 3.6.1. - Admission to the Institute
  Body:

  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.

- 3.6.2. - Admission Prerequisite
  Body:

  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.

- 3.6.3. - Application Fee
  Body:

  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.

- 3.6.5. - Admission Deposit
  Body:

  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.

- 3.6.6. - English Language Proficiency
  Body:

  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]

Advanced Certificate of Fine Arts

- 3.1.1.3 - Institute Degree and Certificate Requirements: Advanced Certificate of Fine Arts
Body:

CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

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.

Alcohol and Drugs

- 4.3.70. - Alcohol and Drugs Policy
Body:

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

Bachelor of Fine Arts (BFA)

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

CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

I. Bachelor of Fine Arts Degree (BFA) Residency Requirement
The CalArts Bachelor of Fine Arts degree is a minimum 120 unit, 8 full–time semesters program. A minimum of one year in residence must be completed and of this minimum at least the final semester before graduation must be in residence. Schools may establish slightly different criteria for the residency requirements under exceptional circumstances and on approval of the Provost or his/her designee.

Curriculum Requirements

1. Each student must complete the curriculum set forth by the school in which the student is enrolled.
2. BFA candidates must complete 46 semester units in Critical Studies course work. First year BFA candidates will generally take two Critical Studies courses each semester, for a total of five semester units per semester. In subsequent years students take two to three courses or six units each semester until the requirement is completed. For the required distribution of these courses consult the Critical Studies section of this Course Catalog. Critical Studies courses may not be repeated for purposes of satisfying this requirement unless otherwise stated in the course description.

Transfer Credit
Transfer credit is accepted only from other regionally accredited postsecondary institutions. Transfer credit is granted only for courses that are relevant to study at CalArts and for which an equivalent grade of "A", "B", "C", or "P" was received. The final semester of any CalArts degree or certificate program must be completed in residence i.e., as a registered student. Under specific circumstances a student who has fulfilled all residence requirements, and has passed a faculty graduation review but who falls short on units or course requirements by no more than one course, not to exceed three units, may take advantage of the following policy.

The student may petition through
• The School Dean in the case of a Metier requirement or,
• The Dean of the School of Critical Studies in the case of a BFA Critical Studies requirement to:
1. Complete coursework, as approved in writing, at another regionally accredited college to serve as transfer credit in fulfilling the outstanding course. This coursework must be completed with a "C" or better or "P". Students tentatively scheduled to graduate in May can make up the course during the summer after graduation or during the following fall semester only. Students tentatively scheduled to graduate in December can make up the course during the following spring semester or summer following graduation only. Approval of the appropriate Dean must be obtained prior to enrollment for the coursework. Upon completion of the coursework an official transcript must be sent to the CalArts Registrar for transfer toward the CalArts degree.
2. Return to CalArts during the following fall semester for tentative May graduates or the following spring semester for December tentative graduates. Tuition will be charged on a per–unit basis, calculated at the current annual tuition divided by 40 (the annual number of allowable units). Approval for return to complete the course must be presented to the CalArts Registrar no later than the last day of late registration of the semester of intended enrollment. Forms for approval of either of these options may be obtained in the Registrar's Office.

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

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

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

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

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

Transfer Credit (BFA), For Purposes of Admission:
Students with previous bachelors degrees who are entering the BFA program will be required to complete at least 8 semester units of CalArts Critical Studies credit in order to obtain a BFA degree from CalArts. All other students will be required to complete at least 8 of the required 46 semester units of Critical Studies credit at CalArts. When transfer students seek credit toward the Critical Studies requirement, this credit will be measured against the CalArts component–46 semester units in approved Critical Studies course work to a maximum of 38 semester units. (See School of Critical Studies section for specific requirements.) All transfer credit will be evaluated by the Registrar's Office

in accord with guidelines developed by the School of Critical Studies and consistent with the Institute's standards.

Revised 2013-2014

Catalog

- 2.99.1. - Prohibited Discrimination, Harassment, and Sexual Misconduct Policy
  Body:

  In response to feedback and issues occurring on college campuses across the nation regarding discrimination, harassment, and sexual misconduct – as well as new clarification on regulations enforced by the Department of Education – a group of campus community members developed a comprehensive policy about prohibited discrimination, harassment, and sexual misconduct.

  Some of the important policy revisions include:

  - The adoption of an *affirmative consent* standard where "yes means yes" and all parties routinely check in with each other to make sure consent for each instance of sexual activity is given willingly, knowingly, and affirmatively;
  - Enhanced definitions of sexual harassment, sexual violence, and intimate partner violence;
  - An expanded non-retaliation statement that acknowledges retaliation can take many forms and may be committed by either the respondent and complainant or by people acting on their behalf;
  - Increased confidential and non-confidential resources for those who experience sexual harassment and sexual misconduct (including sexual assault, stalking, and intimate partner violence);
  - Ensuring sufficient fundamental fairness protections for those accused of sexual assault.

  Here is the revised ***Prohibited Discrimination, Harassment, and Sexual Misconduct Policy***. This policy is currently in effect as written, and will be reviewed and revised, as needed, on an annual basis.

- 2.99.24. - Censorship
  Body:

  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.

- 2.99.25. - Exhibitions/Presentations Policy
  Body:

  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.

- 2.99.29. - Smoking
Body:

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

Smoke-Free Areas on Campus
The smoke-free area begisn at the curb leading from the parking lot at the front entrance of the main building and continue along the entire path to the front door as well as the area leading to the doors of the Music School. The entire area in front of our main building is also a smoke-free area.

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

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

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

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

Revised August 28, 2013

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

CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

I. Bachelor of Fine Arts Degree (BFA) Residency Requirement
The CalArts Bachelor of Fine Arts degree is a minimum 120 unit, 8 full–time semesters program. A minimum of one year in residence must be completed and of this minimum at least the final semester before graduation must be in residence. Schools may establish slightly different criteria for the residency requirements under exceptional circumstances and on approval of the Provost or his/her designee.

Curriculum Requirements
1. Each student must complete the curriculum set forth by the school in which the student is enrolled.
2. BFA candidates must complete 46 semester units in Critical Studies course work. First year BFA candidates will generally take two Critical Studies courses each semester, for a total of five semester units per semester. In subsequent years students take two to three courses or six units each semester until the requirement is completed. For the required distribution of these courses consult the Critical Studies section of this Course Catalog. Critical Studies courses may not be repeated for purposes of satisfying this requirement unless otherwise stated in the course description.

Transfer Credit
Transfer credit is accepted only from other regionally accredited postsecondary institutions. Transfer credit is granted only for courses that are relevant to study at CalArts and for which an equivalent grade of "A", "B", "C", or "P" was received. The final semester of any CalArts degree or certificate program must be completed in residence i.e., as a registered student. Under specific circumstances a student who has fulfilled all residence requirements, and has passed a faculty graduation review but who falls short on units or course requirements by no more than one course, not to exceed three units, may take advantage of the following policy.

The student may petition through
• The School Dean in the case of a Metier requirement or,
• The Dean of the School of Critical Studies in the case of a BFA Critical Studies requirement to:
1. Complete coursework, as approved in writing, at another regionally accredited college to serve as transfer credit in fulfilling the outstanding course. This coursework must be completed with a "C" or better or "P". Students tentatively scheduled to graduate in May can make up the course during the summer after graduation or during the following fall semester only. Students tentatively scheduled to graduate in December can make up the course during the following spring semester or summer following graduation only. Approval of the appropriate Dean must be obtained prior to enrollment for the coursework. Upon completion of the coursework an official transcript must be sent to the CalArts Registrar for transfer toward the CalArts degree.
2. Return to CalArts during the following fall semester for tentative May graduates or the following spring semester for December tentative graduates. Tuition will be charged on a per–unit basis, calculated at the current annual tuition divided by 40 (the annual number of allowable units). Approval for return to complete the course must be presented to the CalArts Registrar no later than the last day of late registration of the semester of intended enrollment. Forms for approval of either of these options may be obtained in the Registrar's Office.

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

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

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

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

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

Transfer Credit (BFA), For Purposes of Admission:
Students with previous bachelors degrees who are entering the BFA program will be required to complete at least 8 semester units of CalArts Critical Studies credit in order to obtain a BFA degree from CalArts. All other students will be required to complete at least 8 of the required 46 semester units of Critical Studies credit at CalArts. When transfer students seek credit toward the Critical Studies requirement, this credit will be measured against the CalArts component–46 semester units in approved Critical Studies course work to a maximum of 38 semester units. (See School of Critical Studies section for specific requirements.) All transfer credit will be evaluated by the Registrar's Office in accord with guidelines developed by the School of Critical Studies and consistent with the Institute's standards.

Revised 2013-2014

- 3.1.1.2 - Institute Degree and Certificate Requirements: Certificate of Fine Arts
  Body:

CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

Definition
The Institute offers a four year (eight full-time semesters), minimum 120 unit Certificate of Fine Arts program which is representative of achievement in a school for students who do not wish to pursue the BFA degree. Following are the standards:

1. Admission requirements, residency, units completion and other Institute standards relating to advancement, review and graduation are the same as for BFA candidates.
2. The student must satisfactorily complete all metier work required for the BFA degree in the school in which the student is enrolled, plus additional metier studies as determined by the mentor and dean.
3. Critical Studies course work is not required and is replaced by additional work in the metier.
4. Tuition and related fees are the same as those for the BFA degree.
5. Financial aid may be available for a period up to six years (12 semesters).

Transfer from Certificate Program to BFA Degree:
Certificate students may transfer to BFA study under the following conditions:

1. After one or more semesters in residence;
2. Upon a favorable recommendation from the school review committee;

Process: The student must complete a Change of Status form. This form requires approval of the mentor, the dean, the Dean of Critical Studies, the Director of Financial Aid and the Registrar. A student who has graduated from CalArts with a Certificate and who later wishes to apply that Certificate to the BFA degree from the same school must go through the admission process and be formally accepted for BFA study and must complete all requirements remaining, both in the metier and Critical Studies. If the time away from CalArts exceeds five years, the student will be subject to the academic requirements of their program and the Institute in effect at the time of return.

Transfer (Voluntary) from BFA to Certificate Program:
A BFA student may transfer to the Certificate program provided the student has been in residence one or more semesters and has the written approval of the dean and mentor.

Process: The student must complete a Change of Status form. This form requires the signature of the mentor, the dean, the Dean of the School of Critical Studies, the Director of Financial Aid and the Registrar.

- 3.1.1.3 - Institute Degree and Certificate Requirements: Advanced Certificate of Fine Arts
  Body:

CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

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.

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

  CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

  Admission Prerequisite
  An undergraduate degree from a regionally accredited postsecondary institution or a government approved foreign institution is required for admission to the MFA degree programs.

  Length of Program
  The MFA degree program requires from two to three years to complete, depending upon the requirements of the individual disciplines. The requirements of the individual disciplines are found in the individual school degree requirements sections of this Course Catalog and in the Admissions Viewbook.

  Residence Requirements
  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.

- 3.1.1.5 - Institute Degree and Certificate Requirements: MA in Aesthetics and Politics
  Body:

  CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

  Admission Prerequisite
  An undergraduate degree from a regionally accredited postsecondary institution or a government approved foreign institution is required for admission to the MA in Aesthetics and Politics program.

  Residence Requirements
  The MA in Aesthetics and Politics program requires two semesters 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.

  Thesis Completion
  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 2015 will have a thesis due date of September 1, 2016. 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.

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

Body:

CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

Admission 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.

- 3.1.1.7 - Extension of Degree
  Body:

  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.

  MFA students who are unable to complete degree requirements other than course credits, e.g., thesis projects, recitals, etc., must petition the appropriate school each year, by letter, to request an extension for a maximum of five years. These annual requests for extension should include a statement of the student's progress toward the completion and an explanation of the reason for the extension. After five years, petitions for extension for completion of MFA degree requirements must be submitted to the Deans Council for approval.

  DMA students who are unable to complete the Doctoral Project or Final (Summative) Portfolio Review must petition the School of Music each year, by letter, to request an extension for a maximum of two years. These annual requests for extension should include a statement of the student's progress toward the completion and an explanation of the reason for the extension. After two years, petitions for extension for completion of DMA degree requirements must be submitted to the Deans Council for approval.

- 3.1.2.1 - Transfer Credit and Credit by Examination: Transfer Credit
  Body:

  General Policy
  Transfer credit is considered for acceptance toward a CalArts degree only when:

  1. It was earned at a postsecondary institution accredited by a regional accrediting agency or a foreign postsecondary institution recognized by its national government.
  2. An equivalent grade of A, B, C or Pass was earned.

  Credit toward the Major
  The CalArts Registrar's Office will conduct an evaluation of previous education and training and will grant appropriate credit in accordance with Institute policies. The decision on year level placement at the time of acceptance is made by a faculty committee in each of the Institute's schools, based on portfolio or audition, and may not exceed a level that can be substantiated by acceptable transfer credit. The schools are not obligated to recognize transfer credit in the major area when determining year level of acceptance.

  Transfer Credits and Critical Studies
  CalArts accepts postsecondary transfer credits from regionally accredited colleges and universities and will accept equivalent courses for curriculum requirements in Critical Studies. A maximum of 38 semester units will be allowed for

transfer toward the CalArts Critical Studies requirement.

Students with previous bachelors degrees who are accepted at the BFA level will be required to complete at least 8 semester units of CalArts Critical Studies credit in order to obtain a BFA degree from CalArts. All other students will be required to complete at least 8 of the required 46 semester units of Critical Studies credit at CalArts. See the Critical Studies section of the Course Catalog for specific details.

Limitations on Units Accepted Toward Critical Studies
1. *Religious Studies*: Critical Studies accepts for transfer credit historical, philosophical and literary studies of religion and the Bible. We do not accept courses in religious studies that represent interpretations of a particular church or sect.

2. *Business Courses*: We will give credit for courses that combine business and the arts, as these are equivalent to our Survival in the Arts courses.

3. *Foreign Languages*: We will accept elective credit toward the Critical Studies requirements for foreign language courses.

4. *Applied Sciences*: Generally we proceed on a course-by-course basis in allotting transfer credit to the applied sciences such as courses in the areas of engineering, electronics and computer science. Through course descriptions and syllabi we wish to be assured that there is a significant scientific or quantitative component to the course for which credit is given.

5. *Speech/Oral Communication*: Courses that highlight oral communication in conjunction with critical thinking and evidenced based reasoning are accepted. Through course descriptions and syllabi we wish to be assured that there is a significant and sustained critical thinking within the courses for which transfer credit is awarded.

Credit for Summer Courses or Concurrent Enrollment
CalArts generally accepts credit earned by a currently enrolled student if the credit is earned at a regionally accredited postsecondary institution and otherwise meets transfer criteria. Students must consult with the Dean of the School of Critical Studies and/or the Registrar prior to enrollment in outside courses for which Critical Studies credit is expected. Consultation with the Dean and/or the Registrar will ensure that course choices of the student are consistent with our requirements and will serve the student in fulfilling those requirements. Transfer credit is not guaranteed unless prior approval of the Dean of Critical Studies and/or the Registrar has been obtained.

Leave of Absence
Credit for work done at a regionally accredited institution while the student is away on official leave of absence may be given under the following circumstances:

1. When prior approval for proposed course work is granted by the Dean of the School of Critical Studies and/or by the Registrar;
2. When the student has submitted an approved Leave of Absence form to the Registrar's Office; and
3. When an official transcript of course work completed is provided, certifying the credit earned.

Updated: May 2014

- 3.1.2.2 - Transfer Credit and Credit by Examination: Credit by Examination
  Body:

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 requirements.

Students scoring 4 or better on International Baccalaureate Higher Level exams will be granted 4 semester units toward the Critical Studies requirement for each examination in the Humanities or Sciences as they relate to Critical Studies core curriculum requirements. A maximum of 38 semester units will be allowed for transfer toward the CalArts Critical Studies requirements.

CRITICAL STUDIES:

Critical/Intellectual Skills credit

- AP English Language and Composition

Computing & Research Skills credit

- AP Computer Science A

Humanities credit

- AP English Literature and Composition

Social Science credit

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

Science & Math credit

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

Metier Studies/Other Metier Studies credit

- AP Art History

Critical Studies Elective credit

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

NON-CRITICAL STUDIES:

Studio credit

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

Updated: May 2014

- 3.1.3. - Academic/Artistic Satisfactory Progress (SAP)
  Body:

  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 (SAP) 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. Qualitative: 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. Quantitative: 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.

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

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

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.

Grading:

A student must earn an LP, P or HP grade in order to receive credit for a course. NC, NG, W, and I grades do not earn credit.

- 3.1.4.1 - Academic Warning, Probation, Dismissal and Appeal: Deficiencies Leading to Warning, Probation and Dismissal Body:

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)

- 3.1.4.2 - Academic Warning, Probation, Dismissal and Appeal: Warning Probation, Dismissal and Appeal Procedures
  Body:

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.

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

- 3.1.5. - Academic Credit and Limitations
  Body:

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 Unit Overload Petition, which must be approved and signed in the following order by:

• the student's mentor;
• the dean of the student's School;
• the Provost or his/her designee; and
• the Registrar.

Only students who have not received an NC grade in the two semesters preceding the petition are eligible to request a unit overload. BFA–1 students may not petition for more than 20 units (excluding any 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]

- 3.1.5.2 - Credit Hour Designation and Review Policy
  Body:

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

- 3.1.6. - Change of School
  Body:

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.

- 3.1.7.1 - Late Registration
  Body:

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.

- 3.1.7.2 - Add/Drop
  Body:

  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.

- 3.1.8. - Grading Policy
  Body:

  Standard Grading Options:

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

  Other Grading Options:

  - **Incomplete (I)**: Indicates a one semester extension (or shorter) granted through agreement between student and instructor, at the discretion of the instructor and with the approval of the School. "I" grades not completed within the specified period of time will convert to "NC" on the transcript.
  - **No Grade Recorded (NG)**: Placeholder grade entered by the Registrar's Office at the close of the grading period which indicates that no grade has yet been assigned by the faculty of record. "NG" grades not changed to a final evaluation by the end of the following semester will convert to "NC" on the transcript.
  - **Withdrawn (W)**: Grade assigned by the Registrar to indicate withdrawal from a course after the end of the add/drop period. Students may withdraw from a course without academic penalty through the 10th week of the semester. The course remains on the student’s record with a “W” grade. "W" grades have no impact on semester or cumulative grading calculations, and do not count toward a student's residency or full-time status.

  GPA Equivalencies:

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

  Grading Procedures:

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

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

  Revised May 2015.

- 3.1.8.1 - Grade Appeals
  Body:

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

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

"NC" grades may not be changed to a grade except by means of a petition to the dean of the School involved. Such changes must be initiated by the instructor of the class or, in the instructor's absence, the dean of the school offering the course and submitted to the Registrar. Such a petition must include a written explanation from the instructor of the class explaining the reasons for changing the grade and a signature of support from the dean of the school offering the course. Petitions for the change of an NC grade must be submitted during the student's term of residency at the Institute and are considered only under exceptional, extenuating circumstances.

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

- 3.1.9. - Student Records
  Body:

  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).

- 3.1.10. - Structure of Degrees and Certificates
  Body:

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

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

  Dated: May 15, 1998

- 3.1.11. - Reports
  Body:

  Grade Reports:
  Online class rosters and grade reports certify the student's official enrollment and provide the official grade for the course. At the end of each semester the instructor is responsible for entering grades online according to instructions and deadlines issued by the Registrar. The Registrar is responsible for recording all approved changes in grades on the student's permanent record. At the end of each semester grades are available to students via the Hub, hub.calarts.edu.

  Mentor's Report:
  The Mentor's Report serves as an indication of the student's progress toward the degree or certificate. It is prepared online by the mentor each year and is subject to the dean's review. All Mentor Reports will be entered online via the Hub no later than the third Thursday after the end of the Spring semester. Reports must be available for students to view online no later than the third Thursday after graduation day of the academic year. Mentor's Reports are mandatory.

  These reports are available to the student online as part of the student's electronic record. The Mentor's Report may include information about the student's advancement in year level, Critical Studies maintenance of effort (BFA students), completion of the course work of each semester, as well as an overall assessment of the student's activities in the metier.

- 3.1.12. - Reviews
  Body:

(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 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 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 become a part of the student permanent electronic record. All review reports will be submitted no later than the third Thursday after the end of the semester of the review.

Graduation Review: The Graduation Review is a final assessment by the dean and faculty to determine whether the student has demonstrated a significant measure of artistic achievement, as well as the satisfactory completion of all residency and program requirements described for the degree or certificate. Deadlines for the graduation review and graduation procedures are established annually by the Registrar, subject to review by the President and Provost. All Graduation Review Reports become a part of the student permanent electronic record. All review reports will be submitted no later than the third Thursday after the end of the semester of the review.

DMA Student Reviews: In the case of DMA students, artistic and academic process is evaluated during a First Year Review, a Formative Portfolio Review, and a Final (Summative) Portfolio Review. These usually take place in Semester II of first, second and third years respectively. They are scheduled by the School of Music, which apprises the students of their review times. The committee makes a detailed assessment of the student's record and work in relation to the objectives of the program, the student's goals, and the progress toward the degree. If the student does not pass a review, the committee gives the student reasons and the conditions that must be met in order to satisfy the review requirements.

- 3.1.13. - Transcripts
  Body:

  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.

- 3.1.15. - Program-Level Adjustment
  Body:

  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]

- 3.1.16. - Graduation Process: General Statement
  Body:

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. Reviews all eligible students for degree completion at the close of each semester, and follows through with any pending graduates not yet completed.

3. Deans and faculty:
The faculty and dean of each school recommend action on each candidate for graduation and inform the Registrar's Office within the established procedures and deadlines.

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

Revised March 2015.

- 3.1.16.1 - Graduation Process: Post-Residence (Delayed) Graduation
  Body:

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.

- 3.1.16.2 - Accelerated Graduation
  Body:

  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.

- 3.1.17. - Grievance Procedures - Student
  Body:

  CalArts students are given an opportunity to seek an internal resolution of conflicts and complaints. This procedure may also be used by students who believe that they have been discriminated against on the basis of race, color, national origin, disability, sex or any other classification or characteristic protected by law, and is designed to comply with Title VI of
  the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, and Section 504 of the Rehabilitation Act of

1973. Complaints dealing with sexual and other forms of unlawful harassment are addressed under Prohibited Discrimination, Harassment, and Sexual Misconduct Policy. Students who seek to grieve the imposition of disciplinary sanctions are directed to review the Disciplinary Policy.

Students who seek to grieve matters pertaining to academic warning, probation, 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 the Title IX Coordinator as Charmagne Shearrill, the Chief Human Resources Officer (661-253-7838, cshearrill@calarts.edu, Room A210) and Deputy Coordinators as Travis Greene, Dean of Student Affairs (661-253-7891, tgreene@calarts.edu, Room A207). The Title IX Coordinator and Deputy 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).

Complaint Procedure

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

916.431.6924, Fax: 916.263.1897.

- 3.1.18. - Mentoring Policy
  Body:

  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).

- 3.1.19. - Independent Study
  Body:

  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.

- 3.1.20. - Degree Conferral
  Body:

  Upon completion of overall unit requirements, Institute residency requirements, and all final program requirements, including all coursework, reviews, performances, and any other non-course requirements specified by the School, the Registrar's Office will post the degree or certificate to the academic transcript and order a diploma. Neither the transcript nor the diploma will be released to students who have not fulfilled all obligations to the Institute.

  CalArts has three conferral dates each year: the final date of the spring and fall semesters as determined by the academic calendar, and August 31 for students completing their degree requirements during the summer months. Students will be assigned the conferral date most closely following the completion of all degree requirements. The date that degree requirements are completed may be the final day of the term, or it may be determined by the date of completion of the thesis project or dissertation, completion of an outstanding incomplete grade, or completion of approved transfer coursework. The completion date will be reflected on the transcript, and the conferral date will be reflected on the diploma.

- 3.1.21. - Leave of Absence
  Body:

  (Note: Approval for Leave of Absence is at the discretion of the student's dean and faculty.)

  Non-medical Leave of Absence

  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.

  Short-Term Medical Leave

  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.

Extended Medical Leave

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.

Involuntary Medical Leave

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.

Absence without Leave

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.

- 3.1.23. - Part–Time Study
  Body:

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.

- 3.1.75. - Disciplinary Policy
  Body:

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.

- 3.1.83. - Plagiarism
  Body:

  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.

- 3.1.84. - InterSchool Policy
  Body:

  InterSchool Degree Programs Policy
  Revised 10/27/11

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

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

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

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

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

  Requirements for Undergraduate Students: All undergraduate students enrolled in InterSchool Programs must complete – at minimum – all required third and fourth year courses as listed in the *Course Catalog* (minus any electives that may be taken in the other Program) and any additional coursework deemed necessary by the Program Directors and mentors to meet graduation requirements. Curricula for the Schools of Art and Dance are designed in compliance with

national accreditation standards and must be completed in their entirety, as listed in the *Course Catalog*. Some of the first and second-year requirements may be waived during the admissions process, when students have regionally accredited transfer credits that qualify them for admission at a higher year-level *and* demonstrate the level of artistic accomplishment commensurate with that year-level. InterSchool undergraduates students must successfully complete all Critical Studies requirements (46 units) and are expected at all times to maintain good progress in Critical Studies and all coursework for both artistic programs.

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

APPLICATION PROCESS: NEW STUDENTS

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

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

Application Process:

- *Admissions Counselors Consultation:* Before being admitted, students should discuss ideas for combining MFA programs with the Admissions Counselors from both disciplines.
- *Associate Provost Consultation*:After speaking with student's Admissions Counselors and receiving admission to both programs, the student should make an appointment with the Associate Provost to obtain and discuss the InterSchool Approval Form and InterSchool Proposal process.
- *InterSchool Proposal*: The student will develop an InterSchool Proposal (2-3 pages) that contains the following elements:
    - A description of why it is important to the student's development as an artist to pursue the InterSchool Degree option.
    - A detailed description of the course of study to be followed, developed in consultation with the student's mentors and the Associate Provost. This should include a semester-by-semester list of courses-to-be-taken (including independent studies courses), and must include all required courses for *both* Programs. **Proposed course-loads may not exceed 20-units per semester.** For most Programs, an average course-load of 15-units per semester is recommended. The proposed course of study must be approved by the Directors and Deans of both Programs and must conform to all national and regionally accreditation standards.
    - A list of requested facilities and equipment necessary for the student's work from each School, including personal studio, exhibition and performance spaces, as applicable.
    - A description of the final thesis project(s) to be completed. If the student anticipates completing one thesis project for both Programs, s/he should describe this plan in detail.
    - A time frame in which all the work is to be completed, including a target graduation date that is to be aligned with the courses to be taken.
    - The name of the requested mentors (if known) within each of the involved Schools.
- *School Reviews:* The Provost Office will present the InterSchool Proposal, along with the InterSchool Approval Form, to the Program Directors of both Schools, who will review the InterSchool Proposal with the student's requested mentors and deans.
    - If the InterSchool Proposal is approved, the InterSchool Approval Form is signed by both mentors, Program Directors and Deans.
    - Each InterSchool Approval Form must have all six signatures (two Deans, two Program Directors and two mentors) for the application to move forward.
- *Provost Review:*The InterSchool Approval Form, along with the student's InterSchool Proposal, will then be submitted to the Office of the Provost for final signature.
    - Students are encouraged to keep a copy of the InterSchool Proposal and the fully signed InterSchool Approval Form for their records.
- *Decision:* The Office of Admissions will issue an official decision letter on behalf of the Institute.

APPLICATION PROCESS: CONTINUING STUDENTS

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

Timeline: InterSchool applications must be completed by the institutional deadline for admission (usually early January, please see the CalArts website for the current deadline). The application process, from initial discussion with

the current mentor/Program Director, to the issuance of a final letter of decision, takes four to six weeks. Therefore, it is highly recommended that students begin the InterSchool application process no later than November 1 of the academic year prior to when the InterSchool Degree Program would begin. It is the applicant's responsibility to begin the process early and to track the progress of his/her forms and proposals to ensure timely submission of all materials by the established deadlines.

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

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

Application Process:

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

FINANCIAL AID: CONTINUTING STUDENTS

CalArts makes every effort to maintain a student's financial aid funding throughout their time here. In order to maintain consistent funding, students must maintain satisfactory academic progress and meet Institute deadlines, including

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

- 3.3.20. - Internships
  Body:

  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.

- 3.6.1. - Admission to the Institute
  Body:

  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.

- 3.6.2. - Admission Prerequisite
  Body:

  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.

- 3.6.3. - Application Fee
  Body:

  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.

- 3.6.5. - Admission Deposit
  Body:

  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.

- 3.6.6. - English Language Proficiency
  Body:

  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]

- 3.6.7. - Veterans Administration Yellow Ribbon Program
  Body:

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 $9000 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

- 3.99.17. - Family Education Rights and Privacy Act of 1974 (FERPA)
  Body:

The Family Education Rights and Privacy Act of 1974 (FERPA) is a federal law requiring the Institute to maintain the confidentiality of all "eligible students" education records. CalArts accords all rights under the law to students who are attending or have attended. "Eligible Student" is defined as one who has reached 18 years of age OR is attending an institution of postsecondary education. When a student becomes an "eligible" student, the rights accorded to, and consent required of the parent transfer from the parent to the student.

CalArts does not provide disclosure of general directory information including but not limited to (name, mailing address, permanent address, telephone number, date of birth, place of birth, e–mail address, photographs, class schedule, enrollment status and the most recent previous educational institution attended) without consent to anyone other than the following: officials of other institutions in which a student has been enrolled or seeks to enroll, organizations

providing student financial aid, accrediting agencies carrying out their accreditation function, State and Federal auditors, persons in compliance with a judicial order, consultants and contractors providing services or functioning as an agent of the Institute, to the U.S. Attorney, certain U.S. Department of Defense personnel as mandated by the Solomon Amendment of 1996, persons in an emergency in order to protect the health or safety of other students or persons, and, in the case of international students, to the Bureau of Citizenship and Immigration Services as mandated by law. Disclosure without consent is also permitted to school officials with legitimate educational interest. A school official has a legitimate educational interest if the official needs to review education records in order to fulfill his or her professional responsibilities. A school official is a person employed by the Institute in an administrative, supervisory, academic or support staff position (including security and health staff); a person or company with whom the Institute has contracted (such as an attorney, auditor, emergency contact service provider, or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee (such as a disciplinary or grievance committee) or persons assisting another school official in performing his or her tasks.

Parental Access to Student Records
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:

- Financial Aid Files: Maintained in the Financial Aid Office
- Permanent Files: Maintained in the Registrar's Office
- Registration Files: Maintained in the Registrar's Office
- Student Ledgers: Maintained in the Accounting Office
- 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.

Information Records
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.

- 4.1.22. - Withdrawal from the Institute and Dormitory – Refunds
  Body:

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 within 30 days of the determination of the student's withdrawal. Funds will be returned to the Federal Student Aid programs in the following order: Unsubsidized Federal Direct Loan, Subsidized Federal Direct Loan, Perkins Loan, Federal Direct PLUS/Graduate PLUS Loan, Federal Pell Grant, Federal SEOG Grant. Federal Work Study funds are earned and are not subject to the Return of Title IV funds policy.

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 05/2015]

- 4.3.70. - Alcohol and Drugs Policy
  Body:

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

- 4.4.28. - Missing Persons Policy
  Body:

  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.

- 4.99.25.4 - Exhibitions/Presentations: Safety
  Body:

  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.

- 7.99.1. - Understanding of CalArts Promotional Use of Student Name, Image, and Creative Work
  Body:

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

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

  I further understand and acknowledge that:

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

  Students who do not wish CalArts to display their creative work for Institute promotional, informational or instructional

purposes, or who do not wish their names and/or photographic or video likelinesses to appear in CalArts publications, websites, press kits, or any other promotional materials, must notify the CalArts Office of Communications to this effect. Students may also specify conditional uses, if any, of their names, likenesses, and representations of creative work. Notifications must be made via email, addressed to communications@calarts.edu.
Upon receiving such e-mail notifications, the Office of Communications will return to the student a confirmation of receipt, which the student should retain for their records. The date of the Communications e-mail confirmation constitutes the date after which CalArts will no longer use that student's name, likeness, or representation of their creative work for Institute promotional purposes.

Certificate of Fine Arts

- 3.1.1.2 - Institute Degree and Certificate Requirements: Certificate of Fine Arts
  Body:

  CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

  Definition
  The Institute offers a four year (eight full-time semesters), minimum 120 unit Certificate of Fine Arts program which is representative of achievement in a school for students who do not wish to pursue the BFA degree. Following are the standards:

  1. Admission requirements, residency, units completion and other Institute standards relating to advancement, review and graduation are the same as for BFA candidates.
  2. The student must satisfactorily complete all metier work required for the BFA degree in the school in which the student is enrolled, plus additional metier studies as determined by the mentor and dean.
  3. Critical Studies course work is not required and is replaced by additional work in the metier.
  4. Tuition and related fees are the same as those for the BFA degree.
  5. Financial aid may be available for a period up to six years (12 semesters).

  Transfer from Certificate Program to BFA Degree:
  Certificate students may transfer to BFA study under the following conditions:

  1. After one or more semesters in residence;
  2. Upon a favorable recommendation from the school review committee;

  Process: The student must complete a Change of Status form. This form requires approval of the mentor, the dean, the Dean of Critical Studies, the Director of Financial Aid and the Registrar. A student who has graduated from CalArts with a Certificate and who later wishes to apply that Certificate to the BFA degree from the same school must go through the admission process and be formally accepted for BFA study and must complete all requirements remaining, both in the metier and Critical Studies. If the time away from CalArts exceeds five years, the student will be subject to the academic requirements of their program and the Institute in effect at the time of return.

  Transfer (Voluntary) from BFA to Certificate Program:
  A BFA student may transfer to the Certificate program provided the student has been in residence one or more semesters and has the written approval of the dean and mentor.

  Process: The student must complete a Change of Status form. This form requires the signature of the mentor, the dean, the Dean of the School of Critical Studies, the Director of Financial Aid and the Registrar.

Critical Studies

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

  CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

  I. Bachelor of Fine Arts Degree (BFA) Residency Requirement
  The CalArts Bachelor of Fine Arts degree is a minimum 120 unit, 8 full–time semesters program. A minimum of one year in residence must be completed and of this minimum at least the final semester before graduation must be in

residence. Schools may establish slightly different criteria for the residency requirements under exceptional circumstances and on approval of the Provost or his/her designee.

Curriculum Requirements
1. Each student must complete the curriculum set forth by the school in which the student is enrolled.
2. BFA candidates must complete 46 semester units in Critical Studies course work. First year BFA candidates will generally take two Critical Studies courses each semester, for a total of five semester units per semester. In subsequent years students take two to three courses or six units each semester until the requirement is completed. For the required distribution of these courses consult the Critical Studies section of this Course Catalog. Critical Studies courses may not be repeated for purposes of satisfying this requirement unless otherwise stated in the course description.

Transfer Credit
Transfer credit is accepted only from other regionally accredited postsecondary institutions. Transfer credit is granted only for courses that are relevant to study at CalArts and for which an equivalent grade of "A", "B", "C", or "P" was received. The final semester of any CalArts degree or certificate program must be completed in residence i.e., as a registered student. Under specific circumstances a student who has fulfilled all residence requirements, and has passed a faculty graduation review but who falls short on units or course requirements by no more than one course, not to exceed three units, may take advantage of the following policy.

The student may petition through
• The School Dean in the case of a Metier requirement or,
• The Dean of the School of Critical Studies in the case of a BFA Critical Studies requirement to:
1. Complete coursework, as approved in writing, at another regionally accredited college to serve as transfer credit in fulfilling the outstanding course. This coursework must be completed with a "C" or better or "P". Students tentatively scheduled to graduate in May can make up the course during the summer after graduation or during the following fall semester only. Students tentatively scheduled to graduate in December can make up the course during the following spring semester or summer following graduation only. Approval of the appropriate Dean must be obtained prior to enrollment for the coursework. Upon completion of the coursework an official transcript must be sent to the CalArts Registrar for transfer toward the CalArts degree.
2. Return to CalArts during the following fall semester for tentative May graduates or the following spring semester for December tentative graduates. Tuition will be charged on a per–unit basis, calculated at the current annual tuition divided by 40 (the annual number of allowable units). Approval for return to complete the course must be presented to the CalArts Registrar no later than the last day of late registration of the semester of intended enrollment. Forms for approval of either of these options may be obtained in the Registrar's Office.

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

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

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

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

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

Transfer Credit (BFA), For Purposes of Admission:
Students with previous bachelors degrees who are entering the BFA program will be required to complete at least 8

semester units of CalArts Critical Studies credit in order to obtain a BFA degree from CalArts. All other students will be required to complete at least 8 of the required 46 semester units of Critical Studies credit at CalArts. When transfer students seek credit toward the Critical Studies requirement, this credit will be measured against the CalArts component–46 semester units in approved Critical Studies course work to a maximum of 38 semester units. (See School of Critical Studies section for specific requirements.) All transfer credit will be evaluated by the Registrar's Office in accord with guidelines developed by the School of Critical Studies and consistent with the Institute's standards.

Revised 2013-2014

- 3.1.1.2 - Institute Degree and Certificate Requirements: Certificate of Fine Arts
  Body:

CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

Definition
The Institute offers a four year (eight full-time semesters), minimum 120 unit Certificate of Fine Arts program which is representative of achievement in a school for students who do not wish to pursue the BFA degree. Following are the standards:

1. Admission requirements, residency, units completion and other Institute standards relating to advancement, review and graduation are the same as for BFA candidates.
2. The student must satisfactorily complete all metier work required for the BFA degree in the school in which the student is enrolled, plus additional metier studies as determined by the mentor and dean.
3. Critical Studies course work is not required and is replaced by additional work in the metier.
4. Tuition and related fees are the same as those for the BFA degree.
5. Financial aid may be available for a period up to six years (12 semesters).

Transfer from Certificate Program to BFA Degree:
Certificate students may transfer to BFA study under the following conditions:

1. After one or more semesters in residence;
2. Upon a favorable recommendation from the school review committee;

Process: The student must complete a Change of Status form. This form requires approval of the mentor, the dean, the Dean of Critical Studies, the Director of Financial Aid and the Registrar. A student who has graduated from CalArts with a Certificate and who later wishes to apply that Certificate to the BFA degree from the same school must go through the admission process and be formally accepted for BFA study and must complete all requirements remaining, both in the metier and Critical Studies. If the time away from CalArts exceeds five years, the student will be subject to the academic requirements of their program and the Institute in effect at the time of return.

Transfer (Voluntary) from BFA to Certificate Program:
A BFA student may transfer to the Certificate program provided the student has been in residence one or more semesters and has the written approval of the dean and mentor.

Process: The student must complete a Change of Status form. This form requires the signature of the mentor, the dean, the Dean of the School of Critical Studies, the Director of Financial Aid and the Registrar.

- 3.1.1.5 - Institute Degree and Certificate Requirements: MA in Aesthetics and Politics
  Body:

CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

Admission Prerequisite
An undergraduate degree from a regionally accredited postsecondary institution or a government approved foreign institution is required for admission to the MA in Aesthetics and Politics program.

Residence Requirements
The MA in Aesthetics and Politics program requires two semesters 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.

Thesis Completion
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 2015 will have a thesis due date of September 1, 2016. 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.

- 3.1.2.1 - Transfer Credit and Credit by Examination: Transfer Credit
  Body:

General Policy
Transfer credit is considered for acceptance toward a CalArts degree only when:

1. It was earned at a postsecondary institution accredited by a regional accrediting agency or a foreign postsecondary institution recognized by its national government.
2. An equivalent grade of A, B, C or Pass was earned.

Credit toward the Major
The CalArts Registrar's Office will conduct an evaluation of previous education and training and will grant appropriate credit in accordance with Institute policies. The decision on year level placement at the time of acceptance is made by a faculty committee in each of the Institute's schools, based on portfolio or audition, and may not exceed a level that can be substantiated by acceptable transfer credit. The schools are not obligated to recognize transfer credit in the major area when determining year level of acceptance.

Transfer Credits and Critical Studies
CalArts accepts postsecondary transfer credits from regionally accredited colleges and universities and will accept equivalent courses for curriculum requirements in Critical Studies. A maximum of 38 semester units will be allowed for transfer toward the CalArts Critical Studies requirement.

Students with previous bachelors degrees who are accepted at the BFA level will be required to complete at least 8 semester units of CalArts Critical Studies credit in order to obtain a BFA degree from CalArts. All other students will be required to complete at least 8 of the required 46 semester units of Critical Studies credit at CalArts. See the Critical Studies section of the Course Catalog for specific details.

Limitations on Units Accepted Toward Critical Studies
1. *Religious Studies*: Critical Studies accepts for transfer credit historical, philosophical and literary studies of religion and the Bible. We do not accept courses in religious studies that represent interpretations of a particular church or sect.

2. *Business Courses*: We will give credit for courses that combine business and the arts, as these are equivalent to our Survival in the Arts courses.

3. *Foreign Languages*: We will accept elective credit toward the Critical Studies requirements for foreign language courses.

4. *Applied Sciences*: Generally we proceed on a course-by-course basis in allotting transfer credit to the applied sciences such as courses in the areas of engineering, electronics and computer science. Through course descriptions and syllabi we wish to be assured that there is a significant scientific or quantitative component to the course for which credit is given.

5. *Speech/Oral Communication*: Courses that highlight oral communication in conjunction with critical thinking and evidenced based reasoning are accepted. Through course descriptions and syllabi we wish to be assured that there is a significant and sustained critical thinking within the courses for which transfer credit is awarded.

Credit for Summer Courses or Concurrent Enrollment
CalArts generally accepts credit earned by a currently enrolled student if the credit is earned at a regionally accredited postsecondary institution and otherwise meets transfer criteria. Students must consult with the Dean of the School of Critical Studies and/or the Registrar prior to enrollment in outside courses for which Critical Studies credit is expected.

Consultation with the Dean and/or the Registrar will ensure that course choices of the student are consistent with our requirements and will serve the student in fulfilling those requirements. Transfer credit is not guaranteed unless prior approval of the Dean of Critical Studies and/or the Registrar has been obtained.

Leave of Absence
Credit for work done at a regionally accredited institution while the student is away on official leave of absence may be given under the following circumstances:

1. When prior approval for proposed course work is granted by the Dean of the School of Critical Studies and/or by the Registrar;
2. When the student has submitted an approved Leave of Absence form to the Registrar's Office; and
3. When an official transcript of course work completed is provided, certifying the credit earned.

Updated: May 2014

Doctor of Musical Arts Degree (DMA)

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

CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

Admission 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.

Enrollment Management

- 3.6.1. - Admission to the Institute
  Body:

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.

- 3.6.2. - Admission Prerequisite
  Body:

  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.

- 3.6.3. - Application Fee
  Body:

  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.

- 3.6.5. - Admission Deposit
  Body:

  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.

- 3.6.6. - English Language Proficiency
  Body:

  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]

Facilities Management

- 4.4.28. - Missing Persons Policy
  Body:

  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.

Faculty

- 2.99.1. - Prohibited Discrimination, Harassment, and Sexual Misconduct Policy
  Body:

  In response to feedback and issues occurring on college campuses across the nation regarding discrimination, harassment, and sexual misconduct – as well as new clarification on regulations enforced by the Department of Education – a group of campus community members developed a comprehensive policy about prohibited discrimination, harassment, and sexual misconduct.

  Some of the important policy revisions include:

  - The adoption of an *affirmative consent* standard where "yes means yes" and all parties routinely check in with each other to make sure consent for each instance of sexual activity is given willingly, knowingly, and affirmatively;
  - Enhanced definitions of sexual harassment, sexual violence, and intimate partner violence;
  - An expanded non-retaliation statement that acknowledges retaliation can take many forms and may be committed by either the respondent and complainant or by people acting on their behalf;
  - Increased confidential and non-confidential resources for those who experience sexual harassment and sexual misconduct (including sexual assault, stalking, and intimate partner violence);
  - Ensuring sufficient fundamental fairness protections for those accused of sexual assault.

  Here is the revised ***Prohibited Discrimination, Harassment, and Sexual Misconduct Policy***. This policy is currently in effect as written, and will be reviewed and revised, as needed, on an annual basis.

- 2.99.25. - Exhibitions/Presentations Policy
  Body:

  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.

- 2.99.29. - Smoking
Body:

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

Smoke-Free Areas on Campus
The smoke-free area begisn at the curb leading from the parking lot at the front entrance of the main building and continue along the entire path to the front door as well as the area leading to the doors of the Music School. The entire area in front of our main building is also a smoke-free area.

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

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

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

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

Revised August 28, 2013

- 3.1.10. - Structure of Degrees and Certificates
Body:

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

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

degree or certificate from the School of Theater.

Dated: May 15, 1998

- 3.1.18. - Mentoring Policy
  Body:

  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).

- 3.99.17. - Family Education Rights and Privacy Act of 1974 (FERPA)
  Body:

  The Family Education Rights and Privacy Act of 1974 (FERPA) is a federal law requiring the Institute to maintain the confidentiality of all "eligible students" education records. CalArts accords all rights under the law to students who are attending or have attended. "Eligible Student" is defined as one who has reached 18 years of age OR is attending an institution of postsecondary education. When a student becomes an "eligible" student, the rights accorded to, and consent required of the parent transfer from the parent to the student.

  CalArts does not provide disclosure of general directory information including but not limited to (name, mailing address, permanent address, telephone number, date of birth, place of birth, e–mail address, photographs, class schedule, enrollment status and the most recent previous educational institution attended) without consent to anyone other than the following: officials of other institutions in which a student has been enrolled or seeks to enroll, organizations providing student financial aid, accrediting agencies carrying out their accreditation function, State and Federal auditors, persons in compliance with a judicial order, consultants and contractors providing services or functioning as an agent of the Institute, to the U.S. Attorney, certain U.S. Department of Defense personnel as mandated by the Solomon Amendment of 1996, persons in an emergency in order to protect the health or safety of other students or persons, and, in the case of international students, to the Bureau of Citizenship and Immigration Services as mandated by law. Disclosure without consent is also permitted to school officials with legitimate educational interest. A school official has a legitimate educational interest if the official needs to review education records in order to fulfill his or her professional responsibilities. A school official is a person employed by the Institute in an administrative, supervisory, academic or support staff position (including security and health staff); a person or company with whom the Institute has contracted (such as an attorney, auditor, emergency contact service provider, or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee (such as a disciplinary or grievance committee) or persons assisting another school official in performing his or her tasks.

  Parental Access to Student Records
  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:

- Financial Aid Files: Maintained in the Financial Aid Office
- Permanent Files: Maintained in the Registrar's Office
- Registration Files: Maintained in the Registrar's Office
- Student Ledgers: Maintained in the Accounting Office
- 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.

Information Records
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.

- 4.3.70. - Alcohol and Drugs Policy
  Body:

  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

Faculty Handbook

- 2.99.1. - Prohibited Discrimination, Harassment, and Sexual Misconduct Policy
  Body:

  In response to feedback and issues occurring on college campuses across the nation regarding discrimination, harassment, and sexual misconduct – as well as new clarification on regulations enforced by the Department of Education – a group of campus community members developed a comprehensive policy about prohibited discrimination, harassment, and sexual misconduct.

  Some of the important policy revisions include:

  - The adoption of an *affirmative consent* standard where "yes means yes" and all parties routinely check in with each other to make sure consent for each instance of sexual activity is given willingly, knowingly, and affirmatively;
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  - Increased confidential and non-confidential resources for those who experience sexual harassment and sexual misconduct (including sexual assault, stalking, and intimate partner violence);
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  Here is the revised ***Prohibited Discrimination, Harassment, and Sexual Misconduct Policy***. This policy is currently in effect as written, and will be reviewed and revised, as needed, on an annual basis.

- 2.99.29. - Smoking
  Body:

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

  Smoke-Free Areas on Campus
  The smoke-free area begisn at the curb leading from the parking lot at the front entrance of the main building and continue along the entire path to the front door as well as the area leading to the doors of the Music School. The entire area in front of our main building is also a smoke-free area.

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

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

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

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

  Revised August 28, 2013

Grading

- 3.1.8. - Grading Policy
  Body:

  Standard Grading Options:

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

  Other Grading Options:

  - **Incomplete (I)**: Indicates a one semester extension (or shorter) granted through agreement between student and instructor, at the discretion of the instructor and with the approval of the School. "I" grades not completed within the specified period of time will convert to "NC" on the transcript.
  - **No Grade Recorded (NG)**: Placeholder grade entered by the Registrar's Office at the close of the grading period which indicates that no grade has yet been assigned by the faculty of record. "NG" grades not changed to a final evaluation by the end of the following semester will convert to "NC" on the transcript.
  - **Withdrawn (W)**: Grade assigned by the Registrar to indicate withdrawal from a course after the end of the add/drop period. Students may withdraw from a course without academic penalty through the 10th week of the semester. The course remains on the student's record with a "W" grade. "W" grades have no impact on semester or cumulative grading calculations, and do not count toward a student's residency or full-time status.

  GPA Equivalencies:

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

  Grading Procedures:

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

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

  Revised May 2015.

- 3.1.8.1 - Grade Appeals
  Body:

  When a student wishes to appeal a grade: the student must first appeal to the instructor who assigned the grade in question. Where there is no satisfactory remedy through appeal to the instructor, the student may file written appeal to the dean of the school in which the course is offered. The decision of the dean is final.

  "NC" grades may not be changed to a grade except by means of a petition to the dean of the School involved. Such changes must be initiated by the instructor of the class or, in the instructor's absence, the dean of the school offering the course and submitted to the Registrar. Such a petition must include a written explanation from the instructor of the class explaining the reasons for changing the grade and a signature of support from the dean of the school offering the course. Petitions for the change of an NC grade must be submitted during the student's term of residency at the Institute and are considered only under exceptional, extenuating circumstances.

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

- 4.3.70. - Alcohol and Drugs Policy
  Body:

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

International

- 3.1.1.3 - Institute Degree and Certificate Requirements: Advanced Certificate of Fine Arts
  Body:

  CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

  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.

International Relations

- 3.6.6. - English Language Proficiency
  Body:

  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]

Leaves

- 3.1.21. - Leave of Absence
  Body:

  (Note: Approval for Leave of Absence is at the discretion of the student's dean and faculty.)

  Non-medical Leave of Absence

  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.

  Short-Term Medical Leave

  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.

  Extended Medical Leave

  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.

Involuntary Medical Leave

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.

Absence without Leave

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.

MA in Aesthetics and Politics

- 3.1.1.5 - Institute Degree and Certificate Requirements: MA in Aesthetics and Politics
  Body:

CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

Admission Prerequisite
An undergraduate degree from a regionally accredited postsecondary institution or a government approved foreign institution is required for admission to the MA in Aesthetics and Politics program.

Residence Requirements
The MA in Aesthetics and Politics program requires two semesters 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.

Thesis Completion
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 2015 will have a thesis due date of September 1, 2016. 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.

Master of Fine Arts (MFA)

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

  CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

  Admission Prerequisite
  An undergraduate degree from a regionally accredited postsecondary institution or a government approved foreign institution is required for admission to the MFA degree programs.

  Length of Program
  The MFA degree program requires from two to three years to complete, depending upon the requirements of the individual disciplines. The requirements of the individual disciplines are found in the individual school degree requirements sections of this Course Catalog and in the Admissions Viewbook.

  Residence Requirements
  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.

Staff

- 2.99.1. - Prohibited Discrimination, Harassment, and Sexual Misconduct Policy
  Body:

  In response to feedback and issues occurring on college campuses across the nation regarding discrimination, harassment, and sexual misconduct – as well as new clarification on regulations enforced by the Department of Education – a group of campus community members developed a comprehensive policy about prohibited discrimination, harassment, and sexual misconduct.

  Some of the important policy revisions include:

  - The adoption of an *affirmative consent* standard where "yes means yes" and all parties routinely check in with each other to make sure consent for each instance of sexual activity is given willingly, knowingly, and affirmatively;
  - Enhanced definitions of sexual harassment, sexual violence, and intimate partner violence;
  - An expanded non-retaliation statement that acknowledges retaliation can take many forms and may be committed by either the respondent and complainant or by people acting on their behalf;
  - Increased confidential and non-confidential resources for those who experience sexual harassment and sexual misconduct (including sexual assault, stalking, and intimate partner violence);
  - Ensuring sufficient fundamental fairness protections for those accused of sexual assault.

  Here is the revised ***Prohibited Discrimination, Harassment, and Sexual Misconduct Policy***. This policy is currently in effect as written, and will be reviewed and revised, as needed, on an annual basis.

- 2.99.25. - Exhibitions/Presentations Policy
  Body:

  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.

- 2.99.29. - Smoking
  Body:

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

Smoke-Free Areas on Campus
The smoke-free area begisn at the curb leading from the parking lot at the front entrance of the main building and continue along the entire path to the front door as well as the area leading to the doors of the Music School. The entire area in front of our main building is also a smoke-free area.

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

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

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

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

Revised August 28, 2013

- 3.99.17. - Family Education Rights and Privacy Act of 1974 (FERPA)
Body:

The Family Education Rights and Privacy Act of 1974 (FERPA) is a federal law requiring the Institute to maintain the confidentiality of all "eligible students" education records. CalArts accords all rights under the law to students who are attending or have attended. "Eligible Student" is defined as one who has reached 18 years of age OR is attending an institution of postsecondary education. When a student becomes an "eligible" student, the rights accorded to, and consent required of the parent transfer from the parent to the student.

CalArts does not provide disclosure of general directory information including but not limited to (name, mailing address, permanent address, telephone number, date of birth, place of birth, e–mail address, photographs, class schedule, enrollment status and the most recent previous educational institution attended) without consent to anyone other than the following: officials of other institutions in which a student has been enrolled or seeks to enroll, organizations providing student financial aid, accrediting agencies carrying out their accreditation function, State and Federal auditors, persons in compliance with a judicial order, consultants and contractors providing services or functioning as an agent of the Institute, to the U.S. Attorney, certain U.S. Department of Defense personnel as mandated by the Solomon Amendment of 1996, persons in an emergency in order to protect the health or safety of other students or persons, and, in the case of international students, to the Bureau of Citizenship and Immigration Services as mandated by law. Disclosure without consent is also permitted to school officials with legitimate educational interest. A school official has a legitimate educational interest if the official needs to review education records in order to fulfill his or her professional responsibilities. A school official is a person employed by the Institute in an administrative, supervisory, academic or support staff position (including security and health staff); a person or company with whom the Institute has contracted (such as an attorney, auditor, emergency contact service provider, or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee (such as a disciplinary or grievance committee) or persons assisting another school official in performing his or her tasks.

Parental Access to Student Records
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:

- Financial Aid Files: Maintained in the Financial Aid Office
- Permanent Files: Maintained in the Registrar's Office

- Registration Files: Maintained in the Registrar's Office
- Student Ledgers: Maintained in the Accounting Office
- 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.

Information Records
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.

- 4.3.70. - Alcohol and Drugs Policy
  Body:

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

- 4.99.25.4 - Exhibitions/Presentations: Safety
  Body:

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.

Staff Handbook

- 2.99.1. - Prohibited Discrimination, Harassment, and Sexual Misconduct Policy
  Body:

  In response to feedback and issues occurring on college campuses across the nation regarding discrimination, harassment, and sexual misconduct – as well as new clarification on regulations enforced by the Department of Education – a group of campus community members developed a comprehensive policy about prohibited discrimination, harassment, and sexual misconduct.

  Some of the important policy revisions include:

  - The adoption of an *affirmative consent* standard where "yes means yes" and all parties routinely check in with each other to make sure consent for each instance of sexual activity is given willingly, knowingly, and affirmatively;
  - Enhanced definitions of sexual harassment, sexual violence, and intimate partner violence;
  - An expanded non-retaliation statement that acknowledges retaliation can take many forms and may be committed by either the respondent and complainant or by people acting on their behalf;
  - Increased confidential and non-confidential resources for those who experience sexual harassment and sexual misconduct (including sexual assault, stalking, and intimate partner violence);
  - Ensuring sufficient fundamental fairness protections for those accused of sexual assault.

  Here is the revised ***Prohibited Discrimination, Harassment, and Sexual Misconduct Policy***. This policy is currently in effect as written, and will be reviewed and revised, as needed, on an annual basis.

- 2.99.25. - Exhibitions/Presentations Policy
  Body:

  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

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.

- 2.99.29. - Smoking
Body:

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

Smoke-Free Areas on Campus
The smoke-free area begisn at the curb leading from the parking lot at the front entrance of the main building and continue along the entire path to the front door as well as the area leading to the doors of the Music School. The entire area in front of our main building is also a smoke-free area.

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

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

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

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

Revised August 28, 2013

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Body:

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Body:

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

Designated Smoking Areas
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Revised August 28, 2013

- 3.1.75. - Disciplinary Policy
Body:

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.

- 3.1.83. - Plagiarism
  Body:

  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.

- 4.3.70. - Alcohol and Drugs Policy
  Body:

  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.

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  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.

Students

- 2.99.1. - Prohibited Discrimination, Harassment, and Sexual Misconduct Policy
  Body:

  In response to feedback and issues occurring on college campuses across the nation regarding discrimination, harassment, and sexual misconduct – as well as new clarification on regulations enforced by the Department of Education – a group of campus community members developed a comprehensive policy about prohibited discrimination,

harassment, and sexual misconduct.

Some of the important policy revisions include:

- The adoption of an *affirmative consent* standard where "yes means yes" and all parties routinely check in with each other to make sure consent for each instance of sexual activity is given willingly, knowingly, and affirmatively;
- Enhanced definitions of sexual harassment, sexual violence, and intimate partner violence;
- An expanded non-retaliation statement that acknowledges retaliation can take many forms and may be committed by either the respondent and complainant or by people acting on their behalf;
- Increased confidential and non-confidential resources for those who experience sexual harassment and sexual misconduct (including sexual assault, stalking, and intimate partner violence);
- Ensuring sufficient fundamental fairness protections for those accused of sexual assault.

Here is the revised ***Prohibited Discrimination, Harassment, and Sexual Misconduct Policy***. This policy is currently in effect as written, and will be reviewed and revised, as needed, on an annual basis.

- 2.99.25. - Exhibitions/Presentations Policy
  Body:

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.

- 2.99.29. - Smoking
  Body:

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

  Smoke-Free Areas on Campus
  The smoke-free area begisn at the curb leading from the parking lot at the front entrance of the main building and continue along the entire path to the front door as well as the area leading to the doors of the Music School. The entire area in front of our main building is also a smoke-free area.

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

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

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

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

  Revised August 28, 2013
- 3.1.1.7 - Extension of Degree
  Body:

  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.

  MFA students who are unable to complete degree requirements other than course credits, e.g., thesis projects, recitals, etc., must petition the appropriate school each year, by letter, to request an extension for a maximum of five years. These annual requests for extension should include a statement of the student's progress toward the completion and an explanation of the reason for the extension. After five years, petitions for extension for completion of MFA degree requirements must be submitted to the Deans Council for approval.

  DMA students who are unable to complete the Doctoral Project or Final (Summative) Portfolio Review must petition the School of Music each year, by letter, to request an extension for a maximum of two years. These annual requests for extension should include a statement of the student's progress toward the completion and an explanation of the reason for the extension. After two years, petitions for extension for completion of DMA degree requirements must be submitted to the Deans Council for approval.

- 3.1.8. - Grading Policy
  Body:

  Standard Grading Options:

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

Other Grading Options:

- **Incomplete (I)**: Indicates a one semester extension (or shorter) granted through agreement between student and instructor, at the discretion of the instructor and with the approval of the School. "I" grades not completed within the specified period of time will convert to "NC" on the transcript.
- **No Grade Recorded (NG)**: Placeholder grade entered by the Registrar's Office at the close of the grading period which indicates that no grade has yet been assigned by the faculty of record. "NG" grades not changed to a final evaluation by the end of the following semester will convert to "NC" on the transcript.
- **Withdrawn (W)**: Grade assigned by the Registrar to indicate withdrawal from a course after the end of the add/drop period. Students may withdraw from a course without academic penalty through the 10th week of the semester. The course remains on the student's record with a "W" grade. "W" grades have no impact on semester or cumulative grading calculations, and do not count toward a student's residency or full-time status.

GPA Equivalencies:

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

Grading Procedures:

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

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

Revised May 2015.

- 3.1.8.1 - Grade Appeals
  Body:

  When a student wishes to appeal a grade: the student must first appeal to the instructor who assigned the grade in question. Where there is no satisfactory remedy through appeal to the instructor, the student may file written appeal to the dean of the school in which the course is offered. The decision of the dean is final.

  "NC" grades may not be changed to a grade except by means of a petition to the dean of the School involved. Such changes must be initiated by the instructor of the class or, in the instructor's absence, the dean of the school offering the course and submitted to the Registrar. Such a petition must include a written explanation from the instructor of the class explaining the reasons for changing the grade and a signature of support from the dean of the school offering the course. Petitions for the change of an NC grade must be submitted during the student's term of residency at the Institute and are considered only under exceptional, extenuating circumstances.

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

- 3.1.10. - Structure of Degrees and Certificates
  Body:

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

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

Dated: May 15, 1998

- 3.1.17. - Grievance Procedures - Student
  Body:

  CalArts students are given an opportunity to seek an internal resolution of conflicts and complaints. This procedure may also be used by students who believe that they have been discriminated against on the basis of race, color, national origin, disability, sex or any other classification or characteristic protected by law, and is designed to comply with Title VI of
  the Civil Rights Act of 1964, Title IX of the Education Amendments of 1972, and Section 504 of the Rehabilitation Act of 1973. Complaints dealing with sexual and other forms of unlawful harassment are addressed under Prohibited Discrimination, Harassment, and Sexual Misconduct Policy. Students who seek to grieve the imposition of disciplinary sanctions are directed to review the Disciplinary Policy.

  Students who seek to grieve matters pertaining to academic warning, probation, 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 the Title IX Coordinator as Charmagne Shearrill, the Chief Human Resources Officer (661-253-7838, cshearrill@calarts.edu, Room

A210) and Deputy Coordinators as Travis Greene, Dean of Student Affairs (661-253-7891, tgreene@calarts.edu, Room A207). The Title IX Coordinator and Deputy 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).

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

- 3.1.20. - Degree Conferral
  Body:

  Upon completion of overall unit requirements, Institute residency requirements, and all final program requirements, including all coursework, reviews, performances, and any other non-course requirements specified by the School, the Registrar's Office will post the degree or certificate to the academic transcript and order a diploma. Neither the transcript nor the diploma will be released to students who have not fulfilled all obligations to the Institute.

  CalArts has three conferral dates each year: the final date of the spring and fall semesters as determined by the academic calendar, and August 31 for students completing their degree requirements during the summer months. Students will be assigned the conferral date most closely following the completion of all degree requirements. The date that degree requirements are completed may be the final day of the term, or it may be determined by the date of completion of the thesis project or dissertation, completion of an outstanding incomplete grade, or completion of approved transfer coursework. The completion date will be reflected on the transcript, and the conferral date will be reflected on the diploma.

- 3.1.21. - Leave of Absence
  Body:

  (Note: Approval for Leave of Absence is at the discretion of the student's dean and faculty.)

  Non-medical Leave of Absence

  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.

  Short-Term Medical Leave

  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.

Extended Medical Leave

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.

Involuntary Medical Leave

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.

Absence without Leave

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.

- 3.1.75. - Disciplinary Policy
  Body:

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.

- 3.1.83. - Plagiarism
  Body:

  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.

- 3.3.20. - Internships
  Body:

  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.

- 3.99.17. - Family Education Rights and Privacy Act of 1974 (FERPA)
  Body:

The Family Education Rights and Privacy Act of 1974 (FERPA) is a federal law requiring the Institute to maintain the confidentiality of all "eligible students" education records. CalArts accords all rights under the law to students who are attending or have attended. "Eligible Student" is defined as one who has reached 18 years of age OR is attending an institution of postsecondary education. When a student becomes an "eligible" student, the rights accorded to, and consent required of the parent transfer from the parent to the student.

CalArts does not provide disclosure of general directory information including but not limited to (name, mailing address, permanent address, telephone number, date of birth, place of birth, e–mail address, photographs, class schedule, enrollment status and the most recent previous educational institution attended) without consent to anyone other than the following: officials of other institutions in which a student has been enrolled or seeks to enroll, organizations providing student financial aid, accrediting agencies carrying out their accreditation function, State and Federal

auditors, persons in compliance with a judicial order, consultants and contractors providing services or functioning as an agent of the Institute, to the U.S. Attorney, certain U.S. Department of Defense personnel as mandated by the Solomon Amendment of 1996, persons in an emergency in order to protect the health or safety of other students or persons, and, in the case of international students, to the Bureau of Citizenship and Immigration Services as mandated by law. Disclosure without consent is also permitted to school officials with legitimate educational interest. A school official has a legitimate educational interest if the official needs to review education records in order to fulfill his or her professional responsibilities. A school official is a person employed by the Institute in an administrative, supervisory, academic or support staff position (including security and health staff); a person or company with whom the Institute has contracted (such as an attorney, auditor, emergency contact service provider, or collection agent); a person serving on the Board of Trustees; or a student serving on an official committee (such as a disciplinary or grievance committee) or persons assisting another school official in performing his or her tasks.

Parental Access to Student Records
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:

- Financial Aid Files: Maintained in the Financial Aid Office
- Permanent Files: Maintained in the Registrar's Office
- Registration Files: Maintained in the Registrar's Office
- Student Ledgers: Maintained in the Accounting Office
- 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.

Information Records
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.

- 4.1.22. - Withdrawal from the Institute and Dormitory – Refunds
  Body:

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 within 30 days of the determination of the student's withdrawal. Funds will be returned to the Federal Student Aid programs in the following order: Unsubsidized Federal Direct Loan, Subsidized Federal Direct Loan, Perkins Loan, Federal Direct PLUS/Graduate PLUS Loan, Federal Pell Grant, Federal SEOG Grant. Federal Work Study funds are earned and are not subject to the Return of Title IV funds policy.

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 05/2015]

- 4.3.70. - Alcohol and Drugs Policy
  Body:

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

- 4.4.28. - Missing Persons Policy
  Body:

  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.

- 4.99.25.4 - Exhibitions/Presentations: Safety
  Body:

  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.

- 7.99.1. - Understanding of CalArts Promotional Use of Student Name, Image, and Creative Work
  Body:

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

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

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

  Students who do not wish CalArts to display their creative work for Institute promotional, informational or instructional

purposes, or who do not wish their names and/or photographic or video likelinesses to appear in CalArts publications, websites, press kits, or any other promotional materials, must notify the CalArts Office of Communications to this effect. Students may also specify conditional uses, if any, of their names, likenesses, and representations of creative work. Notifications must be made via email, addressed to communications@calarts.edu.
Upon receiving such e-mail notifications, the Office of Communications will return to the student a confirmation of receipt, which the student should retain for their records. The date of the Communications e-mail confirmation constitutes the date after which CalArts will no longer use that student's name, likeness, or representation of their creative work for Institute promotional purposes.

Transfer Credit

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

CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

I. Bachelor of Fine Arts Degree (BFA) Residency Requirement
The CalArts Bachelor of Fine Arts degree is a minimum 120 unit, 8 full–time semesters program. A minimum of one year in residence must be completed and of this minimum at least the final semester before graduation must be in residence. Schools may establish slightly different criteria for the residency requirements under exceptional circumstances and on approval of the Provost or his/her designee.

Curriculum Requirements
1. Each student must complete the curriculum set forth by the school in which the student is enrolled.
2. BFA candidates must complete 46 semester units in Critical Studies course work. First year BFA candidates will generally take two Critical Studies courses each semester, for a total of five semester units per semester. In subsequent years students take two to three courses or six units each semester until the requirement is completed. For the required distribution of these courses consult the Critical Studies section of this Course Catalog. Critical Studies courses may not be repeated for purposes of satisfying this requirement unless otherwise stated in the course description.

Transfer Credit
Transfer credit is accepted only from other regionally accredited postsecondary institutions. Transfer credit is granted only for courses that are relevant to study at CalArts and for which an equivalent grade of "A", "B", "C", or "P" was received. The final semester of any CalArts degree or certificate program must be completed in residence i.e., as a registered student. Under specific circumstances a student who has fulfilled all residence requirements, and has passed a faculty graduation review but who falls short on units or course requirements by no more than one course, not to exceed three units, may take advantage of the following policy.

The student may petition through
• The School Dean in the case of a Metier requirement or,
• The Dean of the School of Critical Studies in the case of a BFA Critical Studies requirement to:
1. Complete coursework, as approved in writing, at another regionally accredited college to serve as transfer credit in fulfilling the outstanding course. This coursework must be completed with a "C" or better or "P". Students tentatively scheduled to graduate in May can make up the course during the summer after graduation or during the following fall semester only. Students tentatively scheduled to graduate in December can make up the course during the following spring semester or summer following graduation only. Approval of the appropriate Dean must be obtained prior to enrollment for the coursework. Upon completion of the coursework an official transcript must be sent to the CalArts Registrar for transfer toward the CalArts degree.
2. Return to CalArts during the following fall semester for tentative May graduates or the following spring semester for December tentative graduates. Tuition will be charged on a per–unit basis, calculated at the current annual tuition divided by 40 (the annual number of allowable units). Approval for return to complete the course must be presented to the CalArts Registrar no later than the last day of late registration of the semester of intended enrollment. Forms for approval of either of these options may be obtained in the Registrar's Office.

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

- The student must have fulfilled all metier and Critical Studies residency requirements. *(Please see the policy titled "Institute Degree and Certificate Requirements: Residency Requirement.)*

- The student must have advanced to the final semester of residence for his/her program (e.g., BFA4-2).
- The student has successfully passed his/her graduation review or recital. If s/he has not done so, formal, written arrangements for completing this requirement, approved by the mentor, Program Director and Dean, must have been made (as articulated in the Special Conditions section of the Transfer Credit Approval Form).

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

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

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

Transfer Credit (BFA), For Purposes of Admission:
Students with previous bachelors degrees who are entering the BFA program will be required to complete at least 8 semester units of CalArts Critical Studies credit in order to obtain a BFA degree from CalArts. All other students will be required to complete at least 8 of the required 46 semester units of Critical Studies credit at CalArts. When transfer students seek credit toward the Critical Studies requirement, this credit will be measured against the CalArts component–46 semester units in approved Critical Studies course work to a maximum of 38 semester units. (See School of Critical Studies section for specific requirements.) All transfer credit will be evaluated by the Registrar's Office in accord with guidelines developed by the School of Critical Studies and consistent with the Institute's standards.

Revised 2013-2014

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

CalArts has developed the following minimum standards for receiving a degree or certificate from the Institute. Schools may develop additional requirements on approval of the President and Provost.

Admission Prerequisite
An undergraduate degree from a regionally accredited postsecondary institution or a government approved foreign institution is required for admission to the MFA degree programs.

Length of Program
The MFA degree program requires from two to three years to complete, depending upon the requirements of the individual disciplines. The requirements of the individual disciplines are found in the individual school degree requirements sections of this Course Catalog and in the Admissions Viewbook.

Residence Requirements
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.

- 3.1.2.1 - Transfer Credit and Credit by Examination: Transfer Credit
Body:

General Policy
Transfer credit is considered for acceptance toward a CalArts degree only when:

1. It was earned at a postsecondary institution accredited by a regional accrediting agency or a foreign postsecondary institution recognized by its national government.
2. An equivalent grade of A, B, C or Pass was earned.

Credit toward the Major
The CalArts Registrar's Office will conduct an evaluation of previous education and training and will grant appropriate credit in accordance with Institute policies. The decision on year level placement at the time of acceptance is made by a faculty committee in each of the Institute's schools, based on portfolio or audition, and may not exceed a level that can be substantiated by acceptable transfer credit. The schools are not obligated to recognize transfer credit in the major area when determining year level of acceptance.

Transfer Credits and Critical Studies
CalArts accepts postsecondary transfer credits from regionally accredited colleges and universities and will accept equivalent courses for curriculum requirements in Critical Studies. A maximum of 38 semester units will be allowed for transfer toward the CalArts Critical Studies requirement.

Students with previous bachelors degrees who are accepted at the BFA level will be required to complete at least 8 semester units of CalArts Critical Studies credit in order to obtain a BFA degree from CalArts. All other students will be required to complete at least 8 of the required 46 semester units of Critical Studies credit at CalArts. See the Critical Studies section of the Course Catalog for specific details.

Limitations on Units Accepted Toward Critical Studies
1. *Religious Studies*: Critical Studies accepts for transfer credit historical, philosophical and literary studies of religion and the Bible. We do not accept courses in religious studies that represent interpretations of a particular church or sect.

2. *Business Courses*: We will give credit for courses that combine business and the arts, as these are equivalent to our Survival in the Arts courses.

3. *Foreign Languages*: We will accept elective credit toward the Critical Studies requirements for foreign language courses.

4. *Applied Sciences*: Generally we proceed on a course-by-course basis in allotting transfer credit to the applied sciences such as courses in the areas of engineering, electronics and computer science. Through course descriptions and syllabi we wish to be assured that there is a significant scientific or quantitative component to the course for which credit is given.

5. *Speech/Oral Communication*: Courses that highlight oral communication in conjunction with critical thinking and evidenced based reasoning are accepted. Through course descriptions and syllabi we wish to be assured that there is a significant and sustained critical thinking within the courses for which transfer credit is awarded.

Credit for Summer Courses or Concurrent Enrollment
CalArts generally accepts credit earned by a currently enrolled student if the credit is earned at a regionally accredited postsecondary institution and otherwise meets transfer criteria. Students must consult with the Dean of the School of Critical Studies and/or the Registrar prior to enrollment in outside courses for which Critical Studies credit is expected. Consultation with the Dean and/or the Registrar will ensure that course choices of the student are consistent with our requirements and will serve the student in fulfilling those requirements. Transfer credit is not guaranteed unless prior approval of the Dean of Critical Studies and/or the Registrar has been obtained.

Leave of Absence
Credit for work done at a regionally accredited institution while the student is away on official leave of absence may be given under the following circumstances:

1. When prior approval for proposed course work is granted by the Dean of the School of Critical Studies and/or by the Registrar;
2. When the student has submitted an approved Leave of Absence form to the Registrar's Office; and
3. When an official transcript of course work completed is provided, certifying the credit earned.

Updated: May 2014

- 3.1.2.2 - Transfer Credit and Credit by Examination: Credit by Examination

Body:

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 requirements.

Students scoring 4 or better on International Baccalaureate Higher Level exams will be granted 4 semester units toward the Critical Studies requirement for each examination in the Humanities or Sciences as they relate to Critical Studies core curriculum requirements. A maximum of 38 semester units will be allowed for transfer toward the CalArts Critical Studies requirements.

CRITICAL STUDIES:

Critical/Intellectual Skills credit

- AP English Language and Composition

Computing & Research Skills credit

- AP Computer Science A

Humanities credit

- AP English Literature and Composition

Social Science credit

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

Science & Math credit

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

Metier Studies/Other Metier Studies credit

- AP Art History

Critical Studies Elective credit

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

NON-CRITICAL STUDIES:

Studio credit

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

Updated: May 2014

- 3.1.15. - Program-Level Adjustment
Body:

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]

Veterans

- 3.6.7. - Veterans Administration Yellow Ribbon Program
  Body:

  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 $9000 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