School of Art Academic Requirements

Table of Contents

- Statement of Purpose
- Residence Requirements
- Curriculum Requirements
  - Bachelor of Fine Arts and Certificate of Fine Arts
  - Practicum
  - Master of Fine Arts and Advanced Certificate of Fine Arts
  - Integrated Media Concentration (MFA Only)
- Program Requirements
  - Art Program
    - Bachelor of Fine Arts and Certificate of Fine Arts
    - Master of Fine Arts and Advanced Certificate of Fine Arts
  - Graphic Design Program
    - Bachelor of Fine Arts and Certificate of Fine Arts
    - Master of Fine Arts and Advanced Certificate of Fine Arts
  - Photography and Media Program
    - Bachelor of Fine Arts and Certificate of Fine Arts
    - Master of Fine Arts and Advanced Certificate of Fine Arts
  - Art and Technology Program
    - Master of Fine Arts and Advanced Certificate of Fine Arts

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.

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.

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 Project/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.

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 required 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
- MAIC425 Survey of Sound Art
- DAIC174 or DAIC175 Modern Dance History

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").

II. Practicum

The first two 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. Graduate 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.

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.

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.

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 first two BFA years are intended to create a strong foundation for art making and critical thinking; the final two BFA years are intended to allow more personal exploration, grounded in one-on-one study, exhibitions or projects, and corresponding reviews.

To complete the BFA, an undergraduate must complete a total of 15 units of independent study including a three unit BFA Mid-Residence Project in the first semester of the BFA3 year, and a three unit BFA Final Project in the second 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 8 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). Note: 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
- AART220 Writing to the Studio Series
- ACOM218 Digital Skills for Artists

SECOND YEAR

Required Courses:

- AART201 Post Foundation Seminar/Critique: What's Goin' On? (Fall)
- AART203 Post Foundation: Visiting Artists Forum (Spring)
- AART220 Writing to the Studio Series
- Both sections of Modern Art History in Review (AAIC265 and AAIC266) 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). Note: 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
- AART220 Writing Workshop
- ACOM218 Digital Skills for Artists

THIRD YEAR

Required Courses:

A 3 unit BFA Mid-Residence Project (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 3 unit BFA Final Project (AART498) for the preparation of the final exhibition or project in the Spring semester
- Practicum: One workshop during the Practicum

Recommended Courses:

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

Master of Fine Arts and Advanced Certificate of Fine Arts

Each student will fashion a course of study in consultation with the mentor. Each MFA student will present a project or exhibition during both the first and second year. MFA-1's in their 2nd semester are required to complete a 5-unit MFA Mid-Residence Project (AART598).

In the final two semesters of residency, the student is required to pass a two-semester MFA Final Project (AART698) in order to prepare for a final exhibition or project.

MFA1

Required Courses:

- AART598 MFA Mid-Residence Project

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 MFA Final Project

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.

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

Master of Fine Arts and Advanced Certificate of Fine Arts

LEARNING GOALS FOR THE GRAPHIC DESIGN MFA PROGRAM

During their time in the program students should have:

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

At the start of the 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:

- AGRA551 and AGRA553 Visual Literacy (Lecture)
- AGRA552 and AGRA554 Visual Literacy (Studio)
- AGRA596 Motion 1
- AGRA697 Motion 2
- AAIC575 and AAIC576 Historical Survey of Graphic Design
- AAIC642: History of Motion Graphics

SECOND YEAR

Required Courses:

- AGRA601 and AGRA603 Graduate Seminar II (Lecture)

- AGRA602 and AGRA604 Graduate Seminar II (Studio)
- AGRA798 Motion 3

III. Photography and Media Program Requirements

Bachelor of Fine Arts and Certificate of Fine Arts

LEARNING GOALS FOR THE PHOTOGRAPHY AND MEDIA BFA PROGRAM

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 study these practices in relation to a theoretical analysis of representation, through a sequence of seminars and lectures covering history and theory, and application through practice.
- 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 awareness of the work's context.

Classes required to graduate: the First Year Foundation Sequence, Undergraduate Seminar, Undergraduate Critique (2x), History of Photography, Visual Semiotics, Critique and Exit, Technical Workshops (1 per semester), Independent Study, and Practicums. Each student is required to maintain regular contact with their mentor, including two meetings per semester and regular consultation on their course schedule. Visual Semiotics can be taken at the BFA2, 3, or 4 year level.

Requirements by year level:

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
- AAIC300 Visual Semiotics (optional)

- AAIC310 History of Photography
- 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 (optional)
- 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)
- AAIC300 Visual Semiotics (optional)
- 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

Master of Fine Arts and Advanced Certificate of Fine Arts

LEARNING GOALS FOR THE PHOTOGRAPHY 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 their first year (two Grad seminars in the Program are required for 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).

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 Development
- 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.

TITLE	COURSE NAME	DESCRIPTION	ACADEMIC LEVEL	COURSE TYPES
What Makes It Art?	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. Each week's meeting will focus on a specific topic with lecture, readings and discussion organized around that topic. Course requirements will include active engagement in discussions, participation in a group conversation or project and one or two 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	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	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	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	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	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	Open to Art School BFA 3 and BFA4. 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	Undergraduate	Arts in Context

		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-310	The history of photography is studied through slide lectures, readings and class discussion. The class traces photographic modernism to its present crisis. We will consider both the privileged and mundane uses of photography, paying special attention to the often problematic relationship between "fine art" and "applied" photography. The course will offer a close but contextual reading of photographic work, and will require attention to questions posed by aesthetics, art history, sociology, economics, semiotics, and social and intellectual history.	Undergraduate	Arts in Context
Practice & Pedagogy: ArtPilots	AAIC-323	Practice and Pedagogy: Art Pilots Students in this class will have the opportunity to explore their artmaking practice through in-class experimentation while gaining a set of critical skills that lend themselves to teaching. In this collaborative Art School / CAP class, participants will gain experience and develop teaching abilities within an interactive social practice environment. This hands-on workshop, taught at a local elementary school, will be aligned with a seminar module where we will explore approaches to pedagogy, view artwork, and discuss readings. Designing projects that emphasize the importance of play and inventive thinking, we will activate drawing, color, sound, collage, writing, object making, and other experimental practices. The flow of this working process offers momentum for the CalArts students to mine the experience as an impetus to their personal work, regardless of individual disciplines. Works by artists using strategies of play and chance / order and chaos, including Helen Mirra's walking/printmaking practice, Eva Hesse's drawing process, and Allan Kaprow's performance work will provide a background for discussion. This dialogue will be further invigorated with readings from Hannah Higgins's The Fluxus Experience, Rosemary Peterson's Why Piaget?, John Dewey's experience and education, Mignon Nixon's 'Child' drawing on Eva Hesse, and Richard Shiff's writing on Richard Tuttle's drawing process. This is a cross-disciplinary class; students from all metiers are welcome. Prior teaching experience or visual art background is not necessary.	Undergraduate	Arts in Context
Routine Pleasures	AAIC-419	Open to Art Program BFA3 and BFA4. "For the rustle," asserts Roland Barthes, "implies a community of bodies: in the sounds of the pleasure which is 'working,' no voice is raised, guides, or swerves, no voice is constituted; the rustle is the very sound of plural delectation - plural but never massive (the mass, quite the contrary, has a single voice, and terribly loud)." This course will consider "the individual" and "the collective" as tactical and historically charged positions, 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	Open to Art School BFA3 and 4. 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

History of Motion Graphics	AAIC-442	In 1962 John Whitney first introduced the term "motion graphics" to distinguish title design as "a distinctly new problem for the field of design." He argued that the designer may create great graphics, but without the imaginative articulation of movement "it's not good motion graphics." According to motion graphics historian, Michael Betancourt, it was just a decade earlier that the concept of motion graphics emerged as the demand for feature film title sequences and more graphically-oriented commercials grew from a trajectory that began earlier in the century with abstract films. Motion Graphics has evolved to include not only title design for films but TV titles (broadcast design), TV branding, filmmaking, commercials, music videos and entertainment design, and is increasingly expanding into new media environments, including immersive VR experiences. This course will be comprised of weekly presentations, many by esteemed visiting scholars and practitioners, covering the evolution and development of this specialized practice. Class discussion and assigned readings elaborate the knowledge and relevance of the field's history. Using this understanding of the historical evolution of the field students will also identify current issues for the field and speculate theoretically towards Motion Design as an increasingly complex, demanding, and exciting practice.	Undergraduate	Arts in Context
Design Theory I	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	Course available by Permission of Instructor only. BFA4 Graphic Design only. This course is intended for designers that view writing and curatorial activity as an essential part of their design process, and invites meditation on contemporary and historical design discourse and encourages students to develop a strong curatorial/authorial point of view. Must have taken Design Theory I AGRA662.	Undergraduate	Arts in Context
Visual Semiotics	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 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.	Graduate	
History of Photography	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 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	
Practice & Pedagogy: ArtPilots	AAIC-523	Practice and Pedagogy: Art Pilots Students in this class will have the opportunity to explore their artmaking practice through in-class experimentation while gaining a set of critical skills that lend themselves to teaching. In this collaborative Art School / CAP class, participants will gain experience and develop teaching abilities within an interactive social practice environment. This hands-on workshop, taught at a local elementary school, will be aligned with a seminar module where we will explore approaches to pedagogy, view artwork, and discuss readings. Designing projects that emphasize the importance of play and inventive thinking, we will activate drawing, color, sound, collage, writing, object making, and other experimental practices. The flow of this working process offers momentum for the CalArts students to mine the experience as an impetus to their personal work, regardless of individual disciplines. Works by artists using strategies of play and chance / order and chaos, including Helen Mirra's walking/printmaking practice, Eva Hesse's drawing process, and Allan Kaprow's performance work will provide a background for discussion. This dialogue will be further	Graduate	Open to the Institute

		invigorated with readings from Hannah Higgins's The Fluxus Experience, Rosemary Peterson's Why Piaget?, John Dewey's experience and education, Mignon Nixon's 'Child' drawing on Eva Hesse, and Richard Shiff's writing on Richard Tuttle's drawing process. This is a cross-disciplinary class; students from all metiers are welcome. Prior teaching experience or visual art background is not necessary.		
Historical Survey of GD A	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	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	Open to Art School only. "For the rustle," asserts Roland Barthes, "implies a community of bodies: in the sounds of the pleasure which is 'working,' no voice is raised, guides, or swerves, no voice is constituted; the rustle is the very sound of plural delectation - plural 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	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? 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.	Graduate	
History of Motion Graphics	AAIC-642	In 1962 John Whitney first introduced the term "motion graphics" to distinguish title design as "a distinctly new problem for the field of design." He argued that the designer may create great graphics, but without the imaginative articulation of movement "it's not good motion graphics." According to motion graphics historian, Michael Betancourt, it was just a decade earlier that the concept of motion graphics emerged as the demand for feature film title sequences and more graphically-oriented commercials grew from a trajectory that began earlier in the century with abstract films. Motion Graphics has evolved to include not only title design for films but TV titles (broadcast design), TV branding, filmmaking, commercials, music videos and entertainment design, and is increasingly expanding into new media environments, including immersive VR experiences. This course will be comprised of weekly presentations, many by esteemed visiting scholars and practitioners, covering the evolution and development of this specialized practice. Class discussion and assigned readings elaborate the knowledge and relevance of the field's history. Using this understanding of the historical evolution of the field students will also identify current issues for the field and speculate theoretically towards Motion Design as an increasingly complex, demanding, and exciting practice.	Graduate	Open to the Institute
Design Theory I	AAIC-662	Course available by Permission of Instructor only. Required of	Graduate	

		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.		
Design Theory II	AAIC-663	Course available by Permission of Instructor only. Graphic Design MFA only. This course is intended for designers that view writing and curatorial activity as an essential part of their design process, and invites meditation on contemporary and historical design discourse and encourages students to develop a strong curatorial/authorial point of view. Must have taken Design Theory I AGRA662.	Graduate	
Heavy Metal	AART-001	Open to Art School only. This is a 6-week intensive workshop, built around metalworking fundamentals in order to execute small-scale objects. M.I.G., T.I.G. and fabricating basics will be covered.	Undergraduate	Practicum
Practical Plinth	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	Open to Art School only. High Definition Video 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	This workshop is restricted to and mandatory for Art School, Art and Photography & Media Programs BFA1 students. This one-day workshop is restricted to and mandatory for BFA 1 students in the Art and Photography & Media Programs. The visual arts can pose significant risks to the health and safety of artists. This workshop provides an overview of some of the most common risks associated with painting, drawing, photography, ceramics, and sculpture. The goal is about becoming aware of the problems and the solutions regarding protecting our health, as well as to help students to overcome any fear of new art processes. This workshop will provide significant knowledge and skills to protect yourself and others. We will also cover art handling, studio organization, and the installation/de-installation process in the gallery spaces. Workshop meets on January 9th 9-5:50 p.m. in F200.	Undergraduate	Practicum; Wintersession
Visiting Artist Lectures	AART-011	This practicum workshop is open to the Institute. Presentation of work by visiting artists, designers, and visiting faculty. Lecturers will include Audrey Chan, Ruby Neri, Clara Lopez Menendez and Dewey Ambrosino. Workshop lectures meet on January 10, 12, 17, 19 from 6:30-10:20 p.m. in F200. Attendance required at all lectures. Workshop limited to 50 students.	Undergraduate	Practicum; Open to the Institute; Wintersession
Welding: Metal Mania!	AART-012	This practicum workshop is restricted to Art School BFA students. 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. Workshop meets on January 10, 12, 17 and 19th from 2-5:50 pm in the Super Shop. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Drawing: Large Format Adv Drawing	AART-013	Drawing: Large Format Advanced Drawing Studio This practicum workshop is restricted to Art School BFA students. The goal of this class is for each student to make 1-4 large drawings, spending 4-16 hours accordingly on each piece. This will not be an assignment-based class, rather each student should be self motivated and prepared to work independently. Each student will receive direct feedback, suggestions, and support from the instructor in each session. Students can choose whatever medium they want to draw with. Everyone should come to the first class with a roll of Strathmore 400 Series Watercolor Paper 42" x 10 yds. Depending on what is additionally needed, the cost could be anywhere from 25 to maximum 60. Workshop meets on January 17 and 18 from 9-5:50 pm in JBSB. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession

Sound	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 files. Attendance required at all sessions.	Undergraduate	Practicum
Movement	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: Provisional Spaces	AART-016	This practicum workshop is restricted to Art School BFA students. "Architecture is the art of defining space and is achieved with sparse geometrical forms, while sculpture, the art of volume and spatial occupation, provides its plastic counterpart." (Peter Behrens) What is the relationship of sculpture to its environment and surrounding architecture? Is it a figure/ground dichotomy or a relationship that is less defined or fluid? In this workshop we will be looking at ways sculpture is defined, negated, or veiled by its immediate environs. We will be looking at artists whose work addresses these concerns in what are seemingly scale models of architectural environments. We will also be building our own provisional (miniature) spaces out of various materials such as sheetrock or wood which can then display or house provisional miniature sculptures also of various materials and media. There will be some supplies provided but depending on the project undertaken each student can expect additional material fees of 5 - 75 depending on the project undertaken. Workshop meets on January 10, 11, 12, and 13 from 9-12:50 p.m. in the Super Shop. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Video: Documenting: Performing Objects	AART-017	This practicum workshop is restricted to Art School Art and Photo/Media BFA students. This workshop will focus on video documentation of performance art, participatory projects, and multi-media performance installations. While not a co-requisite of the "Performing Objects" performance workshop, our discussions will build on themes from that workshop by paying critical attention to highlighting performative qualities of objects (props, costumes, sculptures, etc.) through video, and considering the camera itself as a performer. Students will explore the different ways that video documentation could act as archival material, an extension of the performance, or result in the creation of an entirely new video artwork. Students will learn techniques for staging, lighting, framing, sound recording, and shooting and editing video of a variety of objects, bodies, and spaces. Students should have an external hard drive. Workshop meets on January 17, 18, 19, and 20 from 2-5:50 p.m. in A216 with some meetings in the video editing suite A107k. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Performance: Performing Objects	AART-018	This practicum workshop is restricted to Art School BFA students. Following the history of performance art as challenging convention, this workshop will focus on different ways of performing with/through objects, as a means of reimagining the performing body from static and bound (within categories such as gender and race), to mutable and open-ended. We will investigate how interstitial objects (props, sculptures, artifacts, etc.) can push performances through time and space, and into a social realm. We will engage in discussions on the functionality, materiality, and form of objects in order to reimagine things themselves as performers. We will experiment with incorporating new technologies and varying levels of participation with an audience in performances. We will look at and discuss performances and texts by Lygia Clark, Vaginal Davis, Gordon Hall, Guillermo Gomez-Pena, Adrian Piper and others. Workshop meets on January 10, 11, 12 and 13 from 2-5:50 pm in F200. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Mold-Making	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	This practicum workshop is restricted to Art School BFA students. The precise focus of each workshop will change from	Undergraduate	Practicum

		year to year. Students are required to have an external hard drive to store files. Attendance required at all sessions.		
Ceramics: Clay Structure	AART-021	This practicum workshop is restricted to Art School BFA students. This course will approach clay as a structural material in service of fabricating a framework for three-dimensional sculpture. We will explore various sculpture-centric building techniques and investigate the inherent benefits and limitations of each procedure. Students will be encouraged to execute one large-scale project utilizing the method (s) of construction best suited to their idea. We will also experiment with alternative processes for treating surface including flocking, upholstery, paint and other materials applicable to each student's individual practice. Critique will focus on materials as signifiers, method of display, and the strength of the discrete object in conveying concept. Students should bring sketchbooks/notebooks. There will be some supplies provided but additional material costs will vary depending on the project undertaken. Workshop meets on January 10,12,17, and 19 from 2-5:50 p.m. in Ceramics. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Painting: Prismatism	AART-022	This practicum workshop is restricted to Art School BFA students. PRISMATISM suggests the simultaneous transparency, deviation, inversion, and refraction of light and images. In this workshop we will explore and experiment with various painting applications such as stenciling, masking, and other immediate processes in creating multiple works simultaneously. Students will get an idea of how pluralized techniques can rupture and expand the homogeneity of surface, image, and meaning. Some supplies provided, but students can expect additional material fees of 5 - 75 depending on the project undertaken. Workshop meets on January 19 and 20 from 9-5:50 p.m. in JBSB. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Printmaking: Silkscreening for Painters	AART-023	This practicum workshop is restricted to Art School BFA students. This class will introduce students to alternative and advanced silkscreening techniques through hands-on workshops. We will be thinking of silkscreening not in terms of editions but as a mark-making process that can be used on linen, primed canvas, wood panels, glass and other traditional or unusual substrates. Students will learn how to prepare files for CMYK silkscreening using Photoshop; how to do CMYK printing; how masking techniques such as tape/vinyl can be used in a painting process; and will experiment by directly painting on the screen before it is printed. Students will also be introduced to the work of contemporary artists who experiment with screenprinting as part of their painting practice such as Charlene Von Heyl, Laura Owens, Christopher Wool and Sigmar Polke. Each student will make several studies/tests using these different techniques and will work towards completing one painting by the end of the week. Some supplies provided, but students can expect additional material fees of 5-75 depending on the project undertaken. Workshop meets on January 11, 13, 18, and 20 from 2-5:50 p.m. in the Print and Media Lab. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Other Places	AART-024	This practicum workshop is restricted to Art Program and Photography and Media Program BFA 3 and 4 students. Students will visit a variety of artist-run project and alt-spaces in Los Angeles. A van will be provided. Workshop meets on January 17 and 18 from 9am to 5:50 p.m. Limited to 10 students. Attendance at both sessions required.	Undergraduate	Practicum; Wintersession
Digital: Sketch-up for 3D	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	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	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 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.	Undergraduate	Practicum
Writing: Art Words	AART-029	This practicum workshop is restricted to Art School BFA students. This workshop will consider the style and methods of press releases as a space to write about art, taking into consideration art speak, humor, poetics, and precision of language. Students will engage in generating writing, but this course will act less as a guide to writing about one's work than a survey of the multitude of ways it is done and the many linguistic pitfalls to avoid within this framework. Historical precedents we will discuss include Bank Collective's Faxbak, a London-based collective that edited and critiqued the dense language of press releases by editing and faxing them back to the gallery; Triple Canopy's "International Art English," the online magazine's extended essay which analyzes and parodies the vague and impenetrable language of contemporary art press releases; and critic Dan Fox's "Pretentiousness: Why It Matters." Workshop meets on January 17, 18, 19, and 20 from 9am - 12:50 p.m. in the A217. Attendance at all sessions is required. Class limited to 14 students.	Undergraduate	Practicum; Wintersession
Painting: Color Workout	AART-030	This practicum workshop is restricted to Art School BFA students. This is a hands-on practical workshop where students will focus on communicating with color. We will use exercises from Bauhaus instructors Joseph Albers and Johannes Itten to develop a color language. We will consider the physical properties of color and how color presents itself across various media. We will examine historical, cultural, and subjective perspectives to engage a color sensibility. Some supplies provided, but students can expect additional material fees of 5 - 75 depending on the project undertaken. Workshop meets on January 10, 11, 12, and 13 from 9am to 12:50pm in JBSB. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Photograms: Exper. Photography Today	AART-031	This workshop is restricted to Art School BFA students.This workshop begins with an overview of artists, both historical and contemporary, who broke away from classical photography into experimentation with photograms (or cameraless photography). Students will be introduced to the technical and material aspects of the photogram. Technical considerations will include exposure time, arrangement, and post processing. The topic of objectivity versus abstraction will be examined: how can objects be laid out or treated in order for them to convey a more conceptual idea. At the end of the course there will be a critique of the new works in the group as a whole. The critique will consider both theoretical and practical aspects of each student's approach to their chosen medium. Students must be approved to use the Photo Lab. There will be a orientation session in December TBA. This practicum workshop is restricted to Art School BFA students. Some supplies provided, but students can expect additional material fees of 5 - 75 depending on the project undertaken. Workshop meets on January 11, 13, 18, and 20 from 6:30-10:20 p.m. in Photo Lab. Attendance at all sessions is required. Limited to 15 students.	Undergraduate	Practicum; Wintersession
Foundation A	AART-101	BFA1 Art Program students will be pre-enrolled in this class, along with What Makes it Art(AAIC-103). In order to have a better understanding of the work you make and how that work interacts with culture, it is important to begin to grapple with the relationship between your art and art history, the divide between the type of work you now make and the art practice you wish to build, and your awareness of the variety of contemporary art practices. In this course you will wrestle with these and other ideas as you begin your course of study in the	Undergraduate	

		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.	
Foundation B	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
Foundation Studio	AART-104	Foundation Studio is intended to provide a hands-on opportunity for students to understand and engage with a variety of approaches to studio practice. Students will be introduced to the program's labs, including the Supershop, the print and digital media lab, the video facilities, and the ceramics area. BFA1 Art Program students will be pre-enrolled in this class, along with Foundation A (AART-101) and What Makes it Art (AAIC-103). Students should expect to spend approximately 50- 100 for materials	Undergraduate
Independent Study	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	Post Foundation Seminar/Critique: What's Goin' On? This required course invites students to articulate and develop relationships between theory and practice. Seminar-style reading discussions will be conducted, alternating with individual presentations in which students constructively critique each other's work. Attendance is mandatory and participation in discussions required.	Undergraduate
Post-Foundation Critique	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	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	The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. Each session is taught by different faculty. Multiple sessions are offered in each semester. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details.	Undergraduate
Drawing	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. Each session is taught by different faculty. Studio	Undergraduate

		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	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. Each session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.	Undergraduate
Sculpture	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. 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
Print & Digital Media	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. 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
Video	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. 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
Social Practice	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. 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
Ceramics	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	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience. Each session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. Please refer to course descriptions provided by each section instructor for more details. This course may be repeated for credit.	Undergraduate
Writing	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	Undergraduate

		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. Students will be guided through a series of exercises that are designed to support expression, confidence 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 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.	
Time Based Studio	AART-221	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. Each session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. This is a comprehensive class on basic video production that includes a historical and theoretical survey and technical instruction. The student will learn to operate the School of Art's video production equipment including HD video cameras, microphones and audio recorders, lighting, video editing software and basic output. The class will also survey video art, avant-garde cinema, performance for video with an theoretical emphasis on postmodern notions of the authentic, the self, the original and the necessity of the copy. Students will be asked to participate in class discussion and complete one short video exercise and one final video project with class critique. This course may be repeated for credit.	Undergraduate
Sound in Art	AART-222	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. Each session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. This course will focus on the creation and implementation of sound work in performance, recording, sound for picture, and installation contexts. In addition, we will examine the history of sound in art and sound in popular and experimental music through lectures / listening sessions, readings, and discussions. This will be a studio class with class time split between learning and employing software platforms and analog methods to produce sound work and lectures / listening sessions, discussions, and critiques of participants' work. Participants will generate single or multichannel sound works for installation, performance, or recording with an emphasis on augmenting or expanding existing practices.	Undergraduate
BFA Critique	AART-295	This is a critique course intended for BFAs. Working in a group dynamic, students will gain the ability to better articulate their work and the work of their peers. Online enrollment is open to BFA students in the Program in Art in their 2nd, 3rd, or 4th year. The course is open to BFA students in other programs only by permission of instructor.	Undergraduate
Independent Study	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	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	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	Undergraduate

		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.	
Open Critique	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" Nonetheless, 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, en 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 Critique	AART-300C	In this class we will explore the tension between the artwork itself and what surrounds it, such as the artist's persona, history, context, discourse, the internet and the circulation of the materials that contribute to its meaning. Each critique will be split into two parts as an experiment in meaning construction. Students will be asked to present an artwork to the rest of the class - the presenting artist will not be able to contribute at this point, while the rest of the class spend some time collectively unpacking and discussing what meanings the work elicits. In the second part of the critique, the same artist will present a short artist talk which they would have worked on throughout the weeks in the class. The artist can present directly on the artwork they have shared, or more generally on their art practice. This can be performative, or a more traditional artist talk as long as the artist is sharing with the group where they are coming from when making work. It can be about one specific aspect of the work - such as the history of a material used - or a particular research dimension. The class will then be able to engage further by asking questions or creating more discussions. This allows the artist in the class to find ways to bridge the gap between their intentions and the artwork itself, and also brings the artist's voice in relation to the work, allowing them to think creatively about ways to do this in their practice. The objective is to understand that discourse is as important as the artwork itself.	Undergraduate
VIROC Critique	AART-300D	This critique will use contemplative and domination exercises designed to cultivate practical, radical, and transformative awareness towards your artistic intentions and practice and its social relationship to others. VIROC is an acronym standing for Vulnerability, Intimacy, Responsibility, Openness, and Courage. These are the qualities we will develop and work towards as a group. We will open each class using some exercises or prompts to establish intimacy and trust within the group. The hope is that this intimacy will enable us to hear and understand that our peers' feedback is most generous when it is careful, considered, and critical, going beyond surface appraisal and complimentary remarks. We will do physical exercises playing with power, domination, submission, and expression in order to shed some social fears and anxieties and desires for each others' approval or personal discomfort with wielding power, wherever such desires hinder our ability to be open and honest. Contemporary techniques of Deep Listening and Non-Violent Communication will be create new ways of hearing and receiving criticism with courage, responsibility, ownership, investment, and openness. Each student will present their work at least once during the semester. In order to pass the course, students critiquing the work are expected to participate actively and verbally, or write a thoughtful one page response to the work critiqued due the	Undergraduate

		following week. Students will be allowed no more than 3 absences for the semester.This allows the artist in the class to find ways to bridge the gap between their intentions and the artwork itself, and also brings the artist's voice in relation to the work, allowing them to think creatively about ways to do this in their practice. The objective is to understand that discourse is as important as the artwork itself.		
Open Studio Series	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	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 engage in critical discussion. There will be a final class performance of works developed throughout the course that will be open to outside viewers ( )	Undergraduate	Open to the Institute
Sound in Art, Art in Sound	AART-310N	Sound in Art, Art in Sound Open to students in the Art Program. Not open to BFA1 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	
Make Manifest: Ethics and Advocacy	AART-310P	This workshop asks the questions: What are your moral principles as an artist and citizen of the 21st century? How are 'right' and 'wrong' made manifest in your work and that of others? We will discuss projects and readings that deepen our understanding of ethics and advocacy in relation to contemporary aesthetic, humanistic, and political practices. Artists/activists/cultural workers will share their first-hand testimonies from working at the intersection of art and justice movements. Collaborative projects provide opportunities to develop skills of writing, public speaking, and organizing. Each student will keep a journal to log their experiences, insights, and observations. Open to BFA 1 and 2.	Undergraduate	
Synaesthesia	AART-310Q	This studio course is geared toward participants working across disciplines and sensorial regimes. The objective will be to strengthen interaction between disparate media and focus diverse modes of production into a coherent overall practice. We will examine the history of synesthesia, cross-genre, and 'all-over' work beginning with the writings of Novalis and J.K. Huysmans in the 19th Century, through Wassily Kandinsky, Frantisek Kupka, Walter Gropius, and Rose-Carol Washton Long in the 20th Century, to uentin Meillassoux and Rosi Braidotti in the 21st. The class will explore synesthetic and 'all-over' practices including sound work, architectonics, installation, video, performance, writing, and the creation of personae as employed by artists including Kandinsky, Gropius, Joseph Beuys, Sturtevant, Joan Jonas, Adrian Piper, Leigh Bowery, Mike Kelley, and Lutz Bacher. The class will be a studio / lecture hybrid with class time devoted to the development of projects encompassing multiple media, performative, and multi-sensorial focus.	Undergraduate	
Manipulated Earth	AART-310R	Manipulated Earth: Ceramic Handbuilding Processes with	Undergraduate	

		Moldmaking Techniques This studio class seeks to connect intermediate-level artists working in ceramics with the originary sources of our materials-earth, minerals, and oxides. Utilizing basic materials such as earth, natural pigments, and paper, students will learn to mix their own slip, paperclay and paperclay slip, recycled clay and colored clay. This class focuses on handbuilding techniques (hard and soft slab, pinch and coil) combined with the use and making of custom, simple plaster molds (hump molds, press molds, and 2 part plaster molds for slipcasting). Students will have the opportunity to use the collection of commercial molds, recombining them in unique configurations. Surface effects such as nerikomi, neriage, engobe, mishima, sgraffito, stamping and wax resists will be covered to augment the ceramic palette beyond commercial glazes and the many custom glazes provided by Calarts. Image transfer techniques allowing students to incorporate photographic images or images of their drawings will also be covered. If time allows, students will also learn to make their own clay out of found earth, foraged from a class hike and field trip. The class will not cover the use of the wheel, although students with prior knowledge are welcome to incorporate wheel-thrown vessels into their work. Mandatory lab fee of 50 which includes firing costs, glazes, and 1 bag of clay. Additional clay and materials available for purchase from SuperShop at $20/bag.	
Advanced Sculpture	AART-310S	"But I am a blasted tree; the bolt has entered my soul; and I felt then that I should survive to exhibit what I shall soon cease to be--a miserable spectacle of wrecked humanity, pitiable to others and intolerable to myself." (Mary Shelley, Frankenstein) This is a studio class that explores physical space, social space, and the space of the spectator as resources. Process may be determined by form-generating strategies from classical to present and will be explored in an individual project proposal based format. Emphasis will be placed on research, development, and completion of individual projects. Class time is devoted to studio activity, instructor and student presentations, class discussions, and critique. Material costs vary depending on students' individual projects. Recommended for students who have taken Sculpture(AART213/713) or a related practicum, or have previous experience working in sculpture.	Undergraduate
Open Seminar Series	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	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	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	Undergraduate

		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.	
Open Seminar	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. New 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.	Undergraduate
Open Seminar	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 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.	Undergraduate
Writing After Art	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. Drawing 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. Each 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	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	Undergraduate

		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.	
Comedy and Performance	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
Is It Really Working	AART-320H	Work, Unwork, Postwork and Labor in Capitalist Realities When we speak of work, we speak of a broad social and material construct, crucial in shaping experiences of reality and contouring the production of subjectivity. This understanding is rooted in a critical tradition that begins with Marx's notion of estranged labor, and continues through recent feminist critiques of the concept of work ethics. These analyses place the experience of work at the epicenter of our existence, operating as an ideological mechanism that promises perpetuation and legitimation of the individual's life via routines of normative and moralized tasks. This seminar attempts to examine this notion of work and work ethics alongside artistic practices who understand cultural production to be enmeshed in a larger system of labor relations, and inherently connected to contemporary social and political movements. Our analysis will consider different working practices from a discoursive and practical perspective through reading discussion, workshops and field trips to diverse materializations of 'workspaces'.	Undergraduate
Monsters, Witches, & Ex-Humans	AART-320I	Figures of Alterity: Monsters, Witches, and Ex-Humans. This seminar looks at historical and anthropological perspectives on monstrosity and its cultural significance. Looking at representations of monsters from the medieval to the contemporary, we will examine how monsters represent difference and threaten societal boundaries. We will read stories of feral children, descriptions of foreign cultures from old travelogues, and examine the history of World Fairs and their relationship to Freak Shows and the spectacularization of difference, whether that be racial, able-bodied, or cultural difference. Through an analysis of monsters in visual culture, we will discuss a cultural politics of human embodiment that goes into deciding what is and isn't monstrous. We will consider our relationships to other non-human species, as well as the way non-human categories are mobilized to denigrate some humans as monstrous, and learn what it means to be ex-human. We will read a variety of interdisciplinary texts from anthropology, queer theory, history, gothic and science fiction, and medieval studies, including authors such as Jeffery Jerome Cohen, Eduardo Viveiros de Castro, Mel Y. Chen, Michael Taussig, Jack Halberstam, Alexander Weheliye and Silvia Federici. Students are expected to keep up with the weekly readings with weekly presentations and full participation in class discussions and exercises. Students will be allowed no more than 3 absences for the semester.	Undergraduate
Sonatine Bureaucratique	AART-320J	Sonatine Bureaucratique is a seminar addressing what Benjamin H.D. Buchloh labeled the 'aesthetic of administration'--- its history, current status, and co-effects spanning the 20th and 21st Centuries. We will examine artists and collectives contending with rapidly increasing bureaucracy, surveillance, command-and-control apparatus, state secrecy, data collection, and modeling-and-simulation including Laura Poitras, Trevor Paglen, The Invisible Committee, and Anonymous. We will delve into the history of the 'bureaucratic aesthetic' beginning with Erik Satie's Sonatine Bureaucratique and progressing through the contractual operations of Duchamp, Yves Klein, and Robert Morris, Hans Haacke's employment of systems theory, and conceptualists' -including Douglas Huebler and Charles Gaines- anticipation of current surveillance and data interpretation technology. Readings will include works by Giorgio Agamben, Manuel de Landa, and Andrea Fraser.	Undergraduate
Postcolonial Critique	AART-320K	Postcolonial Critique and the Aesthetic Object This course	Undergraduate

		examines Postcolonial discourse and its relationship to art and art making. Postcolonial critique emerged within the last half-century as a theory of the post-Eurocentric globalization of cultural flows, work, ideas, and persons; and as a response to the nationalist critique that arose from the decline of the old colonial order and the old regimes of racism. Rather than simply rejecting European culture, postcolonialism focuses on the relationship between it and the rest of the world, using as its point of departure the cultures and ideas of those liberated from or still resisting domination. This reflects the dynamic role that the cultures and ideas of the formerly colonized and the still racialized and otherwise socially dominated play in today's world. Postcolonial critique first appeared in disciplines that use art, ideas, and culture as tools of analysis: art history and criticism, literary studies, feminist studies, philosophy, and anthropology. It has played a defining role in the field of cultural studies. This class will begin by examining some of the major theorists in the field, including Aime Cesaire, Franz Fanon, Edward Said, Gayatri Chakravorty Spivak, Homi K. Bhaba, and others. We will then shift our attention to art and the work of the artist. Our guides in this endeavor will include writers like Simon Gikandi, Edwidge Danticat, Edouard Glissant, Jamaica Kincaid, and Robin Coste Lewis. Students will, during the course of the semester, also produce postcolonial critiques of both their own work and of works of art currently on public display.	
Sleightly Sensational	AART-320L	Sleightly Sensational: Fresh Assault on the Historical Uncanny Through Cooking, Magic, and Making. This is a particular exploration of the senses, aesthetic intelligence, and present apprehensions of the Uncanny. Research indicates that humans have been able to overcome the energetic barriers of animal realm through the use of cooking, enabling them to glean much greater energy content from their food and thus growing larger brains that have enhanced sensory perception. This enhancement includes the act of cognition and the perception of life well beyond our limited animal instincts. The course will consider how creative acts that engage the symbolic realm of communication coincide with, and expand our ideas of what is animate and inanimate. This theme of the Uncanny, which is what Freud borrowed from Ernst Jentsch's On the Psychology of the Uncanny (1906), focuses of the perception and feeling of uncertainty regarding whether something has vitality and is animate or inanimate. The Uncanny here is a place for cultural exchange rather than story of technological or evolutionary innovation. Lectures, class discussions, uncanny activity, and reading will initiate process. Individual presentations, research and critiques are given throughout the term to allow each student the opportunity of reviewing each other's uncanny.	Undergraduate
Talking Bact, Disc Bodies, Sex of Stones	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	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 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,	Undergraduate

		intertextuality, and diaspora. Open Seminar is a series of seminars of special topics chosen by the instructor.	
White Cubes, Black Boxes	AART-320P	Open to BFA3 and BFA4 students in the Art Program. White Cubes, Black Boxes: Politics of Language and Representation Languages are systems of communication devised by power structures that inscribe their priorities, privileges and ideologies in the rules that articulate and arbitrate the elements that constitute them. The manner in which we describe ideas, create hierarchies within the different elements of a text and pretend to represent different subjectivities is mediated by the possibilities contained within a particular language, its rules, its syntax and its grammar. In this course we would look at different linguistic systems to deconstruct the politics that mobilize them and that they perpetuate. The goal of the class is to develop a critical approach to taste and representation, exercising tools that help to recognize privileged cultural forms, who are they made for and by, and what economic purpose they serve. We will also look at artistic manifestations commonly understood as "secondary", "lowbrow" or "outsider" in order to analyze why they have been deemed less valuable--sometimes "primitive" or "popular"--and what kind of exclusions this belittlement perpetuates. The course consists of a variety of readings, exercises and group analysis that inspect different systems of representation and their linguistic and political implications. The goal is to develop a critical approach to canonical cultural formats that questions their given status and inspects the sociopolitical structures that constitute their value. In addition to weekly readings and class participation, students must attend all field visits and guest lectures, and present a final project that performs an analysis of the system of representation used by a chosen type of textuality (cultural phenomenon, moving image, literary text, work of art, etc...). Open Seminar is a series of seminars of special topics chosen by the instructor.	Undergraduate
The Art of the Dead	AART-320Q	Open to BFA3 and BFA4 students in the Art Program. The impulse to commemorate the deceased has driven human visual production since its onset. Tombs, monuments, commemorative portraits, shrines, and hashtags have given form to the desires of the living to communicate with, pay tribute to, and mourn the dead. In this transhistorical seminar, we'll discuss questions such as: What are sacred, socio-political, material, and aesthetic rituals that have shaped how death has been represented over time? How does the desire to extend metaphysical life into the eternal affect perceptions of human mortality? How might we imagine funerary practices evolving in the future? Case studies will include the ancient Egyptian Book of the Dead and the Fayum mummy portraits of Roman Egypt, Black Lives Matter, Hannah Wilke's Intra-Venus Tapes, Maya Lin's Vietnam Veterans Memorial, and others. Course requirements: discussion, readings, writing assignments, field trip, and final presentation. Open Seminar is a series of seminars of special topics chosen by the instructor.	Undergraduate
Torch of the Mystics	AART-320R	Open to BFA3 and BFA4 students in the Art Program. "Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach." (Sol Lewitt) This is a seminar class addressing the strong historical interaction between art and 'outsider', utopian, non-Euclidian, vitalist, and 'mystical' philosophies. Beginning with the 15th to 18th Century work of Jacob Boehme, Robert Fludd, the unknown author of the Voynich Manuscript, and William Blake and progressing through Victor Hugo, the Symbolists, and Hilma af Klimpt in the late 19th-early 20th Century we will examine the history of unusual philosophies and experiences influencing art. Readings will include Paracelcus, Charles Fourier, Helena P. Blavatsky, Henri Bergson, Wassily Kandinsky, Walter Benjamin, Theodor Adorno, and more. The class will follow lines of thought and influence from the impact of theosophy on Malevich, Kandinsky, Mondrian, and Agnes Pelton to the vitalist tendencies of Arthur Dove to the n-dimensional and alchemical investigations of Duchamp and, later, of Forrest Bess and Sigmar Polke. It will examine the secrecy and ritual surrounding the Minotaure, Documents, and Acephale groups including Andre Breton, George Bataille, and Matta, the Rosicrucianism of Erik Satie and Yves Klein, and the influence of Native American religion on Barnett Newman, Jackson Pollock, and Lee Krasner. We will examine Maya Deren's intersection with Vodoun / Vodou in Haiti, cabalistic and occult influences on the work of Harry Smith, Wallace Berman, Cameron, and Kenneth Anger, the impact of en on John Cage, Nam June Paik, and James Lee Byars, and the influence of Rudulph Steiner's anthroposophy on Joseph Beuys and the Viennese Actionists. The class will further examine the influence of 'rational mystics' including Pythagoras, Plato, and eno on the work of Sol Lewitt, Eva Hesse, and Bruce Nauman, and the punk-influenced paranormal investigations of Derek Jarman and David Askevold, culminating with contemporary practioners	Undergraduate

		including Susan Hiller, Joachim Koester, and others. Open Seminar is a series of seminars of special topics chosen by the instructor.	
In the Weeds	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	Permission of Instructor only. Open to Art School only. This course follows the format of an open critique. Each student will have the opportunity to give a presentation of his/her work to the rest of the class. After each class the presenters will meet 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	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	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. Everything you ever wanted to know about survival after art school. Loads of information, provocative discussions about issues such as ethics, curatorial practice and presentation spaces (galleries to alternative sites), finding a job, resumes, artist statements, presenting yourself, legal and business issues, studio visits, raising money with and without grantwriting, DIY strategies and much more. Professionalism and the responsibility of the artist will be addressed. Visitors and guests, field trips and 'behind the scenes' peeks. Attendance required, with some required projects that will benefit your career. GYST software is provided as part of the class, (you can download it at http:www.gyst-ink.com as a free trial). You will be presenting your portfolio to a group of local curators at the end of the class. Students who take this class are less frazzled when they graduate, know the ins and outs of the artworld, and have their sh t together. If you are not sure if you need 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	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. Handbuilding, wheel throwing, firing techniques, molds, repetitive objects and multiples, glazing and raku will be addressed.	Undergraduate
Freud & Lacan: An Intro Workshop	AART-402	Permission of Instructor only. 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 plans to introduce certain key psychoanalytic concepts through a series of readings of the work of Sigmund Freud and Jacques Lacan. Beginning with Freud's early case histories, we will engage critically with his theories of dreams, jokes and slips, as well as his views on sexuality and the fundamental structures of the psyche. With Lacan, we will explore the significance of language as a structuring principle, and contend with his basic work on the "mirror phase" and the orders of the imaginary, the symbolic, and the real.	Undergraduate
Andy: Issues in Contemporary Art	AART-403	Open to Art School BFA 3 and BFA 4. 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-404	Open to Art School BFA3 and BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This 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	Undergraduate

		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: Judy 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	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. Ending a statement with the tag '...Or something...' invites listeners to throw their views into the mix, marking the statement as something like a question. Or it distances the speaker from what was stated, functioning as a shorthand form for 'I'm not certain about what I just said...', emphasizing its status as a proposition. Or it avoids confrontation, suggesting there may be or must be another way of saying this, or another set of ideas to invoke, another true statement. It's a way of saying, 'do you feel me?' and simultaneously a way of saying, 'whatever.' Invested in the practice of discussing artworks hypothetically, provisionally, and with respect for multiplicity of meaning and interpretation, this class will be both rigorous and open. Two students will present their work each week.	Undergraduate
Getting to Third	AART-406	Open to Art School BFA3 and BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This is a seminar/studio class in which we will journey in an (idiosyncratic) history of thought and art which has dealt with living, making and thinking that not only moves beyond dualisms, but also lays the groundwork for the practice of an impassioned and productive indeterminacy. Student projects fueled by readings and discussion will be presented at intervals through the semester.	Undergraduate
Keeping It Real	AART-407	Open to Art School BFA3 and BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will bring students into an up-to-date conversation about "source materials" that influence and direct one another, while also undertaking an investigation into the nature of relationship itself. Students will become familiar with a variety of flows/forms/forces which may be pertinent to art process via false or veritable analogy. Arrive ready to read, think and participate with your peers. Critique will focus on student work and interest especially as it connects with a renewed attention to structure/relation-making. Consistent attendance is mandatory. Each student presents twice during semester. MFA-oriented but not exclusive.	Undergraduate
Intensive Painting Workshop	AART-408	Open to Art School BFA3 and BFA4. 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	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. 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	Open to Art School BFA3 and BFA4. An advanced class. Investigating the significance of collecting materials relevant to our practices. During the course, each student will create either a series of collages, a scrapbook, or a film. Involves readings, lectures, film screenings, field trips, and class critiques.	Undergraduate
Critique	AART-411	Permission of Instructor only. Each student will present their work to the class at least once during the semester. The student presenting work can determine some of the parameters for her/his critique. S/he may either opt to introduce the work before the discussion begins or s/he may chose to remain quiet, letting the class explore the work's meaning without the artist's input. The class will deeply investigate the meaning of each artwork within a generative and consensus building discourse. Students are encouraged to fully consider all aspects of the work in question, to take nothing for granted, and to find clear but non-hierarchical modes of expressing their discoveries. Sometimes this takes the form of a comparison between the	Undergraduate

		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.	
Art & Politics	AART-412	What is the power of art? What is art for, who is it for, what does it do, is it for one or many? These are some of the question to which this seminar will be addressed. It will be a search for possibilities and their contestations in relation to important issues in societies today. For our purposes art can be thought of broadly, a field that includes performing arts, time based media and literature in addition to visual and spatial art. We will inform our discussions with writings by artists, poets, designers and academics who elaborate differing theories of art's social and political dimensions. The seminar will take the format of student presentations each class period followed by group discussion. Each student will make a short presentation on a topic of interest to them that can in some way be defined as political, it needn't be connected to art or aesthetics. From our discussions together we will focus in on our own theories and positions in relation to the questions posed above. Besides sharing, learning and connecting with one another our goal might be to sharpen and hone each artist's understanding of what their work means for others. Students from Theater, Music, Film/Video and Critical Studies encouraged. BFA 3 and 4, Permission of instructor required Readings: Grace Paley, Responsibility (poem) Susan Buck Morse, What is Political Art? Luis Camnitzer, chapters from Didactics of Liberation Grant Kester, The Sound of Breaking Glass part II Boris Groys, The Truth of Art Andrea Fraser, 1 C'est Moi Berthold Brecht, Writing the Truth: Five Difficulties Eric Gill, All Art is Propaganda Terry Eagleton, Culture and Violence Herbert Marcuse, Aesthetic Dimension (Introduction) Martha Rosler, Take the Money and Run Greg Sholette, After OWS	Undergraduate
Content & Form	AART-413	Open to the Art School or Film/Video School BFA2, BFA3, BFA4. 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	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. However, much of recent art suggests that the metonym has increasingly become more important. The metonym allows both an aesthetic and a critical practice. It permits discourses on difference and culture as part of art; it is arguably the structure that makes political and other forms of critical content possible. It provides its own pathways of communication and realizes meaning from its uncertainties and contingencies. Metonymy elevates the role of culture and difference (social, racial, gender) in artistic practice by locating criticism at the heart of artistic expressions. This class will explore the history and traditions of both systems and show how they have marked the change from modern to postmodern art and criticism.	Undergraduate
Looking for Political Ecstasy	AART-416	Permission of Instructor 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 re-define the needs and desires of contemporary art, as it relates to sex, gender, and the often contrary politics thereof. Final research project and presentation required.	Undergraduate
Viewplane-Artist As	AART-417	Open to Art School BFA3 and BFA4. This working forum for	Undergraduate

Eyewitness		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. Feminist strategies and other historical art precedents will be analyzed and debated as art is made, and then presented in class.	
Montage & Memory	AART-418	Open to Art School BFA3 and BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will examine historical and contemporary use of montage effects in still photography, film, video, painting, collage, assemblage, performance, and installation art. Slide lectures, videos, and films will be reviewed, as well assigned readings. Hands on demonstrations will generate experimentation and innovation. Student artwork will be critiqued in class and studio, responding to ongoing discussions. This is an intensive theory/practice course that will explore the artistic and social implications of montage technique.	Undergraduate
Performing Life	AART-421	Open to Art School BFA3 and BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course 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 Exhibition	AART-422	Open to Art School BFA3 and BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course will consider the exhibition as a/the primary context for defining the objectives and 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.	Undergraduate
Expansive Fields: The Ramble	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. 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 (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. " uidditites never rest, they ramble. The meander is more attractive than a straight shot aimed at a bull's-eye. Rambling is a strategy that encourages waywardness, an encounter with the unforeseen and happenstance, a reaction to the immediate and local: dailiness and quiddities are integral to it." (Lynne Cooke, In the Shadow of Robert Walser; from A Little Ramble: In the Spirit of Robert Walser, edited by Christine Burgin/Donald Young)	Undergraduate
Undergraduate Open Critique	AART-425	Art School only. Critical discussion of students' artwork. Two presentations per 3-hour class.	Undergraduate
Writing Workshop	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	Open to Art and Music BFA3 or BFA4. This course may be open	Undergraduate

		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 find analogies and mutual interests. Readings are offered, and collaboration is encouraged.	
Pedagogy As Art	AART-433	Open to Art School only BFA 3 and BFA4. 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. Employing 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	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	Permission of Instructor only. Open to Art School BFA3 or BFA4. This class is a forum for students to articulate their art practices through generative thinking, and also to examine the "articular" space both within and between language and art.	Undergraduate
Next Exit	AART-436	Open to Art Program BFA 3 and BFA4. 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	Open to Art Program and Photography & Media Program BFA3 and BFA4. Artworks are understood within the terms of the histories and traditions of the various media in play, and also as they intersect with the larger context of contemporary culture. In presenting work for critique, students will provide the class with a point of reference from outside their studio - a piece of writing, or some music, art, film, video, advertising, news. The class will have a week to consider this frame, and an excerpt will be re-presented with the work to initiate discussion. There will be two presentations each week.	Undergraduate
Drawing Culture	AART-440	Open to Art School BFA 2, 3, 4. 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	Open to Art School BFA 3 and BFA4. 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	Undergraduate

		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.	
Streetwork	AART-442	Open to Art School BFA 2, 3, 4. 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	Art School only. BFA 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	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. Each student will present her or his own work in class or studio, after a prep session with the instructor. The class will respond as a peer group determined to mine the intelligence of each artwork as presented. Proverbial blood, sweat, and tears are expected. Excellence in thought and discussion will be admired and encouraged. Dangerously subjective hyperboles will be taken to task. Hopefully each artist will finish the course with ample survival skills, ready to thrive in any competitive climate in or outside of CalArts. Participation required; no spectators allowed. Mandatory professionalism and mutual respect emphasized.	Undergraduate
Beta Critical	AART-445	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. At the beginning of the semester, students are responsible for organizing a class around their research, which may include a close reading of a relevant text or a field trip. The second half	Undergraduate

		of the semester will be devoted to lengthy, in-depth critiques of each participating students' work in progress for their final projects.	
Collisions Explain Everything	AART-446	Open to Art School BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. " The body itself...is both biological and psychical. This understanding of the body as a hinge or threshold between nature and culture makes the limitations of a genetic, or purely anatomical or physiological, account of bodies explicit." - Elizabeth Grosz. This will be an idiosyncratic survey class in which we undertake close readings of articles both foundational and contemporary in critical/ artistic discourse on embodiment, bodies, and sensibility. One focus will be on the body as explored in recent affect theory (i.e., the ongoing-ness or "bloom" of a processual materialism); we will also touch upon issues of labor, incarceration, perception, image making and circulation, performance, surveillance, optimism, virtuality, "other-ized" bodies, and intersubjectivity. Readings may include work by Eve Sedgwick, Brian Massumi, Judith Butler, Fred Moten, Merleau-Ponty, Lauren Berlant, Ruth Wilson Gilmore, Michelle Alexander, Sylvan Tomkins, Hito Steyerl, Donna Haraway, and Beatriz Preciado. Throughout the semester we will relate these readings to art historical and contemporary art practices, as well as our own. Students may benefit from having taken my class "Beyond the Binary" but are not required to have done so.	Undergraduate
Advanced Drawing	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. However the materials cost will be in the range of 50.00 to 100.00.	Undergraduate
Ask Shirley	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. uestions and puzzles are inevitable. There will be no predetermined topics or issues devised by the instructor. uestions 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 oom: 1958 to Now	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	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	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	Undergraduate

		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.	
Rays of Relation	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, 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.	Undergraduate
Time Based Studio: Video Apocalypse	AART-453	Time Based Studio: Video Apocalypse This is a comprehensive class on video practice that includes a historical survey and technical instruction. The student will learn to operate the school of art's production and exhibition equipment including lighting, basic pixel mapping, green-screen, and video display with a focus on video installation in the gallery using various monitors, projectors, media players, speakers etc. The class will also survey video art, and cinema with an emphasis on theory in science fiction; including cyberpunk and (post)apocalyptic. Students will read and discuss assigned theoretical essays, complete one video exercise and one final project for installation, and participate in critique and discussion.	Undergraduate
Post-Secular: Religion, Ritual, Perfor	AART-454	Post-Sectular: Religion, Ritual, and Performance This course will investigate the paradoxical links between the religious and the secular as it plays out in various quarters of Western societies today. In both heterodox and dominant cultural contexts, we will examine how adherence to religious impulses provides systems of social cohesion and gives a sense of continuity and a sense of belonging (historical, familial, personal) to diverse constituents. We will think about performance art as a means of creative expression, a mode of critical inquiry, and an avenue for public engagement. In the class, you will be given tools to read, respond to, and recreate both religious and secular tendencies within culture. Our approach will be the study and production of gesture, behavior, habit, event, repetition, and reenactment as integral to and constitutive of cultural and religious identification. How does performance help us analyze scripted and unscripted scenes of everyday life? In what ways does performance art become a laboratory for reimagining notions of religiosity, community, citizenship, power and responsibility? How does a performance strategy embody these ideas outside the realm of language? How does the enacted fiction of performance complicate the space between an event and its meaning? Can our expression help us regain a renewed openness and sensitivity to include and not exclude religiosity in a post-secular contemporary art discourse? We will have fieldtrips to see live religious events (at a mosque and at a Buddhist meditation center). In addition, we will examine performance art, videos, do close readings of theoretical texts, and produce individual and collaborative performances. We will also spend time critiquing our own performances on form, content, intent, proficiency with materials and processes, and overall effectiveness.	Undergraduate
Field Notes: Thinking Through Drawing	AART-455	Through readings, studio work, and speculative conversations, this class will approach drawing as a tool for thinking, with an emphasis on inquiry, discussion, and experimentation. In presentations, special emphasis will be placed on artists who apply an interdisciplianry approach to their work. Some examples of artists to be discussed include Lucy Dodd, Oscar Tuazon, Roni Horn, Sarah Sze, Rosa Barba, Mark Bradford, Agnes Denes, Mark Dion, and Vija Celmins. Although not always at the center of their practice, drawing plays a primary role in these artists' investigations. A broad range of ideas and visual explorations will be considered, including perspectives from other disciplines. Students interested in the topic of time and space will have the opportunity to expand their explorations through science-based readings and presentations followed by studio work. Science inquiries will include geologic time and strata, the history of the known universe, cellular structures and	Undergraduate

		microorganisms, natural history, and the visual aspects of marine biology. Drawing heightens curiosity and, simply put, this class is about expanding possibilities and investigating interests.	
21st Century Expeditions	AART-457	This class is comprised of weekly field trips to various exhibitions and art projects in a range of venues throughout Los Angeles. Students will participate in on-site critiques as well as rigorous post-visit discussions. Periodically, exhibiting artists, curators and critics will be invited to speak with the class. Additionally, students will participate in determining the scope and nature of further research pertaining to each week's visit culminating in class presentations and a final project.	Undergraduate
Machine Video/Video Critique	AART-458	This is a critique class focusing on video art with an introductory consideration of video as a medium of synthesis (a condition opposed to essence). The instructor will present one reading and video work for study. Each student will then present their own project in progress, including one outside referrence and then their completed work for group consideration. Video-based works are the primary focus, but any time-based work will be considered. Some technical assistance in-studio, and advise for video installation will also be offered.	Undergraduate
Sick Joke	AART-459	Sick Joke: Bitterness, Sarcasm and Irony in Recent Art & Thought A seminar examining odd, intense, and/or rancorous humor as a vehicle for high-stakes meaning making. Via close reading of theoretical texts, and the exploration of work by several artists, students will deepen understanding of the revolutionary or radical reverberations made possible by humor. Discussion will includeirony, satire, irreverence, parody, inversion, e.g., "destabilized appropriations of dominant discourse, which may be able to transform an experience of loathsome insult into an opportunity for revealing and defying the absurdity of power." In this seminar-an in-depth consideration of (the history of) satire-students will have the opportunity to consider the possibility of parrying the grief or anxiety that arises from a sustained effort to confront the brutalities brought on by late capitalism. This class will offer the opportunity to study the compelling energies that flow between power, empowerment, discomfort, and laughter. Texts and artists may include: Fred Moten, Jonathan Swift, Nina Simone, Maggie Nelson, Vaginal Creme Davis, Jordan Peele, Simon Critchley, Sigmund Freud, SNL, Samantha Bee, Henri Bergson, Richard Pryor, John Limon, Peggy Ahwesh, William Pope L, Ali Wong, Paul Beatty.	Undergraduate
Drawing Experiments	AART-460	During this course, we will explore and make marks with materials associated with drawing and painting. Practice with dry and liquid media will generate an investigation of temporality, gesture, line, touch, form, documentation, repetition, erasures and cuts. Through critique and discussion, we'll have the opportunity to examine the results of our immersive experiments. Additionally, we'll look closely at work by Gordon Matta-Clark, Nancy Grossman, Jasper Johns, Jean Arp, Ellsworth Kelly, Bruce Nauman and Agnes Martin. Expect to participate in several field trips and discuss readings by Pamela Lee Rosalind Krauss, Briony Fer, Gilles Deleuze and Lucy Lippard. Students will be expected to provide some materials and supplies for drawing and painting. Estimated cost for student is 50.00. Some materials will be provided.	Undergraduate
Independent Study	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	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	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	Graduate

		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.	
Open Critique	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" Nonetheless, 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, en 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 Critique	AART-500C	In this class we will explore the tension between the artwork itself and what surrounds it, such as the artist's persona, history, context, discourse, the internet and the circulation of the materials that contribute to its meaning. Each critique will be split into two parts as an experiment in meaning construction. Students will be asked to present an artwork to the rest of the class - the presenting artist will not be able to contribute at this point, while the rest of the class spend some time collectively unpacking and discussing what meanings the work elicits. In the second part of the critique, the same artist will present a short artist talk which they would have worked on throughout the weeks in the class. The artist can present directly on the artwork they have shared, or more generally on their art practice. This can be performative, or a more traditional artist talk as long as the artist is sharing with the group where they are coming from when making work. It can be about one specific aspect of the work - such as the history of a material used - or a particular research dimension. The class will then be able to engage further by asking questions or creating more discussions. This allows the artist in the class to find ways to bridge the gap between their intentions and the artwork itself, and also brings the artist's voice in relation to the work, allowing them to think creatively about ways to do this in their practice. The objective is to understand that discourse is as important as the artwork itself.	Graduate
VIROC Critique	AART-500D	This critique will use contemplative and domination exercises designed to cultivate practical, radical, and transformative awareness towards your artistic intentions and practice and its social relationship to others. VIROC is an acronym standing for Vulnerability, Intimacy, Responsibility, Openness, and Courage. These are the qualities we will develop and work towards as a group. We will open each class using some exercises or prompts to establish intimacy and trust within the group. The hope is that this intimacy will enable us to hear and understand that our peers' feedback is most generous when it is careful, considered, and critical, going beyond surface appraisal and complimentary remarks. We will do physical exercises playing with power, domination, submission, and expression in order to shed some social fears and anxieties and desires for each others' approval or personal discomfort with wielding power, wherever such	Graduate

		desires hinder our ability to be open and honest. Contemporary techniques of Deep Listening and Non-Violent Communication will be create new ways of hearing and receiving criticism with courage, responsibility, ownership, investment, and openness. Each student will present their work at least once during the semester. In order to pass the course, students critiquing the work are expected to participate actively and verbally, or write a thoughtful one page response to the work critiqued due the following week. Students will be allowed no more than 3 absences for the semester.This allows the artist in the class to find ways to bridge the gap between their intentions and the artwork itself, and also brings the artist's voice in relation to the work, allowing them to think creatively about ways to do this in their practice. The objective is to understand that discourse is as important as the artwork itself.		
Open Studio Series	AART-510	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.	Graduate	
Persona: Performing Yourself	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 final 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	Sound in Art, Art in Sound Open to MFA 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	
Make Manifest: Ethics and Advocacy	AART-510P	This workshop asks the questions: What are your moral principles as an artist and citizen of the 21st century? How are 'right' and 'wrong' made manifest in your work and that of others? We will discuss projects and readings that deepen our understanding of ethics and advocacy in relation to contemporary aesthetic, humanistic, and political practices. Artists/activists/cultural workers will share their first-hand testimonies from working at the intersection of art and justice movements. Collaborative projects provide opportunities to develop skills of writing, public speaking, and organizing. Each student will keep a journal to log their experiences, insights, and observations. Open to BFA 1 and 2.	Graduate	
Synaesthesia	AART-510Q	This studio course is geared toward participants working across disciplines and sensorial regimes. The objective will be to strengthen interaction between disparate media and focus diverse modes of production into a coherent overall practice. We will examine the history of synesthesia, cross-genre, and 'all-over' work beginning with the writings of Novalis and J.K. Huysmans in the 19th Century, through Wassily Kandinsky, Frantisek Kupka, Walter Gropius, and Rose-Carol Washton Long in the 20th Century, to uentin Meillassoux and Rosi Braidotti in the 21st. The class will explore synesthetic and 'all-over'	Graduate	

		practices including sound work, architectonics, installation, video, performance, writing, and the creation of personae as employed by artists including Kandinsky, Gropius, Joseph Beuys, Sturtevant, Joan Jonas, Adrian Piper, Leigh Bowery, Mike Kelley, and Lutz Bacher. The class will be a studio / lecture hybrid with class time devoted to the development of projects encompassing multiple media, performative, and multi-sensorial focus.	
Manipulated Earth	AART-510R	Manipulated Earth: Ceramic Handbuilding Processes with Moldmaking Techniques This studio class seeks to connect intermediate-level artists working in ceramics with the originary sources of our materials-earth, minerals, and oxides. Utilizing basic materials such as earth, natural pigments, and paper, students will learn to mix their own slip, paperclay and paperclay slip, recycled clay and colored clay. This class focuses on handbuilding techniques (hard and soft slab, pinch and coil) combined with the use and making of custom, simple plaster molds (hump molds, press molds, and 2 part plaster molds for slipcasting). Students will have the opportunity to use the collection of commercial molds, recombining them in unique configurations. Surface effects such as nerikomi, neriage, engobe, mishima, sgraffito, stamping and wax resists will be covered to augment the ceramic palette beyond commercial glazes and the many custom glazes provided by Calarts. Image transfer techniques allowing students to incorporate photographic images or images of their drawings will also be covered. If time allows, students will also learn to make their own clay out of found earth, foraged from a class hike and field trip. The class will not cover the use of the wheel, although students with prior knowledge are welcome to incorporate wheel-thrown vessels into their work. Mandatory lab fee of 50 which includes firing costs, glazes, and 1 bag of clay. Additional clay and materials available for purchase from SuperShop at $20/bag.	Graduate
Advanced Sculpture	AART-510S	"But I am a blasted tree; the bolt has entered my soul; and I felt then that I should survive to exhibit what I shall soon cease to be--a miserable spectacle of wrecked humanity, pitiable to others and intolerable to myself." (Mary Shelley, Frankenstein) This is a studio class that explores physical space, social space, and the space of the spectator as resources. Process may be determined by form-generating strategies from classical to present and will be explored in an individual project proposal based format. Emphasis will be placed on research, development, and completion of individual projects. Class time is devoted to studio activity, instructor and student presentations, class discussions, and critique. Material costs vary depending on students' individual projects. Recommended for students who have taken Sculpture(AART213/713) or a related practicum, or have previous experience working in sculpture.	Graduate
Open Seminar Series	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	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	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?	Graduate

		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.	
Open Seminar	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. New 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.	Graduate
Open Seminar	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	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. Drawing 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. Each 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	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,	Graduate

		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.	
Comedy and Performance	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 require students to complete a research paper and to engage in critical discussion.	Graduate
Is It Really Working	AART-520H	Work, Unwork, Postwork and Labor in Capitalist Realities When we speak of work, we speak of a broad social and material construct, crucial in shaping experiences of reality and contouring the production of subjectivity. This understanding is rooted in a critical tradition that begins with Marx's notion of estranged labor, and continues through recent feminist critiques of the concept of work ethics. These analyses place the experience of work at the epicenter of our existence, operating as an ideological mechanism that promises perpetuation and legitimation of the individual's life via routines of normative and moralized tasks. This seminar attempts to examine this notion of work and work ethics alongside artistic practices who understand cultural production to be enmeshed in a larger system of labor relations, and inherently connected to contemporary social and political movements. Our analysis will consider different working practices from a discoursive and practical perspective through reading discussion, workshops and field trips to diverse materializations of 'workspaces'.	Graduate
Monsters, Witches, & Ex-Humans	AART-520I	Figures of Alterity: Monsters, Witches, and Ex-Humans. This seminar looks at historical and anthropological perspectives on monstrosity and its cultural significance. Looking at representations of monsters from the medieval to the contemporary, we will examine how monsters represent difference and threaten societal boundaries. We will read stories of feral children, descriptions of foreign cultures from old travelogues, and examine the history of World Fairs and their relationship to Freak Shows and the spectacularization of difference, whether that be racial, able-bodied, or cultural difference. Through an analysis of monsters in visual culture, we will discuss a cultural politics of human embodiment that goes into deciding what is and isn't monstrous. We will consider our relationships to other non-human species, as well as the way non-human categories are mobilized to denigrate some humans as monstrous, and learn what it means to be ex-human. We will read a variety of interdisciplinary texts from anthropology, queer theory, history, gothic and science fiction, and medieval studies, including authors such as Jeffery Jerome Cohen, Eduardo Viveiros de Castro, Mel Y. Chen, Michael Taussig, Jack Halberstam, Alexander Weheliye and Silvia Federici. Students are expected to keep up with the weekly readings with weekly presentations and full participation in class discussions and exercises. Students will be allowed no more than 3 absences for the semester.	Graduate
Sonatine Bureaucratique	AART-520J	Sonatine Bureaucratique is a seminar addressing what Benjamin H.D. Buchloh labeled the 'aesthetic of administration'--- its history, current status, and co-effects spanning the 20th and 21st Centuries. We will examine artists and collectives contending with rapidly increasing bureaucracy, surveillance, command-and-control apparatus, state secrecy, data collection, and modeling-and-simulation including Laura Poitras, Trevor Paglen, The Invisible Committee, and Anonymous. We will delve into the history of the 'bureaucratic aesthetic' beginning with	Graduate

		Erik Satie's Sonatine Bureaucratique and progressing through the contractual operations of Duchamp, Yves Klein, and Robert Morris, Hans Haacke's employment of systems theory, and conceptualists' -including Douglas Huebler and Charles Gaines- anticipation of current surveillance and data interpretation technology. Readings will include works by Giorgio Agamben, Manuel de Landa, and Andrea Fraser.	
Postcolonial Critique	AART-520K	Postcolonial Critique and the Aesthetic Object This course examines Postcolonial discourse and its relationship to art and art making. Postcolonial critique emerged within the last half-century as a theory of the post-Eurocentric globalization of cultural flows, work, ideas, and persons; and as a response to the nationalist critique that arose from the decline of the old colonial order and the old regimes of racism. Rather than simply rejecting European culture, postcolonialism focuses on the relationship between it and the rest of the world, using as its point of departure the cultures and ideas of those liberated from or still resisting domination. This reflects the dynamic role that the cultures and ideas of the formerly colonized and the still racialized and otherwise socially dominated play in today's world. Postcolonial critique first appeared in disciplines that use art, ideas, and culture as tools of analysis: art history and criticism, literary studies, feminist studies, philosophy, and anthropology. It has played a defining role in the field of cultural studies. This class will begin by examining some of the major theorists in the field, including Aime Cesaire, Franz Fanon, Edward Said, Gayatri Chakravorty Spivak, Homi K. Bhaba, and others. We will then shift our attention to art and the work of the artist. Our guides in this endeavor will include writers like Simon Gikandi, Edwidge Danticat, Edouard Glissant, Jamaica Kincaid, and Robin Coste Lewis. Students will, during the course of the semester, also produce postcolonial critiques of both their own work and of works of art currently on public display.	Graduate
Sleightly Sensational	AART-520L	Sleightly Sensational: Fresh Assault on the Historical Uncanny Through Cooking, Magic, and Making. This is a particular exploration of the senses, aesthetic intelligence, and present apprehensions of the Uncanny. Research indicates that humans have been able to overcome the energetic barriers of animal realm through the use of cooking, enabling them to glean much greater energy content from their food and thus growing larger brains that have enhanced sensory perception. This enhancement includes the act of cognition and the perception of life well beyond our limited animal instincts. The course will consider how creative acts that engage the symbolic realm of communication coincide with, and expand our ideas of what is animate and inanimate. This theme of the Uncanny, which is what Freud borrowed from Ernst Jentsch's On the Psychology of the Uncanny (1906), focuses of the perception and feeling of uncertainty regarding whether something has vitality and is animate or inanimate. The Uncanny here is a place for cultural exchange rather than story of technological or evolutionary innovation. Lectures, class discussions, uncanny activity, and reading will initiate process. Individual presentations, research and critiques are given throughout the term to allow each student the opportunity of reviewing each other's uncanny.	Graduate
Talking Bact, Disc Bodies, Sex of Stones	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	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	Graduate

		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.	
White Cubes, Black Boxes	AART-520P	White Cubes, Black Boxes: Politics of Language and Representation Languages are systems of communication devised by power structures that inscribe their priorities, privileges and ideologies in the rules that articulate and arbitrate the elements that constitute them. The manner in which we describe ideas, create hierarchies within the different elements of a text and pretend to represent different subjectivities is mediated by the possibilities contained within a particular language, its rules, its syntax and its grammar. In this course we would look at different linguistic systems to deconstruct the politics that mobilize them and that they perpetuate. The goal of the class is to develop a critical approach to taste and representation, exercising tools that help to recognize privileged cultural forms, who are they made for and by, and what economic purpose they serve. We will also look at artistic manifestations commonly understood as "secondary", "lowbrow" or "outsider" in order to analyze why they have been deemed less valuable--sometimes "primitive" or "popular"--and what kind of exclusions this belittlement perpetuates. The course consists of a variety of readings, exercises and group analysis that inspect different systems of representation and their linguistic and political implications. The goal is to develop a critical approach to canonical cultural formats that questions their given status and inspects the sociopolitical structures that constitute their value. In addition to weekly readings and class participation, students must attend all field visits and guest lectures, and present a final project that performs an analysis of the system of representation used by a chosen type of textuality (cultural phenomenon, moving image, literary text, work of art, etc...). Open Seminar is a series of seminars of special topics chosen by the instructor.	Graduate
The Art of the Dead	AART-520Q	The impulse to commemorate the deceased has driven human visual production since its onset. Tombs, monuments, commemorative portraits, shrines, and hashtags have given form to the desires of the living to communicate with, pay tribute to, and mourn the dead. In this transhistorical seminar, we'll discuss questions such as: What are sacred, socio-political, material, and aesthetic rituals that have shaped how death has been represented over time? How does the desire to extend metaphysical life into the eternal affect perceptions of human mortality? How might we imagine funerary practices evolving in the future? Case studies will include the ancient Egyptian Book of the Dead and the Fayum mummy portraits of Roman Egypt, Black Lives Matter, Hannah Wilke's Intra-Venus Tapes, Maya Lin's Vietnam Veterans Memorial, and others. Course requirements: discussion, readings, writing assignments, field trip, and final presentation. Open Seminar is a series of seminars of special topics chosen by the instructor.	Graduate
Torch of the Mystics	AART-520R	"Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach." (Sol Lewitt) This is a seminar class addressing the strong historical interaction between art and 'outsider', utopian, non-Euclidian, vitalist, and 'mystical' philosophies. Beginning with the 15th to 18th Century work of Jacob Boehme, Robert Fludd, the unknown author of the Voynich Manuscript, and William Blake and progressing through Victor Hugo, the Symbolists, and Hilma af Klimpt in the late 19th-early 20th Century we will examine the history of unusual philosophies and experiences influencing art. Readings will include Paracelcus, Charles Fourier, Helena P. Blavatsky, Henri Bergson, Wassily Kandinsky, Walter Benjamin, Theodor Adorno, and more. The class will follow lines of thought and influence from the impact of theosophy on Malevich, Kandinsky, Mondrian, and Agnes Pelton to the vitalist tendencies of Arthur Dove to the n-dimensional and alchemical investigations of Duchamp and, later, of Forrest Bess and Sigmar Polke. It will examine the secrecy and ritual surrounding the Minotaure, Documents, and Acephale groups including Andre Breton, George Bataille, and Matta, the Rosicrucianism of Erik Satie and Yves Klein, and the influence of Native American religion on Barnett Newman, Jackson Pollock, and Lee Krasner. We will examine Maya Deren's intersection with Vodoun / Vodou in Haiti, cabalistic and occult influences on the work of Harry Smith, Wallace Berman, Cameron, and Kenneth Anger, the impact of en on John Cage,	Graduate

		Nam June Paik, and James Lee Byars, and the influence of Rudulph Steiner's anthroposophy on Joseph Beuys and the Viennese Actionists. The class will further examine the influence of 'rational mystics' including Pythagoras, Plato, and eno on the work of Sol Lewitt, Eva Hesse, and Bruce Nauman, and the punk-influenced paranormal investigations of Derek Jarman and David Askevold, culminating with contemporary practioners including Susan Hiller, Joachim Koester, and others. Open Seminar is a series of seminars of special topics chosen by the instructor.	
MFA Critique	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. Future collaborations and ongoing debates are facilitated. An essential introduction to the ongoing critical conversations at CalArts, this class is as near as we get to a 'required course'. Requirements: attend class, show work, and participate actively. ADMISSION GUARANTEED TO MFA-1 ART PROGRAM.	Graduate
Beyond Spatial Imaginary	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. Every other week we will meet in a local restaurant in a different neighborhood of the city. Discussions will be led by restaurant owners, workers, local artists and community organizers during our meals. Through looking, listening and hearing, tasting and smelling come to more nuanced understandings of the multiple places that make up our city. We will move along a major boulevard from one end of the city to the other, stopping in various neighborhoods along the way. On a typical thoroughfare, one can move through multiple distinct neighborhoods with radically different cultural traditions, languages and histories, for instance, immigrant groups of Ukranian, Armenian, Korean and Salvadoran origin along side long standing minority groups like African American, Chinese American, Jewish and Mexican American and so forth. There will be readings assigned to give context to the visits along with texts on urban planning, social, public and collaborative practices, and critical race theory. Students can undertake collaborative projects along the way, working in a variety of ways; recording sound, collecting recipes, creating situations for interaction. The idea will not be to produce finished works but to experiment with new ways of working, to make notes and try out ideas outside or the gallery based practice.	Graduate
Reconsiderations	AART-552	Permission of Instructor only. Open to Art School only. Reconsideration: Critique Seminar. This course follows the format of an open critique. Each student will have the opportunity to give a presentation of his/her work to the rest of the class. After each class the presenters will meet 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	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
Getting Your Sh t Together MFA	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). 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.	Graduate

Advanced Critical Ceramics	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. Handbuilding, wheel throwing, firing techniques, molds, repetitive objects and multiples, glazing and raku will be addressed.	Graduate
Freud & Lacan: An Intro Wrkshp	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 Freud's early case histories, we will engage critically with his theories of dreams, jokes and slips, as well as his views on sexuality and the fundamental structures of the psyche. With Lacan, we will explore the significance of language as a structuring principle, and contend with his basic work on the "mirror phase" and the orders of the imaginary, the symbolic, and the real.	Graduate
Andy: Issues in Contemporary Art	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	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: Judy 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	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. Ending a statement with the tag '...Or something...' invites listeners to throw their views into the mix, marking the statement as something like a question. Or it distances the speaker from what was stated, functioning as a shorthand form for 'I'm not certain about what I just said...', emphasizing its status as a proposition. Or it avoids confrontation, suggesting there may be or must be another way of saying this, or another set of ideas to invoke, another true statement. It's a way of saying, 'do you feel me?' and simultaneously a way of saying, 'whatever.' Invested in the practice of discussing artworks hypothetically, provisionally, and with respect for multiplicity of meaning and interpretation, this class will be both rigorous and open. Two students will present their work each week.	Graduate
Getting to Third	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 projects fueled by readings and discussion will be presented at intervals through the semester.	Graduate
Keeping It Real	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	Graduate

		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.	
Intensive Painting Workshop	AART-608	Open to Art School only. An advanced painting class. Experimentation is encouraged. Involves class critiques, readings, image presentations, field trips, and in class studio work.	Graduate
Hand in Glove	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	Open to Art School only. An advanced class. Investigating the significance of collecting materials relevant to our practices. During the course, each student will create either a series of collages, a scrapbook, or a film. Involves readings, lectures, film screenings, field trips, and class critiques.	Graduate
Critique	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. Each student will present their work to the class at least once during the semester. The student presenting work can determine some of the parameters for her/his critique. S/he may either opt to introduce the work before the discussion begins or s/he may chose to remain quiet, letting the class explore the work's meaning without the artist's input. The class will deeply investigate the meaning of each artwork within a generative and consensus building discourse. Students are encouraged to fully consider all aspects of the work in question, to take nothing for granted, and to find clear but non-hierarchical modes of expressing their discoveries. Sometimes this takes the form of a comparison between the student's intent and the actual meaning produced by the work, with the goal of helping each student close the gap between intent and result.	Graduate
Art & Politics	AART-612	What is the power of art? What is art for, who is it for, what does it do, is it for one or many? These are some of the question to which this seminar will be addressed. It will be a search for possibilities and their contestations in relation to important issues in societies today. For our purposes art can be thought of broadly, a field that includes performing arts, time based media and literature in addition to visual and spatial art. We will inform our discussions with writings by artists, poets, designers and academics who elaborate differing theories of art's social and political dimensions. The seminar will take the format of student presentations each class period followed by group discussion. Each student will make a short presentation on a topic of interest to them that can in some way be defined as political, it needn't be connected to art or aesthetics. From our discussions together we will focus in on our own theories and positions in relation to the questions posed above. Besides sharing, learning and connecting with one another our goal might be to sharpen and hone each artist's understanding of what their work means for others. Students from Theater, Music, Film/Video and Critical Studies encouraged. MFA 1 and 2. Permission of instructor required Readings: Grace Paley, Responsibility (poem) Susan Buck Morse, What is Political Art? Luis Camnitzer, chapters from Didactics of Liberation Grant Kester, The Sound of Breaking Glass part II Boris Groys, The Truth of Art Andrea Fraser, 1 C'est Moi Berthold Brecht, Writing the Truth: Five Difficulties Eric Gill, All Art is Propaganda Terry Eagleton, Culture and Violence Herbert Marcuse, Aesthetic Dimension (Introduction) Martha Rosler, Take the Money and Run Greg Sholette, After OWS	Graduate
Content and Form	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	Graduate

		the students to produce works that address these issues critically.	
Metonymy	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. However, much of recent art suggests that the metonym has increasingly become more important. The metonym allows both an aesthetic and a critical practice. It permits discourses on difference and culture as part of art; it is arguably the structure that makes political and other forms of critical content possible. It provides its own pathways of communication and realizes meaning from its uncertainties and contingencies. Metonymy elevates the role of culture and difference (social, racial, gender) in artistic practice by locating criticism at the heart of artistic expressions. This class will explore the history and traditions of both systems and show how they have marked the change from modern to postmodern art and criticism.	Graduate
Looking for Political Ecstasy	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. Final research project and presentation required.	Graduate
Viewplane - Artist As Eyewitness	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. Feminist 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	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 films will be reviewed, as well assigned readings. Hands on demonstrations will generate experimentation and innovation. Student artwork will be critiqued in class and studio, responding to ongoing discussions. This is an intensive theory/practice course that will explore the artistic and social implications of montage technique.	Graduate
Performing Life	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	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 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.	Graduate
Expansive Fields: The	AART-624	Open to Art School only. This course may be open to students	Graduate

Ramble		at other year levels, and in other Schools, by Permission of Instructor. 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 (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. " uidditites never rest, they ramble. The meander is more attractive than a straight shot aimed at a bull's-eye. Rambling is a strategy that encourages waywardness, an encounter with the unforeseen and happenstance, a reaction to the immediate and local: dailiness and quiddities are integral to it." (Lynne Cooke, In the Shadow of Robert Walser; from A Little Ramble: In the Spirit of Robert Walser, edited by Christine Burgin/Donald Young)	
Undergraduate Open Critique	AART-625	Permission of Instructor. Art School only. Critical discussion of students' artwork. Two presentations per 3-hour class.	Graduate
Writing Workshop	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	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
Pedagogy As Art	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. 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. Employing 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	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, BFA 3 or above.	Graduate
Articulation	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	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	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	Graduate

		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.	
Drawing Culture	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	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-642	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. 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.	Graduate
Resistance to Work	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	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. Each student will present her or his own work in class or studio, after a prep session with the instructor. The class will respond as a peer group determined to mine the intelligence of each artwork as presented. Proverbial blood, sweat, and tears are expected. Excellence in thought and discussion will be admired and encouraged. Dangerously subjective hyperboles will be taken to task. Hopefully each artist will finish the course with ample survival skills, ready to thrive in any competitive climate in or outside of CalArts. Participation required; no spectators allowed. Mandatory professionalism and mutual respect emphasized.	Graduate
Beta Critical	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. At the beginning of the semester, students are responsible for organizing a class around their research, which may include a close reading of a relevant text or a field trip. The second half of the semester will be devoted to lengthy, in-depth critiques of each participating students' work in progress for their final projects.	Graduate
Collisions Explain Everything	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	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. 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. However the materials cost will be in the range of 50.00 to 100.00.	Graduate
Video oom: 1958 to Now	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	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	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	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
Time Based Studio: Video Apocalypse	AART-653	Time Based Studio: Video Apocalypse This is a comprehensive class on video practice that includes a historical survey and technical instruction. The student will learn to operate the school of art's production and exhibition equipment including lighting, basic pixel mapping, green-screen, and video display with a focus on video installation in the gallery using various monitors, projectors, media players, speakers etc. The class will also survey video art, and cinema with an emphasis on theory in science fiction; including cyberpunk and (post)apocalyptic. Students will read and discuss assigned theoretical essays, complete one video exercise and one final project for installation, and participate in critique and discussion.	Graduate
Post-Secular: Religion, Ritual, Perfor	AART-654	Post-Sectular: Religion, Ritual, and Performance This course will investigate the paradoxical links between the religious and the secular as it plays out in various quarters of Western societies today. In both heterodox and dominant cultural contexts, we will examine how adherence to religious impulses provides systems of social cohesion and gives a sense of continuity and a sense of belonging (historical, familial, personal) to diverse constituents. We will think about performance art as a means of creative expression, a mode of critical inquiry, and an avenue for public engagement. In the class, you will be given tools to read, respond to, and recreate both religious and secular tendencies within culture. Our approach will be the study and production of gesture, behavior, habit, event, repetition, and reenactment as integral to and constitutive of cultural and religious identification. How does performance help us analyze scripted and unscripted scenes of everyday life? In what ways does performance art become a laboratory for reimagining notions of religiosity, community, citizenship, power and responsibility? How does a performance strategy embody these ideas outside the realm of language? How does the enacted fiction of performance complicate the space between an event and its meaning? Can our expression help us regain a renewed	Graduate

		openness and sensitivity to include and not exclude religiosity in a post-secular contemporary art discourse? We will have fieldtrips to see live religious events (at a mosque and at a Buddhist meditation center). In addition, we will examine performance art, videos, do close readings of theoretical texts, and produce individual and collaborative performances. We will also spend time critiquing our own performances on form, content, intent, proficiency with materials and processes, and overall effectiveness.	
Field Notes: Thinking Through Drawing	AART-655	Through readings, studio work, and speculative conversations, this class will approach drawing as a tool for thinking, with an emphasis on inquiry, discussion, and experimentation. In presentations, special emphasis will be placed on artists who apply an interdisciplianry approach to their work. Some examples of artists to be discussed include Lucy Dodd, Oscar Tuazon, Roni Horn, Sarah Sze, Rosa Barba, Mark Bradford, Agnes Denes, Mark Dion, and Vija Celmins. Although not always at the center of their practice, drawing plays a primary role in these artists' investigations. A broad range of ideas and visual explorations will be considered, including perspectives from other disciplines. Students interested in the topic of time and space will have the opportunity to expand their explorations through science-based readings and presentations followed by studio work. Science inquiries will include geologic time and strata, the history of the known universe, cellular structures and microorganisms, natural history, and the visual aspects of marine biology. Drawing heightens curiosity and, simply put, this class is about expanding possibilities and investigating interests.	Graduate
21st Century Expeditions	AART-657	This class is comprised of weekly field trips to various exhibitions and art projects in a range of venues throughout Los Angeles. Students will participate in on-site critiques as well as rigorous post-visit discussions. Periodically, exhibiting artists, curators and critics will be invited to speak with the class. Additionally, students will participate in determining the scope and nature of further research pertaining to each week's visit culminating in class presentations and a final project.	Graduate
Machine Video/Video Critique	AART-658	This is a critique class focusing on video art with an introductory consideration of video as a medium of synthesis (a condition opposed to essence). The instructor will present one reading and video work for study. Each student will then present their own project in progress, including one outside referrence and then their completed work for group consideration. Video-based works are the primary focus, but any time-based work will be considered. Some technical assistance in-studio, and advise for video installation will also be offered.	Graduate
Sick Joke	AART-659	Sick Joke: Bitterness, Sarcasm and Irony in Recent Art & Thought A seminar examining odd, intense, and/or rancorous humor as a vehicle for high-stakes meaning making. Via close reading of theoretical texts, and the exploration of work by several artists, students will deepen understanding of the revolutionary or radical reverberations made possible by humor. Discussion will includeirony, satire, irreverence, parody, inversion, e.g., "destabilized appropriations of dominant discourse, which may be able to transform an experience of loathsome insult into an opportunity for revealing and defying the absurdity of power." In this seminar-an in-depth consideration of (the history of) satire-students will have the opportunity to consider the possibility of parrying the grief or anxiety that arises from a sustained effort to confront the brutalities brought on by late capitalism. This class will offer the opportunity to study the compelling energies that flow between power, empowerment, discomfort, and laughter. Texts and artists may include: Fred Moten, Jonathan Swift, Nina Simone, Maggie Nelson, Vaginal Creme Davis, Jordan Peele, Simon Critchley, Sigmund Freud, SNL, Samantha Bee, Henri Bergson, Richard Pryor, John Limon, Peggy Ahwesh, William Pope L, Ali Wong, Paul Beatty.	Graduate
Drawing Experiments	AART-660	During this course, we will explore and make marks with materials associated with drawing and painting. Practice with dry and liquid media will generate an investigation of temporality, gesture, line, touch, form, documentation, repetition, erasures and cuts. Through critique and discussion, we'll have the opportunity to examine the results of our immersive experiments. Additionally, we'll look closely at work by Gordon Matta-Clark, Nancy Grossman, Jasper Johns, Jean Arp, Ellsworth Kelly, Bruce Nauman and Agnes Martin. Expect to participate in several field trips and discuss readings by Pamela Lee Rosalind Krauss, Briony Fer, Gilles Deleuze and Lucy Lippard. Students will be expected to provide some materials and supplies for drawing and painting. Estimated cost for student is 50.00. Some materials will be provided.	Graduate

Independent Study	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	Open to Art School only. This is a 6-week intensive workshop, built around metalworking fundamentals in order to execute small-scale objects. M.I.G., T.I.G. and fabricating basics will be covered.	Graduate
Practical Plinth	AART-702	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.	Graduate
High Definition Video Prod.	AART-703	Open to Art School only. High Definition Video 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	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. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Drawing provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Drawing differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits.	Graduate
Painting	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. 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. During 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	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. 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, 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	Graduate

		of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits.	
Print & Digital Media	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. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Print and Digital Media provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Print and Digital Media differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits. This class will introduce students to the Print and Media Lab resources. It will be project driven, meaning that the integration of individual students studio practice will be stressed technically and critically. Screenprinting, pre-press and output options in will be the basic technical skills covered during the semester. Discussion and criticism will be a large component of the class; contextual analysis of studio practice outside of the studio will be a continuing theme, as well as issues of "publishing".	Graduate
Video	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. 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, 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	The Studio Series is comprised of discipline-specific studio based courses that provide BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Using the framework of a studio-based course, Social Practice provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Social Practice differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This seminar will focus on the exploration of contemporary art practices both inside and outside of institutional formats, that (pro)actively engage their socio-political-critical contexts. The class will be a forum for dialog on politics, ethics, social responsibility, activism, community engagement, and collaborative interdisciplinary models as they concern the "making" of art. We will explore ways of creating/finding/engaging/defining a context for your art practice. All of the above will be guided and inspired by the	Graduate

		work of an eclectic group of manifesto pushers, border crossers, enlightened artists of every kind, curators, trouble-makers and practices that defy traditional definitions. The focus will be on finding inspiration for self-empowerment as we engage the world as professional artists. Open to all students, but geared toward undergraduates.	
Ceramics	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. 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, 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. Exploring ceramic and related materials as a form for creating critical art projects. Basic and advanced skills will be taught as well as problem solving for specific projects. Handbuilding, wheel throwing, firing techniques, molds, repetitive objects and multiples, glazing and raku will be addressed.	Graduate
Performance: OK ANIMALS	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. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree. Please refer to course descriptions provided by each individual instructor for more details. Taught by Harry Dodge - Using the framework of a studio-based course, Performance provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Ceramics differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits. A course exploring the role of the body in art via a guided practice in performance and performative video. The course will offer a number of different things at once, including exposure to recent and contemporary performance and performative video; opportunities to learn and employ performance strategies; familiarity with formal concepts in performativity, including costuming, pacing, duration, movement, humor, and editing; experiments and strategies for generating and performing text; and meditation on the possible roles and deployments of the body and materiality in our time. Such questions have been made all the more urgent by a 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	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, 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	Graduate

		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. 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.		
Time Based Studio	AART-721	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, 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. This is a comprehensive class on basic video production that includes a historical and theoretical survey and technical instruction. The student will learn to operate the School of Art's video production equipment including HD video cameras, microphones and audio recorders, lighting, video editing software and basic output. The class will also survey video art, avant-garde cinema, performance for video with an theoretical emphasis on postmodern notions of the authentic, the self, the original and the necessity of the copy. Students will be asked to participate in class discussion and complete one short video exercise and one final video project with class critique. 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	
Sound in Art	AART-722	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. Each session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program. This course will focus on the creation and implementation of sound work in performance, recording, sound for picture, and installation contexts. In addition, we will examine the history of sound in art and sound in popular and experimental music through lectures / listening sessions, readings, and discussions. This will be a studio class with class time split between learning and employing software platforms and analog methods to produce sound work and lectures / listening sessions, discussions, and critiques of participants' work. Participants will generate single or multichannel sound works for installation, performance, or recording with an emphasis on augmenting or expanding existing practices.	Graduate	
Independent Study	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	Digital Design Lab I is open to BFA1 Graphic Design students only. This course may be open to students at other year levels, and in other schools, by permission of instructor. An introduction to basic Mac and Adobe software for graphic designers including Photoshop, Illustrator and InDesign. Course projects and tutorials will provide a structure from which to learn essential digital tools, techniques and their appropriate applications. Projects involve topic research, critical thinking and problem solving. Class time will be used for tutorials, work time and one-on-one, hands-on assistance.	Undergraduate	Computing & Research
Digital Design Lab II	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	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. BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, Expansive Fields, Art Pilots, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the 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. Hands-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.	Undergraduate	Computing & Research
Digital Skills for Artists	ACOM-218	Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor. ArtLab: Digital Skills for Artists. BFA students the opportunity to learn both technically and conceptually through hands on experience. At present, Drawing, Painting, Sculpture, Print Lab, Time-Based Studio, Expansive Fields, Art Pilots, The Art of Practicing Socially and Critical Ceramics are part of this series. Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the 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. Hands-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.	Undergraduate	
Artlab: Digital Skills for Artists	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. 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	Graduate	

		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. Hands-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.		
Art & Post-Colonial Theory	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	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 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 1993 Whitney Biennial and Thelma Golden's "Black Male." As well as topics such as post-colonialism and post black.	Undergraduate	Cultural Studies
Art & Post-Colonial Theory	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	Graduate	

		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.		
Art & Race: Black to Postblack	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 1993 Whitney Biennial and Thelma Golden's "Black Male." As well as topics such as post-colonialism and post black.	Graduate	
Basic Screenprinting Survival	AGRA-001	This practicum workshop is restricted to Art School Graphic Design Program BFA1 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, mylar, and paper. Please bring your own screen(s) Workshop meets on January 10, 11, 12, and 13 from 9-12:50 p.m. in the Print and Media Lab. Attendance at all sessions is required. Limited to 19 students.	Undergraduate	Practicum; Wintersession
Strategic Design	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	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 the Rodina	AGRA-005	This practicum workshop is restricted to Art School Graphic Design BFA 2, 3, and 4 students. The Rodina is Tereza and Vit Ruller; Czech-born, Amsterdam-based independent graphic designers. The Rodina works on commissioned design projects while also experimenting autonomously. They invent the ways that experience, knowledge and relations are preserved and produced. They're interested in the connections between culture, technology and aesthetics. The Rodina designs events, objects and tools and specializes in video, interactive, installation and visual identities. This crossmedia approach allows them to examine communication as thousands of small interactions which lead to actions. Workshop meets on January 17, 18, 19, and 20 from 2:00-5:50 pm. in A112d. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Sign Painting	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	Undergraduate	Practicum

		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. January 12, 13, 15, 16, 20		
Adv Tech for AfterEffects & C4D	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	This practicum workshop is restricted to Art School BFA students. 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 Los Angeles office. Jesse has recently worked with Rihanna, Jay , Drake, Beck, The xx, Florence the Machine, and The Weeknd. Workshop meets on January 10, 12, 17, and 19 from 9- 12:50 p.m. in A107i. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Intro to Building Native iOS Apps	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. January 22, 23, 26, 27, 29, 30.	Undergraduate	Practicum
Storytelling for Designers	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 A112d. 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	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 A107i. 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
User Experience Design	AGRA-012	This practicum workshop is restricted to Art School Graphic Design BFA 2, 3, and 4 students. An introduction to the essential methods and processes of user experience (UX) design. The workshop will cover the development of UX documentation for digital products from user personas and wireframes to mocks and interactive prototypes. In addition, students will learn how to conduct user research and analysis to provide meaningful	Undergraduate	Practicum; Wintersession

		insights toward relevant design decisions. Students will learn to how adapt to changing stakeholder requirements and how to present and critique digital design solutions. Melissa Kuo is an Interaction Designer at Google and a CalArts Graphic Design alum. Required equipment: Laptop and smart phone. Prerequisite: Intermediate knowledge of web design, priority to Advanced Web students. Workshop meets on January 10, 11, 12, and 13 from 2-5:50 p.m. in A112d. Attendance at all sessions is required. Limited to 14 students.		
Typography in Title Design	AGRA-013	This practicum workshop is restricted to Art School Graphic Design BFA students. Manija Emran is an Afghan graphic designer and typographer based in Los Angeles. With a love of the handmade, an eye for detail and an extensive typographic background, Manija studied in Montreal before working with celebrated designers across the world: Vince Frost and Thomas Manss in London, Philippe Apeloig and Pascal Colrat in Paris, VSA Partners in New York and Prologue Films & The Mill in Los Angeles. Her work spans all forms of design: logo, book and packaging design, signage and poster design, typography, title sequence and motion graphic design. Her work includes hand made title sequences for Rango, Robin Hood, London Boulevard, Bad Teacher, The Help, Fright Night, Snow White and The Huntsman, Manhunt, We are the Giant and most recently The Huntsman. One of the Top Ten Women of Title Design by the Art of the Title. Workshop meets on January 17, 18, 19, and 20 at 6:30 p.m. - 10:20 p.m in A107i Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Intro to Cinema 4D	AGRA-014	This practicum workshop is restricted to Art School BFA students. This workshop provides an introduction to motion design and animation with Cinema 4D. Classes will feature a balance of software instruction, experimental design exercises, and assisted project time. Students will be informed on a variety of motion techniques and instructed on how to execute common tips and tricks. John is an Emmy nominated artist and director specializing in 3D animation and compositing. His work includes award-winning music videos for Coldplay, Katy Perry, and Gnarls 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 compaign. Workshop meets on January 10, 11, 12, and 13 from 6:30 - 1020 p.m. in MacLab. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Digital Sketching With Kevin Blanchard	AGRA-015	This practicum workshop is open to the Institute. This workshop will explore a range of digital processes used to create a solid sketch that effectively communicates an idea, mood or moment. Students will learn how to approach different types of subjects with a strong focus on the fundamentals of design, anatomy, composition, and lighting. Students will work from a variety of reference material such as rocks, plants, trees, insects, animals, characters, figures, and creatures. Topics covered will include: drawing fundamentals, texturing, the dissection of style, the importance of form and form language, value, building up a silhouette, custom brushes, color, material indication, light logic, and more. Primary software and hardware used will be Adobe Photoshop and the Wacom tablet. Prerequisite: Working knowledge of Adobe Photoshop and Macintosh computers. Workshop meets on January 17, 18, 19, and 20 from 6:30-10:20 p.m. in MacLab. Attendance at all sessions is required. Limited to 14 students	Undergraduate	Practicum; Wintersession; Open to the Institute
Workshop With Brian Roettinger	AGRA-016	This practicum workshop is restricted to Art School BFA students. Los Angeles-based artist and two-time Grammy nominated graphic designer Brian Roettinger is celebrated for the graphic design and art direction he has created for artists, architects and musicians such as No Age, Liars, Beach House and Jay- . In 2009, he was chosen as Rolling Stone's Album Designer of the Year. Roettinger's issue for The Thing uarterly is a massive (412-page) catalogue raisonne that collects, documents and indexes the majority of his design work produced to date. Recently he served as co-editor and designer of Slash: A Punk Magazine from Los Angeles 1977-80. Brian is a CalArts Graphic Design alum. Workshop meets on January 11, 13, 18, and 20 from 9-12:50 p.m. in the A112d. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
Graphic Design I Lecture	AGRA-101	Required for BFA1 students in Graphic Design, and must also register for AGRA-102. Course open to BFA Graphic Design students only. An introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. Focus will be on, developing a sound understanding of all components related to visual form, process and making. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Undergraduate	
Graphic Design I Studio	AGRA-102	Required for BFA1 students in Graphic Design, and must also register for AGRA-101. Course open to BFA Graphic Design	Undergraduate	

		students only. The studio component for AGRA101. Concepts generated in AGRA101 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	
Graphic Design I Lecture	AGRA-103	Required for BFA1 students in Graphic Design, and must also register for AGRA-104. Course open to BFA Graphic Design students only. An introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. Focus will be on, developing a sound understanding of all components related to visual form, process and making. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Undergraduate
Graphic Design I Studio	AGRA-104	Required for BFA1 students in Graphic Design, and must also register for AGRA-103. Course open to BFA Graphic Design students only. The studio component for AGRA103. Concepts generated in AGRA103 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	Undergraduate
Design Issues	AGRA-105	Course open to BFA1 Graphic Design students only. Required for BFA1 Graphic Design students. An exploration of the theory and practice of Graphic Design. Readings, discussion and research will map out an introduction to the design profession, its history, theory and practices.	Undergraduate
Skills for Visualization	AGRA-110	Course open to BFA1 Graphic Design students only. A workshop in fundamental color theory; including basic color perception and vocabulary. Exercises will focus on color mixing, color harmony and color contrast. This course also addresses developing an individualized sketch book practice utilizing traditional drawing techniques and less traditional image making processes. Concepts and techniques are explored with a focus on their application to graphic design.	Undergraduate
Intro to Digital Photography	AGRA-121	Required for BFA1 students in Graphic Design. With a focus on the needs of the contemporary graphic designer, this course is an introduction to the essential technical skills and information needed to produce high quality digital images. Through exercises, lectures and demonstrations, students will explore the basic functions of digital still cameras, lighting procedures, image manipulation software.	Undergraduate
Digital Production	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 J UERY, 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	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	Required for BFA2 students in Graphic Design, and must also register for AGRA-202. Course open to BFA Graphic Design students only. This course builds on the basic design skills introduced in the first year by introducing conceptual thinking as the basis of the design process. Students gain a deeper and broader understanding of how to create and control meaning and to utilize design process to generate ideas and visual work that is compelling and communicative. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion. Two semester sequence.	Undergraduate
Graphic Design II Studio	AGRA-202	Required for BFA2 students in Graphic Design, and must also register for AGRA-201. Course open to BFA Graphic Design students only. The studio component for AGRA201. Concepts generated in AGRA201 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued	Undergraduate

Graphic Design II Lecture	AGRA-203	Required for BFA2 students in Graphic Design, and must also register for AGRA-204. Course open to BFA Graphic Design students only. This course builds on the basic design skills introduced in the first year by introducing conceptual thinking as the basis of the design process. Students gain a deeper and broader understanding of how to create and control meaning and to utilize design process to generate ideas and visual work that is compelling and communicative. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Undergraduate
Graphic Design II Studio	AGRA-204	Required for BFA2 students in Graphic Design, and must also register for AGRA-203. Course open to BFA Graphic Design students only. Concepts generated in AGRA203 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	Undergraduate
Typography I	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	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	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	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-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	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	Undergraduate

		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.	
Graphic Design III Studio	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	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	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	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	Required for BFA4 students in Graphic Design, and must also register for AGRA-402. Course open to BFA Graphic Design students only. The focus of this course is on refining design work and preparation for the professional world. Projects focus on advanced issues of representation and communications that are also more independently motivated. Emphasis in the second semester is placed on the development of both print and electronic portfolios. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Undergraduate
Graphic Design IV Studio	AGRA-402	Required for BFA4 students in Graphic Design, and must also register for AGRA-401. Course open to BFA Graphic Design students only. Concepts generated in AGRA401 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	Undergraduate
Graphic Design IV Lecture	AGRA-403	Required for BFA4 students in Graphic Design, and must also register for AGRA-404. Course open to BFA Graphic Design students only. The focus of this course is on refining design work and preparation for the professional world. Projects focus on advanced issues of representation and communications that are also more independently motivated. Emphasis in the second semester is placed on the development of both print and electronic portfolios. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Undergraduate
Graphic Design IV Studio	AGRA-404	Required for BFA4 students in Graphic Design, and must also register for AGRA-403. Course open to BFA Graphic Design students only. Concepts generated in AGRA403 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	Undergraduate
Publication Design	AGRA-410	In this course, students will take writing and visual work generated in a previous Public Projects elective as content, and conceptual starting point, for a collaborative publication project. This project will engage all aspects of publication design-curation, editing, design concepting, page layout, pre-press production, and distribution-along the way to a final, mass-produced end-product. Students will explore the concerns of publication design (organization, visual structure, typography, narrative, physicality), become familiar with the landscape of	Undergraduate

		contemporary publication culture, and wrestle with what it means to create a print publication in 2017.	
Imagemaking I	AGRA-421	Required for BFA2 students in Graphic Design. Imagemaking I provides a structure for an introduction to essential image-making materials and techniques. The course is centered on the divide between hand and digital processes and styles, and offers a platform to explore and experiment in all directions and combinations. Image I pays close attention to current trends in art and graphic design for inspiration and resistance. The course is fast paced and designed to be an starting point for working processes that can be mastered later in Imagemaking II and/or independently.	Undergraduate
Imagemaking II	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
Strategic Design	AGRA-425	Strategic Design introduces the fundamentals of strategic thinking and planning as related to brand messaging and design. Participants will learn how to develop a strategic plan from multiple research sources, how to generate a cohesive strategic brief that addresses messaging needs across a range of platforms, and how to assess visual work based on strategic plans. Group work in and out of class will be required, along with limited reading in the field.	Undergraduate
Systems Design	AGRA-426	Open to graphic design program BFA3s and 4s and MFA1s and 2s. This course may be open to students at other year levels, and in other schools, by permission of instructor. As graphic designers, we devote much energy to creating and deploying systems. We construct systems when we draw typefaces, put together books, wireframe websites, create graphic identities, and design information graphics. And we engage existing systems when we use design software, printing presses, content management systems, the internet, design methodologies.or even just language. In this course, through a series of graphic design studio projects, students will explore systems as tools for organizing content and generating form, examine the origins and tenets of systems design, and look critically at the invisible systems that govern technologies and economies of production, distribution, and communication.detail.	Undergraduate
Beginning Web	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	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	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	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	Undergraduate

		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.	
Graphic Design Workshop	AGRA-450	Course open to BFA3 or BFA4 Graphic Design students only. With faculty supervision, students design and produce posters and collateral material for CalArts events, along with theoretical projects that address specific design and production problems. The course meets once a week for a design critique of projects in various stages of production. Students in this course must accept responsibility for working on tight production schedules and as a cooperative group in order to meet the CalArts deadlines.	Undergraduate
Professional Practice	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 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.	Undergraduate
Beginning Motion Graphics	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	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 j uery) 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	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	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
Type Design A	AGRA-475	Course open to BFA4 Graphic Design students only and by Permission of Instructor only. The objective of this class is to give students a general understanding of letterforms, typeface design and how to draw with Bezier technology. First semester the basics of letterform construction, type terminology, and software are learned as the student develops a functional typeface. In the second semester the student creates an original typeface design and produces a full character set with spacing and kerning as well as a system of typographic ornaments. The final font is demonstrated in a type specimen.	Undergraduate
Type Design B	AGRA-476	Course open to BFA4 Graphic Design students only and by Permission of Instructor only. The objective of this class is to	Undergraduate

		give students a general understanding of letterforms, typeface design and how to draw with Bezier technology. First semester the basics of letterform construction, type terminology, and software are learned as the student develops a functional typeface. In the second semester the student creates an original typeface design and produces a full character set with spacing and kerning as well as a system of typographic ornaments. The final font is demonstrated in a type specimen.		
Typographics I B	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	
Type Design History	AGRA-478	Open to graphic design program BFA4s and MFA2s enrolled in Type Design. This course is an historical survey of the evolution of type design. Encompassing technical, functional, cultural and aesthetic development from cave painting to Keedy Sans. Particular emphasis is placed on the type designer as author and maker. Students will be asked to do original research on an assigned topic.	Undergraduate	
Typographics II	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. Each student invents a theme through which they explore a series of short open-ended writing/typographic projects during the semester	Undergraduate	
Advanced Motion Graphics I	AGRA-480	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 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.	Undergraduate	
Motion Seminar I Studio	AGRA-482	Required for MFA1 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	
Public Projects Series	AGRA-485	Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by permission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants.	Undergraduate	
Public Projects Series: Banana	AGRA-485A	Public Projects Series: Banana Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by per-mission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the insti-tution. These projects provide upper-level students with high profile, real-world platforms for engage-ment with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant com-mitment, flexibility, and maturity from their participants. This course, temporarily titled "Banana," will take the form of an unstudio, working together on a single prompt/one project that may have multiple components. A flurry of form-, image- and type & word-making will be the primary undertaking, but an ongoing discussion and scrutiny of what makes up the idea of a studio--its structure, aspirations and workings--will also be scrutinized and, knock on wood, somewhat reimagined during the course, or over time. It is a design workshop, a sit-down meal, a peaceable catalyst, an improvisation. There will be required readings and films to view,	Undergraduate	Open to the Institute

		field trips and meetings that may disrupt schedules, reporting, public reveal and plantings.		
Pub Proj: Calarts Design Sch Hst Archive	AGRA-485B	Public Projects Series: CalArts Design School/Program History Archive CalArts Design School/Program History Archive and Collection. For this Public Project, we'll work as a team to build a virtual collection/archive of the CalArts Design School and Graphic Design Program before 1990. The outcome will be an online digital collection and archive that will include photos, articles, correspondence, student work, and School/Program promotions that will serve as prototype for Making History Initiative-a online platform/tool currently in development that will realize a California crowd-sourced, virtual graphic design history collection and archive.	Undergraduate	Open to the Institute
Public Proj Series: Desg Post-Capitalism	AGRA-485C	Public Project Series: Design Post-Capitalism Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by per-mission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants. This studio/seminar hybrid class will look at the relationship of contemporary design practice to its political and economic context. We'll confront the ways design has been complicit in the 'neoliberal project'-selling its products, embracing its techno-libertarian vision of the future, trading serious activism for feel-good solutionism-and examine the ways some designers have questioned it. Using graphic design as a vehicle for speculation, we'll ask our own questions and explore alternative visions of the political future. Our efforts will culminate in a collaborative pop-up exhibition.	Undergraduate	
Public Projects Series: Open Initiative	AGRA-485D	Public Projects Series: Open Initiative Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by per-mission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants. This course will provide a structured environment for students to pursue self-initiated, public-facing graphic design projects. Independent work will be supported by critique and supplemented by read-ings, discussions, and presentations on the process and concerns of taking self-initiated ideas from concept to final public form, from pitching ideas, to funding projects, to producing and distributing work. Students will be expected to present and/or publish their final work in some sort of public format.	Undergraduate	
Pub Proj: Calarts Dsg Sch Hst Archive II	AGRA-485E	Public Projects Series: CalArts Design School/Program History Archive Part II Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the insti-tution. These projects provide upper-level students with high profile, real-world platforms for engage-ment with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant com-mitment, flexibility, and maturity from their participants. For this Public Project we'll continue to build the historical record and story of Design School and Graphic Design Program. Working collectively and individually we'll engage in new research, oral histories, and original writing. The outcome will be an expanded digital collection/ archive comprised of photos, correspondence, student work, School/Program promotions, etcetera, but with emphasis on creating a publication that tells the story of a continum of provocative challenge to graphic design education.	Undergraduate	Open to the Institute
Advanced Motion Graphics II	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	Undergraduate	

		several projects including tutorials in Cinema4D, Photoshop, AfterEfects, and approaches to making a personal reel will be included in the class.	
Special Topics Series	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	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
ombie Modernism	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: " ombie 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
Ornament & Pattern Workshop	AGRA-490D	This workshop on ornament and pattern builds on the basic design skills acquired in the second year by introducing conceptual thinking as the basis of design process. Students gain a deeper and broader understanding of how to make and manipulate meaning and to utilize design methodologies to develop work that is compelling and informative. Emphasis is placed on different aspects of form making and style as well as the critical and inventive application of methodologies and process. Students are asked to develop their conceptual and technical abilities by exploring meaning through form, image, methodology and experimentation.	Undergraduate
Designing for Spaces	AGRA-493	Designing for Spaces (EoYS) Course open to BFA 3 and 4 Graphic Design students. Others by permission of instructor only. D300 and D301 galleries (along with The Motion Show in the Bijou). The website, posters, announcements, e-mail blasts, social media, etcetera, are considered supporting material. But another way to look at these different elements is as different types spaces in which the exhibition is communicated and experienced. This class examines what types of encounters and experiences of the work produced in the program that these different spaces might afford. How can we imaginatively, yet pragmatically, share the Program's accomplishment to different audiences? Students will work collaboratively to focus on different creative and pragmatic aspects of realizing the collective vision for the show. Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects, or field trips may be used to engage students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular	Undergraduate

		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	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
Motion 1	AGRA-496	Open to graphic design program MFA1s, BFA3s, and BFA4s, by permission of instructor. May be open to students in other schools, by permission of instructor. This studio class is comprised of a series of short projects or prompts. Students learn the skills necessary to make work at several of the key stages involved in creating short motion graphics pieces: ideation, narrative, storyboards, animatics, and production/animation. The class is critique-based with students presenting their work each week. This class acts as a precursor to the more advanced Motion 2 and Motion 3 classes.	Undergraduate
Motion 2	AGRA-497	Course open to MFA and 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 emphasizes the process of making Motion Graphics from storyboards through finished motion pieces. Realizing conceptually smart and formally engaging, polished work of professional quality. Critique, ethical responsibilities, along with several projects including tutorials in Cinema4D, Photoshop, AfterEffects, and approaches to making a personal reel will be included in the class.	Undergraduate
Motion 3	AGRA-498	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.	Undergraduate
Independent Study	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	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	Required for MFA1 students in Graphic Design, and must also register for AGRA-501. Course open to MFA Graphic Design students only. The MFA1 year of Graduate Seminar is comprised of a series of structured projects and prompts intended to help students develop and discover formal, conceptual and ideological areas of focus. The short time period of each project encourages experimentation, risk-taking, and imaginative responses. MFA students have the option to experiment with a range of different media and ideas, or focus	Graduate

		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 Seminar I Lecture	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	Required for MFA1 students in Graphic Design, and must also register for AGRA-503. Course open to Graphic Design MFA Program only. The MFA1 year of Graduate Seminar is comprised of a series of structured projects and prompts intended to help students develop and discover formal, conceptual and ideological areas of focus. The short time period of each project encourages experimentation, risk-taking, and imaginative responses. The studio component of this class focuses on group critique of work produced weekly for each specific project.	Graduate
Typography I	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	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	Required for MFA1 Graphic Design students in the 3-year track and must also register for AGRA-552. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. An introduction to the basic principles, strategies, methods and processes necessary for the practice of graphic design. Focus will be on, developing a sound understanding of all components related to visual form, process and making. Attention will be given to communication, concept and meaning as well as image-making, composition and typography. Throughout the semester, students will be exposed to a range of design related practitioners, both historical and contemporary. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Graduate
Visual Literacy Studio	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 AGRA551. Concepts generated in AGRA551 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	Graduate
Visual Literacy Lecture	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. Focus will be on, developing a sound understanding of all components related to visual form, process and making. Attention will be given to communication, concept and meaning as well as image-making, composition and typography. Throughout the semester, students will be exposed to a range of design related practitioners, both historical and contemporary. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion.	Graduate
Visual Literacy Studio	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 AGRA553. Concepts generated in AGRA553 are translated into visual form from initial ideation to final outcome. This course provides a	Graduate

		structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.	
Motion Seminar I Lecture	AGRA-581	Required for MFA1 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	Required for MFA1 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	Required for MFA1 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	Required for MFA1 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
Motion 1	AGRA-596	Open to graphic design program MFA1s, BFA3s, and BFA4s, by permission of instructor. May be open to students in other schools, by permission of instructor. This studio class is comprised of a series of short projects or prompts. Students learn the skills necessary to make work at several of the key stages involved in creating short motion graphics pieces: ideation, narrative, storyboards, animatics, and production/animation. The class is critique-based with students presenting their work each week. This class acts as a precursor to the more advanced Motion 2 and Motion 3 classes.	Graduate
Independent Study	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 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
Graduate Seminar II Lecture	AGRA-601	Required for MFA2 students in Graphic Design, and must also register for AGRA-602. Course open to MFA Graphic Design students only. The MFA2 year of Graduate Seminar focuses on defining, researching and producing a graphic design thesis. In the Fall semester, Graduate Seminar provides a formal structure for research and exploration in deciding upon (and testing out) a thesis topic. The faculty work closely with each individual student in developing and discussing their thesis in group critique and individual meetings. The lecture component of this class focuses on group discussion, led by faculty, surrounding areas of interest pertaining to each specific thesis project.	Graduate
Graduate Seminar II Studio	AGRA-602	Required for MFA2 students in Graphic Design, and must also register for AGRA-601. 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	Graduate

		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 Seminar II Lecture	AGRA-603	Required for MFA2 students in Graphic Design, and must also register for AGRA-604. 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	Required for MFA2 students in Graphic Design, and must also register for AGRA-603. Course open to MFA Graphic Design students only. In the Spring semester, Graduate Seminar provides a formal structure for continuing exploration, investigation, extension and application of Fall's thesis topic. The faculty work closely with each individual student in contextualizing and applying their thesis in group critique and individual meetings. Students also produce an end of the year book collecting their body of work produced at CalArts along with self-analysis and reflective writing concerning their development as a designer. The Studio component of this class focuses on group critique of work produced for thesis and the end of year book.	Graduate
Publication Design	AGRA-610	In this course, students will take writing and visual work generated in a previous Public Projects elective as content, and conceptual starting point, for a collaborative publication project. This project will engage all aspects of publication design-curation, editing, design concepting, page layout, pre-press production, and distribution-along the way to a final, mass-produced end-product. Students will explore the concerns of publication design (organization, visual structure, typography, narrative, physicality), become familiar with the landscape of contemporary publication culture, and wrestle with what it means to create a print publication in 2017.	Graduate
Typography III	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	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	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	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
Strategic Design	AGRA-625	Strategic Design introduces the fundamentals of strategic thinking and planning as related to brand messaging and design. Participants will learn how to develop a strategic plan from multiple research sources, how to generate a cohesive strategic brief that addresses messaging needs across a range of platforms, and how to assess visual work based on strategic plans. Group work in and out of class will be required, along with limited reading in the field.	Graduate

Systems Design	AGRA-626	Open to graphic design program BFA3s and 4s and MFA1s and 2s. This course may be open to students at other year levels, and in other schools, by permission of instructor. As graphic designers, we devote much energy to creating and deploying systems. We construct systems when we draw typefaces, put together books, wireframe websites, create graphic identities, and design information graphics. And we engage existing systems when we use design software, printing presses, content management systems, the internet, design methodologies.or even just language. In this course, through a series of graphic design studio projects, students will explore systems as tools for organizing content and generating form, examine the origins and tenets of systems design, and look critically at the invisible systems that govern technologies and economies of production, distribution, and communication.detail.	Graduate
Beginning Web	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 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.	Graduate
Mutant Design Series	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	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	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
Graphic Design Workshop	AGRA-650	Course open to MFA Graphic Design students only, two year track only. With faculty supervision, students design and produce posters and collateral material for CalArts events, along with theoretical projects that address specific design and production problems. The course meets once a week for a design critique of projects in various stages of production. Students in this course must accept responsibility for working on tight production schedules and as a cooperative group in order to meet the CalArts deadlines.	Graduate
Professional Practice	AGRA-651	Course open to Graphic Design Program 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 field trips to various Los Angeles design studios and printers	Graduate

		in order to acquaint students with the many circumstances and environments in which design is practiced.	
Beginning Motion Graphics	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	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 on front-end development: HTML, CSS, JavaScript (and j uery) 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.	Graduate
Advanced Web Design II	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	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
Type Design A	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. First semester the basics of letterform construction, type terminology, and software are learned as the student develops a functional typeface. In the second semester the student creates an original typeface design and produces a full character set with spacing and kerning as well as a system of typographic ornaments. The final font is demonstrated in a type specimen.	Graduate
Type Design B	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. First semester the basics of letterform construction, type terminology, and software are learned as the student develops a functional typeface. In the second semester the student creates an original typeface design and produces a full character set with spacing and kerning as well as a system of typographic ornaments. The final font is demonstrated in a type specimen.	Graduate
Typographics I B	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
Type Design History	AGRA-678	Open to graphic design program BFA4s and MFA2s enrolled in Type Design. This course is an historical survey of the evolution of type design. Encompassing technical, functional, cultural and aesthetic development from cave painting to Keedy Sans. Particular emphasis is placed on the type designer as author and maker. Students will be asked to do original research on an assigned topic.	Graduate
Typographics II	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	AGRA-680	Course open to MFA Graphic Design students only by permission	Graduate

Graphics		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.		
Motion Seminar III Lecture	AGRA-681	Required for MFA2 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	Required for MFA2 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	Required for MFA2 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	
Motion Seminar IV Studio	AGRA-684	Required for MFA2 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	
Public Projects Series	AGRA-685	Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by permission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants.	Graduate	
Public Projects Series: Banana	AGRA-685A	Public Projects Series: Banana Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by per-mission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the insti-tution. These projects provide upper-level students with high profile, real-world platforms for engage-ment with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant com-mitment, flexibility, and maturity from their participants. This course, temporarily titled "Banana," will take the form of an unstudio, working together on a single prompt/one project that may have multiple components. A flurry of form-, image- and type & word-making will be the primary undertaking, but an ongoing discussion and scrutiny of what makes up the idea of a studio--its structure, aspirations and workings--will also be scrutinized and, knock on wood, somewhat reimagined during the course, or over time. It is a design workshop, a sit-down meal, a peaceable catalyst, an improvisation. There will be required readings and films to view, field trips and meetings that may disrupt schedules, reporting, public reveal and plantings.	Graduate	Open to the Institute
Pub Proj: Calarts Design Sch Hst Archive	AGRA-685B	Public Projects Series: CalArts Design School/Program History Archive CalArts Design School/Program History Archive and Collection. For this Public Project, we'll work as a team to build a	Graduate	Open to the Institute

		virtual collection/archive of the CalArts Design School and Graphic Design Program before 1990. The outcome will be an online digital collection and archive that will include photos, articles, correspondence, student work, and School/Program promotions that will serve as prototype for Making History Initiative-a online platform/tool currently in development that will realize a California crowd-sourced, virtual graphic design history collection and archive.		
Public Proj Series: Desg Post-Capitalism	AGRA-685C	Public Project Series: Design Post-Capitalism Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by per-mission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants. This studio/seminar hybrid class will look at the relationship of contemporary design practice to its political and economic context. We'll confront the ways design has been complicit in the 'neoliberal project'-selling its products, embracing its techno-libertarian vision of the future, trading serious activism for feel-good solutionism-and examine the ways some designers have questioned it. Using graphic design as a vehicle for speculation, we'll ask our own questions and explore alternative visions of the political future. Our efforts will culminate in a collaborative pop-up exhibition.	Graduate	Open to the Institute
Public Projects Series: Open Initiative	AGRA-685D	Public Projects Series: Open Initiative Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by per-mission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants. This course will provide a structured environment for students to pursue self-initiated, public-facing graphic design projects. Independent work will be supported by critique and supplemented by read-ings, discussions, and presentations on the process and concerns of taking self-initiated ideas from concept to final public form, from pitching ideas, to funding projects, to producing and distributing work. Students will be expected to present and/or publish their final work in some sort of public format.	Graduate	Open to the Institute
Pub Proj: Calarts Dsg Sch Hst Archive II	AGRA-685E	Public Projects Series: CalArts Design School/Program History Archive Part II Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the insti-tution. These projects provide upper-level students with high profile, real-world platforms for engage-ment with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant com-mitment, flexibility, and maturity from their participants. For this Public Project we'll continue to build the historical record and story of Design School and Graphic Design Program. Working collectively and individually we'll engage in new research, oral histories, and original writing. The outcome will be an expanded digital collection/ archive comprised of photos, correspondence, student work, School/Program promotions, etcetera, but with emphasis on creating a publication that tells the story of a continum of provocative challenge to graphic design education.	Graduate	Open to the Institute
Advanced Motion Graphics II	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	Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by	Graduate	

		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.	
Cavorting With the Devils	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
ombie Modernism	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: " ombie 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
Ornament & Pattern Workshop	AGRA-690D	This workshop on ornament and pattern builds on the basic design skills acquired in the second year by introducing conceptual thinking as the basis of design process. Students gain a deeper and broader understanding of how to make and manipulate meaning and to utilize design methodologies to develop work that is compelling and informative. Emphasis is placed on different aspects of form making and style as well as the critical and inventive application of methodologies and process. Students are asked to develop their conceptual and technical abilities by exploring meaning through form, image, methodology and experimentation.	Graduate
Designing for Spaces	AGRA-693	Designing for Spaces (EoYS). Course open to MFA Graphic Design students. Others by permission of instructor only. D300 and D301 galleries (along with The Motion Show in the Bijou). The website, posters, announcements, e-mail blasts, social media, etcetera, are considered supporting material. But another way to look at these different elements is as different types spaces in which the exhibition is communicated and experienced. This class examines what types of encounters and experiences of the work produced in the program that these different spaces might afford. How can we imaginatively, yet pragmatically, share the Program's accomplishment to different audiences? Students will work collaboratively to focus on different creative and pragmatic aspects of realizing the collective vision for the show. Special Topics is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues chosen by the instructors. They are designed to tackle important contemporary issues in a timely fashion. Reading, discussion, assigned projects, or field trips may be used to engage students to examine their work in the context of a focused dialogue. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course may be offered in the same semester.	Graduate

2D/3D	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	
Motion 2	AGRA-697	Course open to MFA and 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 emphasizes the process of making Motion Graphics from storyboards through finished motion pieces. Realizing conceptually smart and formally engaging, polished work of professional quality. Critique, ethical responsibilities, along with several projects including tutorials in Cinema4D, Photoshop, AfterEffects, and approaches to making a personal reel will be included in the class.	Graduate	
Independent Study	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	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	
Motion 3	AGRA-798	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	
Independent Study	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	This course receives credit under Topics in Photo History. Open to Art School BFA 3 and above. This course will be open to students at other year levels, and in other Schools, by Permission of Instructor. When artists, or photographers approach an archive, we are concerned with two 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
Aesthetic Dimension	AHMN-456	We will explore the question of what art does (and how does it) as it is put forth by Herbert Marcuse in The Aesthetic Dimension. In addition to closely reading and discussing Marcuse's ideas we may examine a range of work by artists,	Undergraduate	Humanities

		writers and philosphers such as Fred Moten, Adrian Piper, Toni Morrison, Greg Sholette, Theodore Adorno, Grant Kester among others. Full participation in class discussions and one final paper will be required.		
Image Archives in Practice	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	
Aesthetic Dimension	AHMN-656	We will explore the question of what art does (and how does it) as it is put forth by Herbert Marcuse in The Aesthetic Dimension. In addition to closely reading and discussing Marcuse's ideas we may examine a range of work by artists, writers and philosphers such as Fred Moten, Adrian Piper, Toni Morrison, Greg Sholette, Theodore Adorno, Grant Kester among others. Full participation in class discussions and one final paper will be required.	Graduate	
Art - Internship	AINT-199		Undergraduate	
Art - Internship	AINT-299		Undergraduate	
Art - Internship	AINT-399		Undergraduate	
Art - Internship	AINT-499		Undergraduate	
Art - Internship	AINT-599		Graduate	
Art - Internship	AINT-699		Graduate	
Art - Internship	AINT-799		Graduate	
Technical Workshop Series	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	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	This practicum workshop is restricted to Art School BFA students. This workshop provides an introduction to analog color photography, covering film exposure and printing. Students can expect additional material costs of approximately 20. Workshop meets on January 10, 11, 12, and 13 from 9-12:50 p.m. in the Photo Lab. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession
View Camera	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	Course open to Photo/Media Program only. The APHM001 Series	Undergraduate	

		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.		
Mural Print	APHM-006	This practicum workshop is restricted to Art School BFA students. This practicum is designed to introduce photography and media students to large-scale printing. Both color and black and white will be covered, with an emphasis this year on black and white. Students will have the opportunity to make large prints from their own negatives. Medium and largeformat 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. Workshop meets on January 17, 18, 19, and 20 from 2-5:50 p.m. in the Photo Lab. Attendance at all sessions is required. Limited to 10 students. Prerequisites - APHM103 New Lab, APHM002 Black and White Techniques or APHM003 Color Printing.	Undergraduate	Practicum; Wintersession
HD Video Post Prod. & Sound	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	Open to the Photography and Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop combines techniques for shooting portraiture with advanced lighting applications. Attention will be paid to methods of working with subjects and how to produce.	Undergraduate	
Lightroom/Photoshop	APHM-009	Lightroom/Photoshop: Digital Work Flows Open to the Photography and Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production. This workshop is designed to provide students with a basic foundation in professional photographic management and post processing using both Lightroom and Photoshop. Topics covered will be organization, preservation, retouching, management and distribution of photo files, particularly raw file formats, as well as the basics of digital manipulation for photomontage. If you shoot volumes of images, you need this workshop	Undergraduate	
Advanced Color	APHM-010	Open to the Photography and Media Program. BFA 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	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	Undergraduate	

		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.		
Multimedia Web	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	
Intro to Medium Format & Studio Lighting	APHM-013	Intro to Medium Format & Studio Lighting This practicum workshop is restricted to Art School Photography and Media BFA students. This practicum is designed to introduce photography and media students to shooting with medium format cameras and film, along with studio lighting techniques that will enhance your control of your images and the quality of your exposures. Students can expect additional material costs of approximately 18. Workshop meets on January 17, 18, 19, and 20 from 9-12:50 p.m. in the Photo Lab. Attendance at all sessions is required. Limited to 15 students. This workshop is open to Photography and Media students only.	Undergraduate	Practicum; Wintersession
Black & White Printing	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	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	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	Undergraduate	

		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 finishing skills. The goal will be to produce a framed piece of work ready to hang. Please have mounted/matted test and final artwork available. Some workshops may incur additional costs for materials.		
Sound Recording	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	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	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	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.	Undergraduate	
Exhibition Production	APHM-022	This practicum workshop is restricted to Art School BFA 3 and 4 students. This workshop focuses on exhibition-making as a form, approaching the planning of an exhibition with the understanding that exhibitions have their own languages, forms,	Undergraduate	Practicum; Wintersession

		meanings and histories, and their own institutional functions. How do we plan in a way that helps us to develop our vision, then to execute that vision, using questions of space and display as a way to author the experience, discourse and conversation that we want our work to have? Also covered will be how to store works, design crates and handle art to insure its safety for future exhibitions. Priority is given to BFA4s and other students who have exhibitions in the spring semester, but others are welcome as well. Attendance at all sessions is required. Students should anticipate approximately 20 in materials costs. Workshop meets on January 17, 18, 19, and 20 from 6:30-10:20 p.m. in E11a. Attendance at all sessions is required. Limited to 18 students.		
Black & White Film & Print	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	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	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. Emphasis 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	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 Writing	APHM-027	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 6-week workshop for students to work on writing an artist's statement. Statements in-progress will be read and responded to by the group.	Undergraduate	
DIY Books	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	Undergraduate	Practicum

		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.		
Performance With the Camera	APHM-029	This practicum workshop is open to the Institute. Performing Stories: Camera, Audience, and the Real In a time where the boundaries between the "lights, camera, action" side of performance and the "filter, tag, post" side of performance dissolve even further, it is becoming increasingly difficult to determine the conditions of "the real." What is an authentic image? Does it bear any more or less on our thinking, our behavior, than the inauthentic image? Who gets to determine what is real? The author? The audience? To explore these and other questions, we will spend the week looking at the work of Kalup Linzy, Amalia Ulman, Nikki S. Lee, and "Joanne the Scammer" among others, while creating, editing, and publishing our own stories to our various followers and audiences. Some workshops may incur additional costs for materials. Students can expect additional material costs of approximately 33. Workshop meets on January 10, 11, 12, and 13 from 2-5:50 p.m. in the Photo Lab. Attendance at all sessions is required. Limited to 14 students.	Undergraduate	Practicum; Wintersession; Open to the Institute
Shooting Video w/DSLRs	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 SLR'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	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	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 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.)	Undergraduate	

Intro to Sound	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. For 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	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	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 70 materials fee for this workshop. In the age of digital photography we have access to create and see the images we create in a matter of seconds, but rarely think about the print and the image as an object. This class will explore the alternative process known as the Albumen process. Using the egg white and salt as our sizing material and then coating the Albumen paper with silver nitrate This process dates back to the beginning of the invention of photography during the 19th century. We will be combining digital techniques of the 21st century to produce our large digital negatives. This class will include in-class demonstrations, open studio time, and lectures describing alternative processes used by other artists. The goal of the class is to start a cohesive project, using the Albumen process.	Undergraduate	Practicum
Digital Production with DSLR Cameras	APHM-036	This workshop is an introduction to digital production with DSLR cameras, covering both still image acquisitions and basics of video and sound capture. Workshop topics will include camera controls, shooting modes, file formats and compression, advanced and custom settings, and moving your files into post-processing and post-production applications.	Undergraduate	
Foundation Seminar & Critique	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	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	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	Undergraduate	

		culture of technical production within the Photography and Media Program.	
Intro to Digital Photography	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. Emphasis 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	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	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	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	Course open to Photo/Media Program only, by Permission of Instructor only. Not open to BFA1 students. Color Lab is a semester-long course that provides students with a basic background in the history, theory, and materials of color photography. Emphasis is placed on navigating the transitions between traditional film-based production and digital techniques. The coursework is designed to provide students with an understanding of the properties of color negative film and its inherit characteristics, with the goal of gaining a working knowledge of the relationships between exposure development, principles of analog and digital color balance, and basic procedures of type C and archival pigment printing. Further discussions will center on a survey of color photography since the 1960s.	Undergraduate
Advanced Digital Color	APHM-304	Advanced Digital Color is designed for students looking to enhance and expand their knowledge and skills in digital photography, digital imaging using Photoshop, and digital photographic printing. The goal of this course is to understand digital image processing beyond the fundamental or introductory level and take the student through the entire process from color calibration, high-end negative scanning, advanced editing concepts in Photoshop, to the final stages of preparing your images for print, making printing test samples, and producing exhibition quality digital pigment prints. Emphasis is placed on building and employing a practical color managed system from input to image to printer, and understanding how to create a better digital workflow from beginning to end. Students will work from their own images in class and should expect to produce one to two large-format digital pigment prints by the end of the course.	Undergraduate
UG Critique	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	Undergraduate

		sustained bodies of work specifically for this class and to participate in critiques. Preparation outside of class is required.	
Grad Critique	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	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	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 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.	Undergraduate
Grad Seminar - Sex and REP	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	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	Undergraduate

		two times within their four semesters. Darkness Visible: A Visual Paranormal Finding (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 Geller): 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.	
Grad Seminar: Show and Tell	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
Grad Seminar: Photography Theories 2016	APHM-325E	Open to students in the Art School only. Using two recent texts; 24/7 by Jonathan Crary and The Art of Cruelty by Maggie Nelson to ground us in te present moment, Concentrating primarily on texts recently published, the seminar shall collectively read, present and discuss literature in theories and histories of Photography and Media. Texts shall be adopted by members of the seminar to present to each other.	Undergraduate
Graduate Seminar	APHM-325F	Graduate Seminar: Contemporary Topics in Photography and Media This reading and discussion seminar will offer a survey of current discussions within the field of photo- and media-based practices. Considering the shifting roles of our mediums within our current political and cultural landscape, we will start with an initial range of texts, and then build a reading list for the semester that we help to lead each other through. Students will be expected to read and participate in class discussions.	Undergraduate
Grad Sem: Origins, Copies & Strange...	APHM-325G	Origins, Copies and Strange Creations This seminar will survey broad-based ideas about originality, narratives of origin, artistic genius, authorship, photographic reproduction of art and reality, natural history, religious and cultish narratives of strange creations. Narratives of origin in science and the history of culture whether through a trajectory of evolution or de-evolution, lack or abundance, construct a worldview often called the 'truth'. The concept 'origin' is a problematic one because an artwork or scholarly work can never be without precedent or understood apart from the historical conditions of its reproduction and reception. Although cultural theories have debunked ideas like originality, authorship and genius; artist biographies continue to characterize the individual artist as gifted with god-like inspiration. Reproductive technologies have become so widespread that our eventual experience of the "original object" or the idea of the original genome is mediated by prior experiences of them in reproduced forms. Myths and scientific theories of origin, evolution or de-evolution have been used to justify religious fundamentalism, racism, and misogynistic hierarchies. Students should expect to spend up to 50 on supplies.	Undergraduate
Artist As Writer	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 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	Undergraduate

		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	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: Freeways, mirages, smog, rumors, invisible populations, celebrity, public surveillance, random inaccessibility to places, people, and things. The role of the artist in exploring ephemeral acts against the urbanscape's vastness will be investigated via readings, walking tours, as well as through the creation of on-site photographic, written, and performative works.	Undergraduate
Collaborations	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 define them. This has significant 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	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	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	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	Undergraduate

		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.	
Out of Order: Mapping and the	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	Prisons and Systems & Structures. 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 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	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	Open to Art School BFA 3 and above. This course may be open to students at other year levels, and in other Schools, by	Undergraduate

		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.		
Freeway Joyride	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, 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.	Undergraduate	
Public Persona/Public Spaces	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	Open to students in the Art School only. Network Culture The course will examine, analyze, and interpret aspects of individual/group focused attention, mass distraction, the creation/dissemination of concepts/words/products, exponential growth of beliefs/assumptions based on unverifiable text/visual information, and the addictive elements of pop/anti-pop culture. This course will involve readings from various print and electronic sources. Students will be required to view several films. The course will include the development of publicly disseminated projects that will incorporate concepts included in course lectures, discussions, assigned readings/films. Students will be expected to acquire an appreciation of the interaction between the message, messenger, and the recipient. Students will also be presented with a functional approach to manipulating information to achieve a desired response.	Undergraduate	
The Photographic Book	APHM-344	Open to students in the Art School only. A stronly revisionist way to approach the history of photography is to bring photographic bookmaking into a center stage. Books are vehicles for complex structures of sustained photographic meaning. In this sense, books can provide an antidote to a fragmentary, inattentive and fashion-driven photographic culture. We will consider the difference between series and sequences, the relation between image, text and graphic design, and the authorial roles played by photographer, editor, designer, and writer. Students will produce a sketch for an own book, or possibly produce one.	Undergraduate	
Sound and Vision	APHM-345	Sound and Vision: Documenting the Central Valley This documentary class has a focus on California's Central Valley, culminating in a 5-day trip to the area around Bakersfield and a collaborative project involving sound and pictures. Starting with an introduction to documentary traditions in both film and photography as well as ethnographic films and visual anthropology, the class will move on to develop skills in interviewing and technical skills for filed recording. As the trip approaches, students will develop research proposals and contracts. Possible research topics include: the rich music history of Bakersfield and The Bakersfield Sound, The Cesar Chavez Foundation in La Paz, the Tule River Reservation, ranching and farming enterprises including the Visalia Cattle Auction, the oil and gas industry, among others. Technical	Undergraduate	

			demos in using microphones and sound editing (including and introduction to Pro-tools) and sound mixing will provide the skills for the production of the collaborative final project.		
The Housing	uestion	APHM-346	The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation? What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers? The course will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and possible alternative futures.	Undergraduate	
The Housing	uestion	APHM-346A	The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation? What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers? The course is structured as a 2 semester course. In fall, it will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and possible alternative futures. The spring semester the course will be continued as a project /production class. These classes can be taken in sequence or individually.	Undergraduate	Open to the Institute
The Housing	uestion	APHM-346B	The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation? What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers? The course is structured as a 2 semester course. In fall, it will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and	Undergraduate	Open to the Institute

		possible alternative futures. The spring semester the course will be continued as a project /production class. These classes can be taken in sequence or individually.	
Pavilions	APHM-347	This class exposes students to the recent phenomenon of global biennials seen through the lens of three that championed the international exhibition form which coincide once every ten years in central Europe: The Venice Biennale, Documenta, and Munster Skulptur Projekte. Preceding a trip to Venice, Kassel and Munster in the late spring of 2017, students will begin researching various aspects of the exhibitions including artists, publications, venues, etc.. Organized lectures, studio visits, and site visits with curators, artists, and administrators will give students behind-the-scenes insights into the process of curating, producing, and making artwork for a large international stage. The pre-trip research will form the basis of our trip. Our trip will take place June 9-23, 2017. Once on site, discussions and workshops will lead students in evaluating curatorial and artistic decisions. Students will keep journals, contribute to a blog and write a final paper on what they encounter.	Undergraduate
Origins, Copies and Strange Creations	APHM-348	This seminar will survey broad-based ideas about originality, narratives of origin, artistic genius, authorship, photographic reproduction of art and reality, natural history, religious and cultish narratives of strange creations. Narratives of origin in science and the history of culture whether through a trajectory of evolution or de-evolution, lack or abundance, construct a worldview often called the 'truth'. The concept 'origin' is a problematic one because an artwork or scholarly work can never be without precedent or understood apart from the historical conditions of its reproduction and reception. Although cultural theories have debunked ideas like originality, authorship and genius; artist biographies continue to characterize the individual artist as gifted with god-like inspiration. Reproductive technologies have become so widespread that our eventual experience of the "original object" or the idea of the original genome is mediated by prior experiences of them in reproduced forms. Myths and scientific theories of origin, evolution or de-evolution have been used to justify religious fundamentalism, racism, and misogynistic hierarchies. Students should expect to spend up to 50.00 in supplies.	Undergraduate
Independent Study	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	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	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. 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. Preparation out side of class is required.	Undergraduate
ueer Critque Potluck	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 fluid and political identities. Each student will present their work as the subject of one class critique. Each class will include a dinner break for a changing potluck of shared meals. Sharing and providing meals for one	Undergraduate

		another will extend the critical conversation beyond the direct interrogations of the art object to engaging the ideas over kitchen tasks and the bounty of our culinary creations. Eating, cooking and critiquing should touch upon the content, theory and construction of community within a queer discourse.	
Critique and Exit	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	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	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	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 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. Students will learn how to captivate the 21st Century audience.	Undergraduate
Viewing and Reviewing	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. Viewing 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	Undergraduate

		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.	
Sex and REP	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 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.	Undergraduate
LA Studio Visits	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	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 1970s. 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	This course receives credit under Topics in Photo History. 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	Undergraduate

		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)	
On the Road	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 1950's, '60's and '70'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	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
Narrative: Heroic Distortions	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, films and comic books. From Hamlet to John Wayne to Spiderwoman, the position of the hero within the text is sutured into a narrative structure, which supports gender, race and class stereotypes. Illuminated manuscripts, early narrative strips, soap opera and contemporary photo and video narrative strategies will be explored as a counterpoint to heroic narratives.	Undergraduate
Fuzzy Pictures	APHM-440B	This course receives credit under Topics in Photo History. Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. This is a studio class about what information and indeterminancy, specifically the transparency of the photography to its referent, or not. What happens to an analogical medium when it is reconfigured in the digital age? Is 'digital photography' an invasion of the body snatchers, or is the computer simply another in a long series of technological refinements that marks the evolving condition of photography from its very beginnings? Conversely, is the analogical urge that photography perfects in the west so very	Undergraduate

		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.	
Foto and Film	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 1920s to the present. Emphasis in the first half of the course will be on the writing, photography, and films of European artists who have worked extensively in both media. Some artists whose work will be featured are Raymond Depardon, Chris Marker, Agnas Varda, Gordon Parks, Johannes van der Keuken, RobertFrank, Ralph Steiner, and Paul Strand.	Undergraduate
Gendered Geographies	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. Feminist art criticism has concerned itself with identity politics, the construction of the self and theories of the representation of the body. Architectural criticism has analyzed the socially determined and political uses of built environments with less attention to gender theory. A feminist geography could redefine theories of place and explore the labyrinthine spaces where class, race and gender intersect. This class will read literature from gender theory, feminist art criticism, architectural and landscape theory. Related genres and disciplines such as architectural photography, landscape painting and architecture, land art, real estate development, tourist souvenirs and visions of utopia will be discussed. Interpreting place and home through architectonic, electronic and political boundaries, artists can imagine a radical creative space, which will sustain the subjective. Throughout the class we will return to the question 'Who is seeing and what is being seen?'	Undergraduate
10 Minutes Or Less	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. Emphasis in the course will be on understanding and using film history, theory and practice as a guide for creating new works using digital video technology. Old theory and new means new films.	Undergraduate
Landscape: The Wilderness	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	Undergraduate

		developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. The subject of the cultivation of the wilderness will be explored over a two-part investigation of the Landscape with the class The Garden. The notions of the untouched and the natural have changed over centuries of European and Western negotiated relationships to nature. Since at least the sixteenth century, people European origin have regarded nature as separate from human civilization. In cultures with developed urban technologies, nature is the place where dreams of mastery and fantasies of the authentic origins of life flourish. For others the natural world is not a refuge but a place that is a continuation of industrialized civilization. Contemporary art approaches the questions of how we use land to draw on traditions of the past, while being informed by our dependence on nature.	
Landscape: The Garden	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 English 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	This course receives credit under Topics in Photo History. Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. This is a survey course on photography, film and video works that are linked to historical and contemporary trends in art, Visual Anthropology, Ethnography, and works of social, political and personal description. Often aggressive in nature, deeply personal or stridently positioned in the social sciences, the works shown will be used to understand the relation of social theory as it is expressed in contemporary work. The class will provide an introduction to shared ideas in art, photography, film and social science. Weekly film/video and photography presentations will be augmented by critical texts, writings by cultural theorists, and artists exploring the facility of image making and its use in describing paradox in life and culture.	Undergraduate
Interventions	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	Undergraduate

		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.	
Photo Idea: Books	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 3 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	Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Photo Idea is a practice series of 3 photo-sentric classes consisting of Books, Exhibition and Practice that can be taken in order or one at a time. Photo Idea: Exhibition is a production course. The idea of this class is to focus on project development through two exhibitions. The first exhibition in November is a "test run" - or following an idea of an exploded notebook of the ideas, images, and resources generated to that point. The second exhibition, in late December, is a focused portion of that work that accurately represents the student's work and ideas. Part of the presumption of this class is that we work together in critique and idea generating sessions casting a broad net to consider the multiple contextual and exhibition possibilities for a work rooted in contemporary photography or what might be suitably described as essentially a photography reliant idea. In this we honor the interests of artists who are deeply engaged in an ongoing dialogue with the medium and individual avenues of inquiry that have at their base an idea of photographic capacity.	Undergraduate
Photo Idea:	APHM-440L	Open to Art School BFA2 and above. This course maybe open to	Undergraduate

Critique/R&D		students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Photo Idea is a practice series of 3 photo-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. Each 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.	
Into the Field	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 field 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	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." Julien Barnes, Arthur and George, 2006 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 final 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	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 surrounding that work. We will think about the aesthetic, political, social and ecological	Undergraduate

		particularities of the site of Deep End Ranch: Nature, 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. Deep End 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. Deep 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-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	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	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	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	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	Undergraduate

		discussion to the work than what the student may have already observed.	
Fast Forward Rewind 2	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 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. Focusing 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 final demonstration of the class investigation will be an exhibition examining both exhibition strategies and methods for the displaying the projects that have been produced.	Undergraduate
Image and Text	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	Open to the Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Drawing upon the myths & experiences of family in Western society, this class will take up representations of the family as they inhabit histories of photography and also examine how cultural histories have impacted kin structures. While each of us has our own unique and complex way of defining family, the myths of family often portray non-normative families as dysfunctional. We will explore the framework from which the nuclear concept of family emerged and question the expectations of this structure. We will also examine the convergence of kin relationships over time and the influence of historical events & histories on their configurations. Through the development of independent student projects, research, writing, and discussion, we will ask: What are the implications of these histories on how we navigate the concept and representation of family? During this practice course we will consider works & readings of contemporary artists.	Undergraduate
Representation of Labor & Work	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. Representation of Labor and Work (Reading Group) The starting point of this course was a critique in fall 2016. Expanding the questions that came up through the work of the participants, the reading group will continue to look at concepts in relation to the representation of labor and work. Once a stable category, labor and its representation have come into a crisis. To understand this crisis, one might look at work carefully, but also read its connections to history, and follow the contemporary and philosophical debates of this struggling and much debated field. We will read and discuss texts in relation to the history of labor, and the notions of a changing "work-scape." The course is open to new students who were not part of the critique in fall.	Undergraduate
Passages in Writing	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. Far 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	Undergraduate

		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. During 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.	
uestion Concerning Ecology	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 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.	Undergraduate
Practice Series	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	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	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	Undergraduate

		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.	
The Desert Wilderness	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	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, 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.	Undergraduate
Critical Practice And/As Common	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	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. Naming, 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	Undergraduate

		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."	
The Artist and the Anthropological Gaze	APHM-441H	The Artist and the Anthropological Gaze 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 redefine 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, en 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	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 work in either film or digital formats.	Undergraduate
American Nights (Darkening the Doorway)	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	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	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	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	Undergraduate

		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	
Who Is This America?	APHM-441N	This course receives credit under Topics in Photo History. In a time of a resurgent nationalism throughout Western countries, rooted in expressions of racial and ethnic exclusion, this will be a laboratory for projects that take up questions of national identity, the state and globalization - including the manufacture, erasure and recovery of histories and epistemologies (beliefs/knowledge); the drawing and crossing of borders; the construction of identity and critiques of ethnic and racial purity; the freedom of movement, ideas, culture, language and relationship, and how this differs for ordinary people versus capital; and current anti-racist work and coalition building taking place in Los Angeles. Key questions will ask what is the difference between racial and ethnic nationalisms versus the figure of "the nation" as a powerful part of anti-colonial imaginaries? Or how does the dissolution of the nation state posed by globalization both open new possibilities of being while simultaneously further eroding our access to power? To guide our work, we will examine others' works on these ideas, including works by Winona LaDuke, WEB DeBois, Gloria Anzalda, Benedict Anderson, Antibalas, Guillermo Gomez Pena, Jose Munoz, Jessica Hagedorn, Franz Fanon, the Center for Art on Migration Politics (Copenhagen), Jared Sexton, Walter Mignolo, Anibal uijano, Kidlat Tahimik, Junot Diaz, Vine Deloria, Edwidge Danticat, Emily Jacir, Allan Sekula, Deborah Bright, Ant Farm, Ricardo Dominguez and Electronic Disturbance Theater, Stuart Hall, Alex Rivera, Paul Gilroy, Edward Said, Arjun Appadurai, Beatriz Santiago Munoz, and anti-deportation activism in the US, from the Sanctuary City movement of the 1980s to the versions offered by cities and universities today. Open to the Institute, BFA and MFA levels.	Undergraduate
Photography, Subject and Studio	APHM-441O	Over the semester students will develop a photo-based project rooted in 1) portraiture and 2) the studio. We will use the dynamics of portraiture to explore the photographer's studio as a site of social, political, aesthetic and material exchange. The class aims to open up historical models of the darkroom and studio toward an expanded idea of medium, time, and community. We will consider the studio as artist's self-portrait, as a place of accidents, and as a site that condenses, frames and sharpens the outside world through each work. Projects should explore the possible limits of the studio, how it is inhabited and permeated, how it is represented in pictures. We will inquire into, to quote Brian O'Doherty, "the relationship between where art is made and where it is displayed." Readings and lectures will open discussions on the personal and critical histories of photographers to their studios, and studio-based exercises and assignments will introduce students to the tools, processes and working methods to explore the medium in a fresh way. Class time will be split between discussion, presentation/critique and workshop, although students will be required to work on their projects on their own time. Critiques will focus on the conceptual, relational and material approaches of each student to their project.	Undergraduate
Make Your Own Book	APHM-441P	This course receives credit under Topics in Photo History. Practice: Photographic Book - Make Your Own Book Books are vehicles for complex structures of sustained photographic meaning. In this sense, books can provide an antidote to a fragmentary, inattentive and fashion-driven photographic culture. We will consider the difference between series and sequences, the relation between image, text and graphic design. We will look at production issues like paper and binding; as well as book already made. Students will sketch their own book, and make it.	Undergraduate
Independent Study	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	Course open to Photo/Media Program only. Color Lab is a semester-long course that provides students with a basic background in the history, theory, and materials of color photography. Emphasis is placed on navigating the transitions between traditional film-based production and digital techniques. The coursework is designed to provide students with an understanding of the properties of color negative film and its inherit characteristics, with the goal of gaining a working	Graduate

		knowledge of the relationships between exposure development, principles of analog and digital color balance, and basic procedures of type C and archival pigment printing. Further discussions will center on a survey of color photography since the 1960s.	
Advanced Digital Color	APHM-504	Advanced Digital Color is designed for students looking to enhance and expand their knowledge and skills in digital photography, digital imaging using Photoshop, and digital photographic printing. The goal of this course is to understand digital image processing beyond the fundamental or introductory level and take the student through the entire process from color calibration, high-end negative scanning, advanced editing concepts in Photoshop, to the final stages of preparing your images for print, making printing test samples, and producing exhibition quality digital pigment prints. Emphasis is placed on building and employing a practical color managed system from input to image to printer, and understanding how to create a better digital workflow from beginning to end. Students will work from their own images in class and should expect to produce one to two large-format digital pigment prints by the end of the course.	Graduate
Grad Critique	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	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	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. 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.	Graduate
Grad Seminar - Sex and REP	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	Graduate

		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.	
Grad Seminar - Darkness Visible	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. Darkness Visible: A Visual Paranormal Finding (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 Geller): 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	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
Grad Seminar: Photography Theories 2016	APHM-525E	Open to students in the Art School only. Using two recent texts; 24/7 by Jonathan Crary and The Art of Cruelty by Maggie Nelson to ground us in te present moment, Concentrating primarily on texts recently published, the seminar shall collectively read, present and discuss literature in theories and histories of Photography and Media. Texts shall be adopted by members of the seminar to present to each other.	Graduate
Graduate Seminar	APHM-525F	Graduate Seminar: Contemporary Topics in Photography and Media This reading and discussion seminar will offer a survey of current discussions within the field of photo- and media-based practices. Considering the shifting roles of our mediums within our current political and cultural landscape, we will start with an initial range of texts, and then build a reading list for the semester that we help to lead each other through. Students will be expected to read and participate in class discussions.	Graduate
Grad Sem: Origins, Copies & Strange...	APHM-525G	Origins, Copies and Strange Creations This seminar will survey broad-based ideas about originality, narratives of origin, artistic genius, authorship, photographic reproduction of art and reality, natural history, religious and cultish narratives of strange creations. Narratives of origin in science and the history of culture whether through a trajectory of evolution or de-evolution, lack or abundance, construct a worldview often called the 'truth'. The concept 'origin' is a problematic one because an artwork or scholarly work can never be without precedent or understood apart from the historical conditions of its	Graduate

		reproduction and reception. Although cultural theories have debunked ideas like originality, authorship and genius; artist biographies continue to characterize the individual artist as gifted with god-like inspiration. Reproductive technologies have become so widespread that our eventual experience of the "original object" or the idea of the original genome is mediated by prior experiences of them in reproduced forms. Myths and scientific theories of origin, evolution or de-evolution have been used to justify religious fundamentalism, racism, and misogynistic hierarchies. Students should expect to spend up to 50 on supplies.	
Artist As Writer	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 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.	Graduate
LA Urbanscape	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: Freeways, mirages, smog, rumors, invisible populations, celebrity, public surveillance, random inaccessibility to places, people, and things. The role of the artist in exploring ephemeral acts against the urbanscape's vastness will be investigated via readings, walking tours, as well as through the creation of on-site photographic, written, and performative works.	Graduate
Collaborations	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 define them. This has significant 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	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	Graduate

		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.	
Visiting Artist Workshop	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	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
Out of Order: Mapping and the Disorderin	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	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	Graduate

		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.		
Video in Space	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	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	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	Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Freeway Joyride: 21st Century Lane-Change will explore the intricacies of interconnected communities via the Southern California Freeway system (busiest and most congested freeway system in the nation). The concrete ribbons that tie urban, suburban, rural, desert, mountain, and beach areas will be examined with requisite rest stops at unique and highly public sites that make Los Angeles County an endlessly mythical road that reaches past the horizon while touching the imagination of the world. The role of the artist in exploiting the richness of the global impact of local car culture will be investigated via readings, driving tours, as well as through the creation of on-site photographic, written, and performative works.	Graduate	
Public Persona/Public Spaces	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	Open to students in the Art School only. Network Culture The course will examine, analyze, and interpret aspects of individual/group focused attention, mass distraction, the creation/dissemination of concepts/words/products, exponential growth of beliefs/assumptions based on unverifiable text/visual information, and the addictive elements of pop/anti-pop culture. This course will involve readings from various print and electronic sources. Students will be required to view several films. The course will include the development of publicly disseminated projects that will incorporate concepts included in course lectures, discussions, assigned readings/films. Students will be expected to acquire an appreciation of the interaction between the message, messenger, and the recipient. Students	Graduate	

		will also be presented with a functional approach to manipulating information to achieve a desired response.		
The Photographic Book	APHM-544	Open to students in the Art School only. A stronly revisionist way to approach the history of photography is to bring photographic bookmaking into a center stage. Books are vehicles for complex structures of sustained photographic meaning. In this sense, books can provide an antidote to a fragmentary, inattentive and fashion-driven photographic culture. We will consider the difference between series and sequences, the relation between image, text and graphic design, and the authorial roles played by photographer, editor, designer, and writer. Students will produce a sketch for an own book, or possibly produce one.	Graduate	
Sound and Vision	APHM-545	Sound and Vision: Documenting the Central Valley This documentary class has a focus on California's Central Valley, culminating in a 5-day trip to the area around Bakersfield and a collaborative project involving sound and pictures. Starting with an introduction to documentary traditions in both film and photography as well as ethnographic films and visual anthropology, the class will move on to develop skills in interviewing and technical skills for filed recording. As the trip approaches, students will develop research proposals and contracts. Possible research topics include: the rich music history of Bakersfield and The Bakersfield Sound, The Cesar Chavez Foundation in La Paz, the Tule River Reservation, ranching and farming enterprises including the Visalia Cattle Auction, the oil and gas industry, among others. Technical demos in using microphones and sound editing (including and introduction to Pro-tools) and sound mixing will provide the skills for the production of the collaborative final project.	Graduate	
The Housing uestion	APHM-546	The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation? What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers? The course will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and possible alternative futures.	Graduate	
The Housing uestion	APHM-546A	The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation? What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers? The course is structured as a 2 semester course. In fall, it will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and possible alternative futures. The spring semester the course will	Graduate	Open to the Institute

		be continued as a project /production class. These classes can be taken in sequence or individually.		
The Housing uestion	APHM-546B	The recent development in Boyle Heights has provoked heated debates, a series of actions and a large number of public statements and news coverage on the role of art institutions as a generator of gentrification. The positions in the debates went from "art institutions should leave the neighborhood altogether", and the demand to "take a side", to a view of the development as something normal in the history of the neighborhood that has "always changed". But how exactly would one describe and understand the relation of art and gentrification? What is the role of the artist as producer, and as citizen? How have artists worked in the past with this challenge and how did they position themselves? What are complimentary approaches and assessments to describe and understand the current situation while grasping the complexities of the diverse agents in it? What is, for example, the history of Boyle Heights and how does its reading help us to deal with the current situation? What does it mean to rent, to own, to have property? How do we discuss notions of use value and exchange value in this context? Can we imagine housing to be decommodified; a human right, a common? Is there a chance to break the cycle in which the gentrified are meant to become the gentrifiers? The course is structured as a 2 semester course. In fall, it will be organized as a collective inquiry on the housing question in relation to the arts. It will not solely look at the situation of Boyle Heights, but take Boyle Heights as an exemplary case study through which we can read a complex of problems, as well as its histories, and possible alternative futures. The spring semester the course will be continued as a project /production class. These classes can be taken in sequence or individually.	Graduate	Open to the Institute
Pavilions	APHM-547	This class exposes students to the recent phenomenon of global biennials seen through the lens of three that championed the international exhibition form which coincide once every ten years in central Europe: The Venice Biennale, Documenta, and Munster Skulptur Projekte. Preceding a trip to Venice, Kassel and Munster in the late spring of 2017, students will begin researching various aspects of the exhibitions including artists, publications, venues, etc.. Organized lectures, studio visits, and site visits with curators, artists, and administrators will give students behind-the-scenes insights into the process of curating, producing, and making artwork for a large international stage. The pre-trip research will form the basis of our trip. Our trip will take place June 9-23, 2017. Once on site, discussions and workshops will lead students in evaluating curatorial and artistic decisions. Students will keep journals, contribute to a blog and write a final paper on what they encounter.	Graduate	
Origins, Copies and Strange Creations	APHM-548	This seminar will survey broad-based ideas about originality, narratives of origin, artistic genius, authorship, photographic reproduction of art and reality, natural history, religious and cultish narratives of strange creations. Narratives of origin in science and the history of culture whether through a trajectory of evolution or de-evolution, lack or abundance, construct a worldview often called the 'truth'. The concept 'origin' is a problematic one because an artwork or scholarly work can never be without precedent or understood apart from the historical conditions of its reproduction and reception. Although cultural theories have debunked ideas like originality, authorship and genius; artist biographies continue to characterize the individual artist as gifted with god-like inspiration. Reproductive technologies have become so widespread that our eventual experience of the "original object" or the idea of the original genome is mediated by prior experiences of them in reproduced forms. Myths and scientific theories of origin, evolution or de-evolution have been used to justify religious fundamentalism, racism, and misogynistic hierarchies. Students should expect to spend up to 50.00 in supplies.	Graduate	
Independent Study	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	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	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. 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. Preparation out side of class is required.	Graduate
ueer Critque Potluck	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 fluid and political identities. Each student will present their work as the subject of one class critique. Each class will include a dinner break for a changing potluck of shared meals. Sharing and providing meals for one another will extend the critical conversation beyond the direct interrogations of the art object to engaging the ideas over kitchen tasks and the bounty of our culinary creations. Eating, cooking and critiquing should touch upon the content, theory and construction of community within a queer discourse.	Graduate
Intro to Digital Photography	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. Emphasis 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	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	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	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	Graduate

		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 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. Students will learn how to captivate the 21st Century audience.	
Viewing and Reviewing	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. Viewing 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	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	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	Graduate

		related media. Timely attendance, participation and some writing will be required.	
Beautiful Thuggery	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 1970s. 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	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	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, '60's and '70'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	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
Narrative: Heroic Distortions	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, films and comic books. From Hamlet to John Wayne to Spiderwoman, the position of the hero within the text is	Graduate

		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.	
Fuzzy Pictures	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 reconfigured in the digital age? Is 'digital photography' an invasion of the body snatchers, or is the computer simply another in a long series of technological refinements that marks the evolving condition of photography from its very beginnings? Conversely, is the analogical urge that photography perfects in the west so very secure, or is the attempt to fix the referent in some untampered verisimilitude always frustrated? Maybe Fuzzy Pictures is just a class about making pictures that pose more questions rather than answers-fuzzy ones, warm and fuzzy ones, or maybe just presbyopic ones. Bring your glasses. There will be a show.	Graduate
Foto and Film	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 1920s to the present. Emphasis in the first half of the course will be on the writing, photography, and films of European artists who have worked extensively in both media. Some artists whose work will be featured are Raymond Depardon, Chris Marker, Agnas Varda, Gordon Parks, Johannes van der Keuken, RobertFrank, Ralph Steiner, and Paul Strand.	Graduate
Gendered Geographies	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. Feminist art criticism has concerned itself with identity politics, the construction of the self and theories of the representation of the body. Architectural criticism has analyzed the socially determined and political uses of built environments with less attention to gender theory. A feminist geography could redefine theories of place and explore the labyrinthine spaces where class, race and gender intersect. This class will read literature from gender theory, feminist art criticism, architectural and landscape theory. Related genres and disciplines such as architectural photography, landscape painting and architecture, land art, real estate development, tourist souvenirs and visions of utopia will be discussed. Interpreting place and home through architectonic, electronic and political boundaries, artists can imagine a radical creative space, which will sustain the subjective. Throughout the class	Graduate

		we will return to the question 'Who is seeing and what is being seen?'	
10 Minutes Or Less	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. Emphasis in the course will be on understanding and using film history, theory and practice as a guide for creating new works using digital video technology. Old theory and new means new films.	Graduate
Landscape: The Wilderness	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 Garden. The notions of the untouched and the natural have changed over centuries of European and Western negotiated relationships to nature. Since at least the sixteenth century, people European origin have regarded nature as separate from human civilization. In cultures with developed urban technologies, nature is the place where dreams of mastery and fantasies of the authentic origins of life flourish. For others the natural world is not a refuge but a place that is a continuation of industrialized civilization. Contemporary art approaches the questions of how we use land to draw on traditions of the past, while being informed by our dependence on nature.	Graduate
Landscape: The Garden	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 English 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	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	Graduate

		students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. This is a survey course on photography, film and video works that are linked to historical and contemporary trends in art, Visual Anthropology, Ethnography, and works of social, political and personal description. Often aggressive in nature, deeply personal or stridently positioned in the social sciences, the works shown will be used to understand the relation of social theory as it is expressed in contemporary work. The class will provide an introduction to shared ideas in art, photography, film and social science. Weekly film/video and photography presentations will be augmented by critical texts, writings by cultural theorists, and artists exploring the facility of image making and its use in describing paradox in life and culture.	
Interventions	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	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 3 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:	APHM-640K	Open to Art School only. This course may be open to students	Graduate

Exhibition		at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography. Photo Idea is a practice series of 3 photo-sentric classes consisting of Books, Exhibition and Practice that can be taken in order or one at a time. Photo Idea: Exhibition is a production course. The idea of this class is to focus on project development through two exhibitions. The first exhibition in November is a "test run" - or following an idea of an exploded notebook of the ideas, images, and resources generated to that point. The second exhibition, in late December, is a focused portion of that work that accurately represents the student's work and ideas. Part of the presumption of this class is that we work together in critique and idea generating sessions casting a broad net to consider the multiple contextual and exhibition possibilities for a work rooted in contemporary photography or what might be suitably described as essentially a photography reliant idea. In this we honor the interests of artists who are deeply engaged in an ongoing dialogue with the medium and individual avenues of inquiry that have at their base an idea of photographic capacity.	
Photo Idea: Critique/R&D	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 3 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. Each 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	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 field 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	Graduate

		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.	
Simple Hearts	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." Julien Barnes, Arthur and George, 2006 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 final 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-640O	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 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: Nature, 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. Deep End 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. Deep 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.	Graduate
Deviant DADA-O-Rama	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	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	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	Graduate

		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.	
Subject & Image: Portrait Lab	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	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	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 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. Focusing 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 final demonstration of the class investigation will be an exhibition examining both exhibition strategies and methods for the displaying the projects that have been produced.	Graduate
Image and Text	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	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	Graduate

		course we will consider works & readings of contemporary artists.	
Representation of Labor & Work	APHM-640X	Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Representation of Labor and Work (Reading Group) The starting point of this course was a critique in fall 2016. Expanding the questions that came up through the work of the participants, the reading group will continue to look at concepts in relation to the representation of labor and work. Once a stable category, labor and its representation have come into a crisis. To understand this crisis, one might look at work carefully, but also read its connections to history, and follow the contemporary and philosophical debates of this struggling and much debated field. We will read and discuss texts in relation to the history of labor, and the notions of a changing "work-scape." The course is open to new students who were not part of the critique in fall.	Graduate
Passages in Writing	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. Far 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. During 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
uestion Concerning Ecology	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 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 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.	Graduate
Practice Series	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	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	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	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	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, 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.	Graduate
Critical Practice And/As Commons	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	Graduate

		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.	
Views, Landscapes, Territories	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. Naming, 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	The Artist and the Anthropological Gaze 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 redefine 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, en 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	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 work in either film or digital formats.	Graduate
American Nights (Darkening the Doorway)	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	Graduate

		has complicated a sense of time by conflating or revising the otherwise distinguishable differences between day and night.	
Broken Windows	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	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	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
Who Is This America?	APHM-641N	In a time of a resurgent nationalism throughout Western countries, rooted in expressions of racial and ethnic exclusion, this will be a laboratory for projects that take up questions of national identity, the state and globalization - including the manufacture, erasure and recovery of histories and epistemologies (beliefs/knowledge); the drawing and crossing of borders; the construction of identity and critiques of ethnic and racial purity; the freedom of movement, ideas, culture, language and relationship, and how this differs for ordinary people versus capital; and current anti-racist work and coalition building taking place in Los Angeles. Key questions will ask what is the difference between racial and ethnic nationalisms versus the figure of "the nation" as a powerful part of anti-colonial imaginaries? Or how does the dissolution of the nation state posed by globalization both open new possibilities of being while simultaneously further eroding our access to power? To guide our work, we will examine others' works on these ideas, including works by Winona LaDuke, WEB DeBois, Gloria Anzalda, Benedict Anderson, Antibalas, Guillermo Gomez Pena, Jose Munoz, Jessica Hagedorn, Franz Fanon, the Center for Art on Migration Politics (Copenhagen), Jared Sexton, Walter Mignolo, Anibal uijano, Kidlat Tahimik, Junot Diaz, Vine Deloria, Edwidge Danticat, Emily Jacir, Allan Sekula, Deborah Bright, Ant Farm, Ricardo Dominguez and Electronic Disturbance Theater, Stuart Hall, Alex Rivera, Paul Gilroy, Edward Said, Arjun Appadurai, Beatriz Santiago Munoz, and anti-deportation activism in the US, from the Sanctuary City movement of the 1980s to the versions offered by cities and universities today. Open to the Institute, BFA and MFA levels.	Graduate
Photography, Subject and Studio	APHM-641O	Over the semester students will develop a photo-based project rooted in 1) portraiture and 2) the studio. We will use the dynamics of portraiture to explore the photographer's studio as a site of social, political, aesthetic and material exchange. The class aims to open up historical models of the darkroom and studio toward an expanded idea of medium, time, and community. We will consider the studio as artist's self-portrait, as a place of accidents, and as a site that condenses, frames and sharpens the outside world through each work. Projects should explore the possible limits of the studio, how it is inhabited and permeated, how it is represented in pictures. We will inquire into, to quote Brian O'Doherty, "the relationship between where art is made and where it is displayed." Readings and lectures will open discussions on the personal and critical histories of photographers to their studios, and studio-based exercises and assignments will introduce students to the tools, processes and working methods to explore the medium in a fresh way. Class time will be split between discussion,	Graduate

		presentation/critique and workshop, although students will be required to work on their projects on their own time. Critiques will focus on the conceptual, relational and material approaches of each student to their project.	
Make Your Own Book	APHM-641P	Practice: Photographic Book - Make Your Own Book Books are vehicles for complex structures of sustained photographic meaning. In this sense, books can provide an antidote to a fragmentary, inattentive and fashion-driven photographic culture. We will consider the difference between series and sequences, the relation between image, text and graphic design. We will look at production issues like paper and binding; as well as book already made. Students will sketch their own book, and make it.	Graduate
Independent Study	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	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	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	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	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.	Graduate
Mural Printing	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.	APHM-707	The APHM001 Series is comprised of workshops that introduce	Graduate

& Sound		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.	
Advance Lighting & Portraiture	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	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	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	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	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.	Graduate
Medium Format & Lighting	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	Graduate

		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.	
Black & White Printing	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	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	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 finishing skills. The goal will be to produce a framed piece of work ready to hang. Please have mounted/matted test and final artwork available. Some workshops may incur additional costs for materials.	Graduate
Sound Recording	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	Graduate

		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.	
Alternative Process	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	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	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	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 8-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. For 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	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	The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are	Graduate

		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.	
DSLR Cameras & Raw Files	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. Emphasis 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	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	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 6-week workshop for students to work on writing an artist's statement. Statements in-progress will be read and responded to by the group.	Graduate
DIY Books	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	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	Graduate

		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.	
Shooting Video w/DSLRs	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-with Digital SLR's. This will include an introduction to camera controls, techniques for getting the image you want, while using microphones and monitoring your sound.	Graduate
Digital Bookmaking/InDesign	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	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	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. For 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."	Graduate

		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/		
DSLR Video & Basics of Post-Production	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	
Digital Production with DSLR Cameras	APHM-736	This workshop is an introduction to digital production with DSLR cameras, covering both still image acquisitions and basics of video and sound capture. Workshop topics will include camera controls, shooting modes, file formats and compression, advanced and custom settings, and moving your files into post-processing and post-production applications.	Graduate	
Independent Study	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	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-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	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	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	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	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	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	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	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 artists currently working at the intersections of art and technology. Open to the Institute.	Graduate
The Networked Studio	ATEK-530	Open to MFA1 Art and Technology students only. The Networked 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	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	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	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	Graduate

		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.		
Research Development	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	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	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 Lab	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 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.	Graduate	
Independent Study	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	Course available by Permission of Instructor only. Art and	Graduate	

		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.		
Stereoscopic Headtrip	IWNT-311	Our workshop will investigate the history of the stereoscope and the means by which they created and enhanced illusionistic space through low-tech means. We will use drawing, painting, and basic set-building methods to create miniature dioramas which, when photographed, manipulated and fed through Google Cardboard, will create the illusion of expansive virtual environments. The workshop will utilize the ubiquity of smartphones and allure of mobile augmented and virtual reality games (ie Pokemon GO) to develop a project that combines digital (virtual) space, scaled multimedia installation, and environment-based narratives with a unified aesthetic. All students will need to own a smartphone w/ Google Cardboard capability.	Undergraduate	Wintersession; Open to the Institute; Integrated Media
Stereoscopic Headtrip	IWNT-511	Our workshop will investigate the history of the stereoscope and the means by which they created and enhanced illusionistic space through low-tech means. We will use drawing, painting, and basic set-building methods to create miniature dioramas which, when photographed, manipulated and fed through Google Cardboard, will create the illusion of expansive virtual environments. The workshop will utilize the ubiquity of smartphones and allure of mobile augmented and virtual reality games (ie Pokemon GO) to develop a project that combines digital (virtual) space, scaled multimedia installation, and environment-based narratives with a unified aesthetic. All students will need to own a smartphone w/ Google Cardboard capability.	Graduate	Wintersession; Open to the Institute; Integrated Media
Advanced Look At Tai Chi	IWNT-612	These days everyone has heard of Tai Chi, but most people have misconceptions of what Tai Chi is. This class will take an in depth look at Yang Style Tai Chi, it's form and function. We will learn and practice individual exercises that exemplify the essence of this art form. We will look at realistic applications of each movement and why it works, and more importantly why it doesn't if performed inaccurately. We will look at two person exercises that increase awareness, sensitivity, and most importantly a sense of comradery and well being for your fellow practitioners.	Graduate	Wintersession; Open to the Institute; Integrated Media

School of Critical Studies Academic Requirements

Table of Contents

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

I. BFA Program

General Critical Studies Requirements

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

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

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

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

- The ability to think, speak, and write clearly and effectively.
- An informed acquaintance with domains of knowledge beyond the métier such as those in the humanities, cultural studies, natural and social sciences, and other artistic practices.

- Awareness of theories and methodologies from multiple disciplines and an ability to assess the strength of their claims.
- Acquisition of research skills and an awareness of the ethical issues involved in conducting and presenting such research.
- The capacity to incorporate critical thinking skills into one's academic work and creative process.

All BFA candidates are expected to have taken a total of 46 units in Critical Studies by the time of graduation. This amounts to 2–3 courses per semester (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

***An tudent ling o eet h o –level equirements ill ubject o Academic arning ee Institut licies d ocedures r etails lic .1.4.1 Academic arning obation Dismissal d Appeal Deficiencies L ing o arning obation d Dismissal).*

The Critical Studies Level 100 Curriculum

The Critical Studies Level 100 Curriculum is a graduation requirement. In the fall semester of the first year, all students must take "Introduction to Critical Studies" a course that welcomes students into the critical conversations that are at the heart of Critical Studies courses and to prepare them to engage with a variety of modes of critical inquiry. In the spring semester of the first year, all students must take a Level 100 Special Topics course. These courses cover a variety of subjects ranging from literature to biological sciences. Both "Introduction to Critical Studies" and Level 100 Special Topics courses have an intensive writing workshop component.

Exemptions from Level 100 Curriculum

Students either participate in both the fall and spring Level 100 courses, or are exempt entirely.

- Students with 15 or more Critical Studies transfer units, prior to matriculation, are exempt. This exemption occurs even if they do not have the equivalent of "Composition-101".
- Students with a previous Bachelors degree are also exempt.

Students with fewer than 15 CS transfer units would have to take the Level 100 requirement regardless of having the equivalent of "Composition-101". This is because the first year sequence is an introduction to Critical Studies and not simply a sequence of composition or writing intensive courses.

Deferral of Level 100 Sequence

Non-exempt students who do not test into the first year curriculum will take the recommended English Fundamentals courses in their first year. These same students will then commence the Level 100 sequence in their second year. Currently this group only includes ELL students but could be expanded to developmental English language leaners.

Retaking Level 100 Courses or Sequence

Students who fail to receive credit (by dropping, withdrawing from the course, or by receiving an NC) for either, or both, Level 100 courses will have to retake the course the next time it offered. Failing the Fall Semester course will not prevent students from taking the Spring Semester course. Because these two courses are a graduation requirement (unless exempted upon matriculation), students will have to complete the courses to be awarded a BFA. Transfer credit is not accepted for the Level 100 Curriculum. The Level 100 Curriculum is a prerequisite for all Critical Studies 300 and 400 level courses. Students who fail during their first attempt will be monitored carefully by the Academic Advisors and will be required to use the Writing Center when they retake the required course(s). This close monitoring will continue until the student has completed the requirement.

The Critical Studies 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).

Residency Requirement

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.

Upper Division Courses

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

Foreign Language Courses

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

Critical Studies Minor

Students who have completed their Level 100 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.

Independent Studies

Students who have completed their Level 100 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 métiers; they are not meant to replace Critical Studies courses. Independent Studies may only be pursued under the supervision of a Critical Studies member of faculty. Independent Studies may comprise no more than 10 units of the total 46 needed to graduate.

To obtain credit for an independent study, the student must fully define his/her project in a written Independent Study proposal learning goals drawn from the Critical Studies rubric. The proposal must also include a schedule of meetings and assignments jointly determined by the student and the instructor. Independent Study contracts can be obtained in the Registrar's office.

Critical Studies Policies on Grading 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.

Institute-Wide MFA Offerings

Critical Studies also offers Upper Level courses, which are open to MFA students throughout the Institute, and to upper level BFAs, provided the Level 100 curriculum requirement has been completed. These classes give insight into contemporary criticism and arts practice, with graduate–level readings and assignments.

II. MFA Writing Program

The two-year School of Critical Studies MFA Creative Writing Program offers a variety of options for study: the Creative Writing Program—the choice of most students; Interschool Writing; and Integrated Media (IM). 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 year 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. In the spring of their 1st year, all MFA-1 students must enroll in and attend "Visiting Writers," a one-credit course consisting of four visiting speakers. One of these will be the Katie Jacobson Writer in Residence, who will visit during interim.
7. All 2nd year students must enroll in and attend the "Visiting Writers" reading series in the Fall (for one credit), and participate in the Katie Jacobson Writer in Residence visit during interim.
8. All 2nd year MFA Creative Writing students must take Getting It Out There: Professional Development for Writers in the spring semester of their second year. This course will occasionally meet in the evenings, on nights when the program hosts visitors. The Thesis Workshop is recommended for all 2nd year students in the 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 2016.
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.

MFA Interschool Writing

Interschool Writing students enroll in both Critical Studies and in an MFA program offered by another school of the Institute-Art, Dance, Film/Video, Music or Theater. Applicants must apply separately to each school.

Requirements for the other métiers are set on an individual basis or according to that school's requirements. The following list refers only to the Critical Studies component of the Interschool degree.

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

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

MFA Writing Program, Integrated Media

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

MFA Writing Program, Minimum Requirements (38 Credits)

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

Year One

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)
Visiting Writers (1)

Year Two

Semester Thr
Core MFA or Thesis Workshop (3)
Core MFA, Graduate Teaching Practicum, or Elective (3)
Core MFA (3)
Visiting Writers (1)

Semester our

Getting it Out There: Professional Development for Writers (3)

Core MFA (3)

Core MFA or Elective (3)

Independent Study with Mentor (3)

Interschool & IM MFA Writing Program, Minimum Requirements (29 Critical Studies)

Year One

Semester On

Core MFA (3 credits)

Writing Now (3 credits)

Semester Two

Core MFA (3 credits)

Core MFA or Elective (3 credits)

Visiting Writers (1 credit)

Year Two

Semester Thr

Core MFA or Thesis Workshop (3 credits)

Core MFA, Graduate Teaching Practicum, or Elective (3 credits)

Visting Writers (1 credit)

Semester our

Core MFA (3 credits)

Getting It Out There: Professional Development for Writers (3 credits)

Independent Study with Mentor (3 credits)

III. MA in Aesthetics and Politics

Learning Goals for the MA Program in Aesthetics and Politics

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

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

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

The MA 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.

MA Aesthetics and Politics Curriculum (30 credits required for the completion of the degree)

- CMAP 621 Contemporary Aesthetic Theory(3 credits)
- CMAP 622 Contemporary Political Thought (3 credits)
- CMAP 623 Critical Discourse in the Arts and the Media (6 credits)
- CMAP 624 Thesis Workshop and Thesis (3 credits)
- CMAP 630 Art, Politics, Autonomy (3 credits)

The remaining 15 credits are completed with Elective Courses chosen from courses across the Institute with the Program Director’s approval.

Critical Discourse in the Arts and the Media

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.

Thesis

The MA thesis generally takes the form of a traditional 15,000-word/50 page scholarly work that develops, through a sequence of three to four short chapters (in addition to an introduction and conclusion), an original argument in the field of aesthetics and politics. With permission of the MA thesis seminar instructor as well as the thesis' first reader, 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 2016 for students who start the program Fall 2015. Students work on the thesis during the Summer and can extend thesis work until the end of the Spring 2017 semester. Students who do not complete their theses by May 2017 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 M A 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.

Launching in Fall 2017: Two-Year MA in Aesthetics & Politics Program

Curriculum for the Incoming Class of 2017-18 (36 credits required for the completion of the degree)

The MA Aesthetics and Politics The MA Aesthetics and Politics is a one-year full time plus one-year low-residency degree program that engages students in an intensive critique of the relations between culture, politics and society in today's demanding global context. Taught in the unique arts centered environment of CalArts, the Program offers a series of rich and dynamic core courses that span globalization, technology and media, politics and the arts, socio-economics and urbanism. Concentrated elective options delivered by a dynamic faculty and supplemented by a diversity of visiting specialists as well as public conferences enable students to work intimately with leaders in their field. Over two years, students work towards an independent thesis that marks the culmination of their degree and are provided a mentor to support the development of their work. The MA program equips students with a unique combination of creative and analytical skills that enable them to enter their professional milieu with confidence and the ability to participate in practical, cultural and theoretical fields of work.

The new MA Aesthetics and Politics program, which launches in Fall 2017, develops and enhances the original program established in 2007, adding an additional low residency year. This new program is more flexible and substantial enabling students to focus with more time and depth on their studies, to take advantage of the creative environment of CalArts, to have access to a larger and more diverse cross section of theorists and artists, and to opt to study while working in their second year.

Credits

The Program requires students to take 36 credits of study spread out over two years: the first year, 24 credits, the second low-residency year, an additional 12 credits. The low residency year enables to students to undertake flexible learning options, virtual classes, and provides opportunities for alternative study, internships and professional networking.

To arrive at the required number of credits for the MA, students can add elective courses or independent studies in either year one or two. Alternatively, internships or study abroad can also be credited towards

the MA degree.

Year One (24 credits)

During the first year, students complete almost all of their core and elective course credits and engage in all aspects of campus life in the School of Critical Studies and at the California Institute of the Arts. Students complete the majority of their core and elective courses.

Cor ourses 1 redits

- Contemporary Aesthetic Theory (3 credits)
- Contemporary Political Thought (3 credits)

These two courses interface with urgent questions in art, politics and aesthetics, providing a historical and contemporary context for learning.

- Contemporary Art Theory (3 credits)
- Critical Discourse in the Arts and the Media (6 credits): A year-long core course that enables students to work closely with a specialized series of visiting researchers.
- Visiting Faculty seminar (2 credits): This seminar provides students with the opportunity to have a sustained intensive class with a key international thinker who leads a thematic seminar.
- Theorist in Residence seminar (1 credit): Each year the Program invite a theorist of high critical esteem to visit the School. Past theorists have included Judith Butler, Fred Moten and Thierry de Duve.
- Thesis Seminar (3 credits): This course delivers methodology and critical training to prepare students for the development of their independent thesis work in year two.

Year Two (12 credits)

During the second, low-residency year students complete their remaining coursework online and prepare their graduate thesis. The low-residency year also enables students to pursue internships, study abroad, or apply for continued graduate work under the supervision of the program faculty.

Core and Residency Requirement (10 credits)

- Theorist in Residence seminar (1 credit): Students are required to be on campus for two full-time weeks of study in the first two weeks of the Spring Semester.
- Critical Discourse in the Arts and the Media (3 credits): This course can be taken on-line or in person. Students will be given set assignments and are able to work virtually through on-line classrooms engaging with a series of visiting speakers.
- Thesis seminar (6 credits): This course takes place in each semester, under the supervision of a designated mentor. Students also meet to discuss their thesis progress with their mentor in person during the two weeks on campus.

Electives

Each year the MA program offers electives that cover a diversity of topics and methodological approaches. These include courses on subjects that include: neoliberalism and the history of governance; the question of political art today; philosophies of change and the aesthetics of disagreement; the city and architectural media-scapes; technology and the global environment; arts writing; territories of violence; new feminisms; critical race theory; and core methodological questions on the intersection of philosophical, political and artistic practice. Every semester, we offer about 3-4 elective courses, giving the students a relatively wide range of choices. Students can also choose electives that are not on the recommended list, but in this case they need to consult with the MA program director first.

Independent Study

Faculty are also able to work with students through an Independent Study. Here a student is supervised by a faculty member on an agreed upon set project that supports the development of student work.

- First-year, Full-Time students would meet on campus during set office hours. The Independent Study course would include assignments that traverse a range of learning methodologies and outcomes that are specific to a student's project. Assignments may include case studies, interview and dialogues, literary review portfolios, analytical, critical and creative writing skills.
- Low-residency students in their second year of study are welcome to attend their chosen electives in person on campus. The Program does not offer distance learning electives but does provide students to take Independent Study credit with faculty through distance learning.
- Internships (2 credits)The Program works with the Center of Life and Work to house students in productive internship environments that include NGO's, galleries, museums and other cultural industry professions. We welcome students making their own internship opportunities and work with them to facilitate this project.

TITLE	COURSE NAME	DESCRIPTION	ACADEMIC LEVEL	COURSE TYPES
Introduction to Critical Studies	CCIS-100	Introduction to Critical Studies: Technology/Capital/Representation. Open to BFA-1 students only by permission of instructor. This course introduces students to Critical Studies as a dynamic interdisciplinary course of study that interprets, critiques, and informs art making in the visual, performing, and literary arts. The goal of the course is to welcome students into the critical conversations that are at the heart of Critical Studies courses and to prepare them to engage with a variety of modes of critical inquiry. The course is organized around three broad topics intended to provide points of entry for all metiers: technology, capital, and representation. Students will engage these topics through a range of critical readings and from concepts provided in weekly course lectures. Over the course of the semester, students will produce three analytical essays addressed to an interdisciplinary audience of artists, critics, and scholars. It is a central goal of the course for students to learn to articulate unique, nuanced critical responses while gaining competence and confidence in their writing skills. Instruction takes place in large group lectures in the Bijou on Tuesday (4:00-4:50 or 5:00-5:50), followed on Wednesday by a two-hour discussion section/writing workshop (9:00-11:00).	Undergraduate	Critical/Intell. Skills; Level 100
Feminism and Popular Culture	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	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	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	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	Undergraduate	Creative/Critical Writing

		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.		
Intro to Creative Writing	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	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	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
Introduction to Nonfiction	CCRW-223	Introduction to Nonfiction. This class introduces students to the various methods of creating and writing nonfiction. A carefully chosen mixture of in-class exercises, at home assignments, lectures and readings are geared to tap each student's unique creative DNA. As well, the course readings, in-class exercises, assignments and discussions cover the specific genres of memoir, essay, reviewing, and experimental creative nonfiction. Student participation is essential to the workshop. Through this multi-faceted approach, the students will experience both the joys and obstacles in writing nonfiction.	Undergraduate	Creative/Critical Writing
Don't Ask Permission: DIY Bookmaking	CCRW-252	Literary Denizenship: Tiny Press Practices. 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,	Undergraduate	Creative/Critical Writing

		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 DIY book-making skills. The final project for this class entails creating, designing, and producing a DIY book to exchange with other students in the class. Note: you may take Tiny Press Practices whether or not you define yourself as a poet and whether or not what you write would traditionally be considered "poetry." This is writing-based class; artists who work primarily in non-literary forms and want to explore writing and bookmaking are welcome.		
Han: Korean Han: Korean American Writing	CCRW-257	HAN: Trajectories in Korean & Korean American Experimental Writing Students in this course will explore the unique emotional identity and Korean concept of "han" as it manifests in experimental texts by Korean & Korean-American authors. Looking closely at the relationship of cultural history & identity and aesthetics & narrative, students will explore how the presence of unresolved corporeal history and the impossibility of articulation or expression leads to new encounters in language and narrative via experimental writing practices. Texts will look at how emotions like "han" relate to themes of authenticity, historical accuracy, individual subjectivity, and lived/embodied experience. uestions will include how history and accuracy intersect in individual creative work, how emotional and real violence intersect with aesthetic contradiction, how the limits and failures of language allow for reaching beyond traditional narrative structures, and how lived experience intersects with individual identity. Students will look at both creative and critical texts, and work in a collaborative atmosphere by participation in discussion, exploring concepts of failure and inarticulation in their own creative writing practices, and thinking critically around relationships between history, individual, and language.	Undergraduate	Creative/Critical Writing
Evolution of the Weird	CCRW-274	How do we define the weird and how has this definition changed over time? More importantly, what is the significance of the weird? In this class, we will study different strands of weird fiction to help us craft our definition. From Lewis Carroll to Franz Kafka, Shirley Jackson to Samuel Delany, we will analyze the foundations of the old weird so we can better understand the newest strand: Bizarro fiction. In addition to studying the weird, we will invent it, too. Each student will craft a short story that incorporates his/her idea of the weird, and we will workshop every story in class to help the writer better understand (and improve) his/her work. Furthermore, this will introduce us to even more varieties of the weird. Besides writing short fiction, at the end of the semester, each student will present a project that combines one of the readings with his/her own metier.	Undergraduate	Creative/Critical Writing
Not Knowing	CCRW-280W	We tend to think of the poem, essay, or story as a device which delivers knowledge, wisdom, or moral insight and the writer as one who, with great skill and intention, inscribes those messages on the page. In contrast, Donald Barthelme defines the writer as "one who, embarking on a task, does not know what to do". This class takes Barthelme's definition as its starting point. It is a workshop designed to give students experience in writing without any predetermined outcome in mind--in writing with an eye towards uncertainty, chance, experiment, play, and discovery. We will begin by reading Barthelme's essay "Not-Knowing" and looking at John Keats' concept of "negative capability". From there we will move on to readings and exercises that highlight the material and formal possibilities of playing with language. On the third day we will take things a step further and engage in "non-fiction" writing that comes from a place of unknowing. Finally, we will take the last day of class to share our work and give and receive feedback. Each class will begin with a discussion of our reading followed by a series of exercises. By the end of this workshop each student will have completed a small but substantial portfolio of wild, inventive, and highly idiosyncratic writing. THIS COURSE IS 1 WEEK LONG AND NOT REPEATABLE FOR CREDIT	Undergraduate	Creative/Critical Writing; Wintersession; Open to the Institute
The Art of Flash Fiction	CCRW-290W	Flash fiction stories, which are also commonly called short short stories or micro fiction, are stories told in roughly 1,000 words or less. In the Internet age, flash fiction has become a dominant form of storytelling. From The Onion to Facebook, flash fiction has crept its way into our lives. In this class, we will do close readings of various pieces of flash fiction ranging from the literary giants (Franz Kafka, Ernest Hemingway, Lydia Davis, etc..) to Twitter fiction in order to understand the different, as well as the consistent, techniques employed in this unique genre of storytelling. Once you have a strong understanding of the diversity of flash fiction, we will then generate writing of our own, which will give us the opportunity	Undergraduate	Creative/Critical Writing; Wintersession; Open to the Institute

		to present our stories to the class in order to be workshopped. THIS COURSE IS 1 WEEK LONG AND NOT REPEATABLE FOR CREDIT**		
Impossible Stage Directions	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	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	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
The Step Beyond	CCRW-342	A creative writing workshop that will encompass techniques of writing fiction and nonfiction. Students are expected to have an idea for either a short story or nonfiction essay that they will work on throughout the entire semester. There will be in-class exercises and lectures, but the creative writing will be done at home and workshopped in class. Student participation is essential to the workshop process. Students are required to give written feedback for each piece being workshopped. There will be assigned fiction and nonfiction readings. Students are required to hand in written responses to the readings.	Undergraduate	Creative/Critical Writing
Fabulous Writing	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,	Undergraduate	Creative/Critical Writing

		the course will consider aesthetic questions within the face of phenomena that escape rational explanation.		
Sent Us of the Air	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 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	Creative/Critical Writing
Feminism & Science Fiction	CCRW-353	Feminism & Science Fiction. Open to BFA-2, BFA-3, and BFA-4 students only. How do we define feminist science fiction? How has its concerns shifted through more than a century of technological change. Who are present day practitioners? In what way do critics read SF to imagine a constructive future for us to partake in, realizing the necessity of our political participation in our possible futures? As a species are we doomed to live out an inevitable Armageddon? Is escape into outer space, or the disruption of and the revising of our biology inevitable forms for social resistance? From early 20th century utopias to the historic and experimental second wave utopian genderless, androgynous, and single gender societies, to the 80s body horror writing of Octavia Butler, to the gendered technology of contemporary science fiction, written in the interests of women (or dare I say, us all), science fiction has been bringing forth into the fray questions of language, race, culture and violence. The exploration of "otherness" in both the classic grotesque forms of alien and cyborg are familiar tropes. While women were often sidelined in early and golden era science fiction - the "wife at home" role not exactly de rigueur when the protagonist of space era fiction was "off planet" and rarely at home -- the female role has been steadily exploded in the cast of scientist, experiment, and philosopher. Through close readings of classic texts, feminist and science fiction criticism, through the viewing of popular film and television, students will become familiar with tropes specific to science fiction, the political participation inherent in feminism, and the critical exploration of gender, race, and technology and its social imaginary. Through writing exercises, guided reading, the making of short presentations, and the discussion of research strategies, students will become better acquainted with effective strategies and components applicable to the writing of original criticism.	Undergraduate	Creative/Critical Writing
Experimental Science Fiction Writing	CCRW-358	This creative writing class familiarizes students with a wide range of science fiction. Students are introduced to genre works, ranging from weird writing, golden era science fiction, the new wave, cyberpunk, to slipstream, cli-fi, bizarro fiction and philo-fiction. Both experimental and traditional story-telling techniques are reviewed, with a special emphasis placed on style and hybrid narrative forms. Projects include the short story, proposal and film treatment, and are peer reviewed in a workshop format. Topics for writing exercises are drawn from an array of sources, including nanotechnology, neuroscience, robotics and genetic engineering. Sub-genres include environmental science fiction, future cities, space and colonization, and gender and science fiction. Materials for study range from the renowned works of J.G. Ballard, Octavia Butler, Philip K. Dick, William Gibson, and James Tiptree, Jr., to the current works of Paolo Bacigalupi, Kelly Link, Reza Negrastani, Charles Stross, and Vandana Singh. Selected critical essays and film will supplement readings.	Undergraduate	Creative/Critical Writing
The Artist As Cartographer	CCRW-364	The Artist as Cartographer: Exploring the Terrain of the Imagination in Visual and Written Storytelling From antiquity to the present day, maps have been subjective, distorted, and often beautiful, representations of the mapmaker's own particular view of the world. There are maps of the stars, of the brain, of sacred hunting grounds, of the body, of secret places. Mapping allows us the opportunity to conceptually, emotionally, and intuitively navigate the world around us, to draw our own boundaries, to identify and names places or phenomena that have significance to us. We all travel with our own personal maps folded up into our memories, of roads we have known, neighborhoods, constellations, the edges of our continents. The Artist As Cartographer: Exploring The Terrain of the Imagination in Visual and Written Storytelling looks to maps for aesthetic inspiration and to mapping as a conceptual mode for storytelling. The course will indulge our impulse to spatially record and explore our inner and external terrain by combining the aesthetics and techniques of cartography to create compelling, new modes of storytelling.	Undergraduate	Creative/Critical Writing
The Narrative Machine	CCRW-375	The Narrative Machine Shop: Energy, Force and Momentum in	Undergraduate	Creative/Critical

Shop		Narrative William Carlos Williams called a poem "a machine made of words." A machine is, of course, a device used to aid or perform work. The work of fiction? It's a machine made to transport a reader through story. While some stories chug along like a steam engine, steadily transporting readers from beginning to end along a chronological track, others bounce around, covering a narrative neighborhood with the fragmented joyride of a pogo stick. A car; a jet; an escalator; an aerofoil; a conveyor belt; a bike; a loch; a canoe; a catapult-just as there are plenty of machines capable of carrying us from Point A to Point B, we've got plenty of options for building machines capable of narrative transport. Sometimes the greatest challenge is discovering the best machine for a particular narrative journey. Is it a first-person, present tense, chronological narrative? A collage? A flashback? A tale told by one voice? Or one told in chorus? In this class we will study a wide range of narratives, considering the potential energy of character; the kinetic energy of scene; and the various levers, fulcrums, forces, and fuels that can make a thing go. Readings will be supplemented by multi-media, audio, visual, and architectural narratives. Each week, students will apply their burgeoning knowledge to a sequence of creative writing exercises, guiding them through the drafting of a short story to be workshopped in class. Students will further explore and revise this draft through a second sequence of readings and creative writing exercises that give students the opportunity to bend, twist, experiment and play with their stories, bringing dimension to their understanding of narrative. While the metaphor of mechanics brings clarity and strategy to abstract concepts like narrative tension and momentum, it also guides students to an awareness of authorial choice, technical effect, and artistry, fostering storytelling skill and narrative dexterity that can be applied across disciplines and beyond the semester. Students should expect to spend approx. 100 on books and supplies.		Writing; Open to the Institute
Graduate Poetry Writing	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	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
ReVerb	CCRW-414	ReVerb: Making It New in the 21st Century From Broadway musicals of graphic novels like Fun Home and songifying the news, or the Manet-inspired odalisques of painter Mickalene Thomas and ubiquitous memes, to the fairytale mashup of the TV show Once	Undergraduate	Creative/Critical Writing

		Upon a Time and the entertaining illogic of the Marvel and DC superhero movies, pop culture and high art seems caught in a (re)verb: (re)vision, (re)cycle, (re)interpret. But is adapting or appropriating the work of another artist a radical act of love, a theft, or is it both? Does it create a cycle of mediocrity or does it destabilize the status quo? And where does reenactment fit in? To sound out these and other reverberations, we'll focus on how artists and writers repurpose, reimagine or lift the works of others as a basis for their own, sift through issues of ethics, influence and originality, and explore our expectations of fidelity to and innovation with well-known (but not necessarily well-loved) materials. This course takes a hands-on approach to a myriad of techniques, methods and technologies for appropriation, intervention and reinterpretation of the myths, images, sounds and narratives of our cultures. Using in-class exercises, prompts, viewings and experiments, and through engagement with critical and creative texts, students will produce and discuss their own original projects in a lab/workshop environment. Come prepared to reconfigure your most expansive Imaginary and make it new.		
Stranger in a Strange Land	CCRW-416	Stranger in a Strange Land: The Poetics of Translation and Multilingual Practice. Open to BFA3 and BFA 4 students only. This course focuses on translation theories and practices and as techniques for close reading and listening (to the world and to texts) and on multilingual writing within primarily English-language texts, both as generative strategies for writing. It is designed for all students interested in creative writing-both students engaged in translation projects and students who are interested in thinking about the poetics and processes of translation and multilingualism in relation to their writing practice in English (i.e. non-translator writers). In this class, we will read texts that incorporate non-English languages into English-language texts, as well as texts in translation and texts about translation, as well as texts influenced by translation techniques and translation-based processes. We will consider many of the issues that have provided the foundations for modern and contemporary theories of translation, including (but not limited to) questions of "Americanization" vs. "foreignizaton", "faithfulness" vs. "betrayal", the effects of different translation choices on the target language, questions of audience and the reception of foreign texts. We will also consider more recent investigations into the poetics and politics of translation, among them: nomadic discourses and questions of "otherness', "untranslatable" texts, translation as activist literary practice, and writing and translation.	Undergraduate	Creative/Critical Writing
Interface Culture	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. uestions 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	Science Fiction & Modern Fantastic. Open to BFA-3 and BFA-4 students only. This creative writing class focuses on contemporary cross-genre works of science fiction, horror and fantasy. Students are introduced to genre works, ranging from turn of the century horror to contemporary fabulists and fantasists, and to the present practices of the "new weird," "slipstream" and "bizarro" fiction. Short writing projects are peer reviewed in a workshop format. Students may write works in the genre of their choice: fiction, poetry, screenplay. Sub-genres include ghosts and hallucinations, early weird writing, the fantastic, fairy tales, the uncanny, new wave speculative science fiction, body horror, post-humanism and post-Anthropocene fiction. Students are introduced to key critical perspectives on the literature of science fiction and fantastic. Guest lecturers include local authors, filmmakers and artists.	Undergraduate	Creative/Critical Writing
art writing	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	Undergraduate	Creative/Critical Writing

		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?		
Memory, Media & the City	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
Documentary Strategies	CCRW-451	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.	Undergraduate	Creative/Critical Writing
Tiny Press Practices	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	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	Undergraduate	Creative/Critical Writing

		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.		
Advanced Experimental Writing	CCRW-458	Topics for study include the "anti-memoir," cross-genre memoir, collage, and autofiction. In this advanced writing class, the reading of whole books is mandatory. Through intensive readings we will immerse ourselves in the work of writers who blur the lines between genres. Students will acquaint themselves with online sites for writing and perform research for at least one cross-genre assignment. Students will also keep a blog for one month and present these entries - they may exist outside time - in other words, from a time when you were at odds with the world, engaging in committed works of protest or performance, undergoing an illness or great physiological change, enduring great loss or trauma, or perhaps falling irrevocably in love. This blog written from inner necessity may become the basis of a work of autofiction or collage. Class time will be divided between workshops of student work, in-class writing exercises, and close reading. At the end of term, students will be required to make a short presentation on one full-length work from those listed on the syllabus. This analysis will include textual support, an analysis of experimental technique, and a proposal for a creative work predicated on one or more "constraints" or precepts of this work. Students should expect to spend approx. 100 on books and supplies.	Undergraduate	Creative/Critical Writing; Open to the Institute
Conjurations	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 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.	Undergraduate	Creative/Critical Writing
Subject, Form & Nonfiction	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
Hip Hop Lab	CCRW-470W	Studio Explorations in Hip Hop Music Los Angeles is a hot bed of innovation in hip hop music. Flying Lotus, Kendrick Lamar, KING, Terrace Martin, Thundercat, Georgia Anne Muldrow, and others are blurring the lines between popular and experimental music. This class proposes the notion that maybe CalArts got next. We will develop hip hop music that remains alert to the present aesthetic	Undergraduate	Creative/Critical Writing; Wintersession; Open to the Institute

		and political moment with an eye on what's coming. Taking cues from experiments inside and outside hip hop culture, we will see what we can make musically and lyrically as we create a mixtape of original material.		
Creatively Critical Writings	CCRW-472	Ingenious Tangles: Creatively Critical Writings The 20th century saw a remarkable proliferation of new forms of theory, and new styles of writing. The 21st century carries this impetus forward into new arenas. Ingenious Tangles explores some of the wilder zones where the creative and critical meet to produce texts in which theory and style are ingeniously entwined. Works discussed include performance lectures, manifestos, collections of aphorisms, artists' writings, literary texts, essays, philo-fiction and other hybrid forms, as well as excerpts from a range of theoretical practices, and some of the more uncategorizable forms produced by Fou Litteraire or "outsider writers," logophiliacs, mystics, and alchemists of the soul. We read a wide range of texts, attending to both the content of their critico-theoretical insights, and the writerly methods through which these are conveyed and produced. Students also produce a project of their own choosing, articulating a clear set of ideas and themes through an innovative writerly strategy. Writers discussed include - T. Morrison, S. Winter, K. Saro-wiya, R. Hoban, F. O'brien, S. Beckett, G. Deleuze, J-F. Lyotard, J. Kristeva, M. NourbeSe Philip, St. Teresa, The Cloud of Unknowing, J-P Brisset, S. Firestone, V. Solanas, M. L. Ukeles, R. Morris, F. Bruly, A. Wolfli, A. Artaud, V. Export, R. Negrastani, G. Bruno, U. Carion, H. Yepez, and others.	Undergraduate	Creative/Critical Writing; Open to the Institute
Fiction As Witness	CCRW-473	Fiction as Witness: Trauma, Transformation, and Black Women's Writing In this course, we will explore the writerly idea that writing can be a healing practice for coping with both lived experience and the ambient violence of the world around us. We will also interrogate the readerly expectation and literary convention that fictional crises resolve, transforming character(s) in the process. And we'll inquire further: What happens when the writer not only relates trauma, but (re)enacts it? Are we dependent upon each other for remembering and release of traumatic experience? What are some of the forms and structures for this kind of writing? What are the limits of witness? How do we maintain focus on the fact that we are engaged not in sociology or anthropology, but in art? To address these concerns, among others, we will focus our close reading, writing and discussion on a variety of fictional texts: poems, plays, short stories and a novel or two, along with excerpts from critics and theorists, and examples from dance, film, and visual art, and more. Students will produce original critical-creative works based on the their presentations of and engagement with course materials, and contribute to the ongoing conversation about where art and life intersect, and the transformative potential at the crossroad.	Undergraduate	Creative/Critical Writing; Open to the Institute
Writing the Television Pilot	CCRW-480	Writing the Television Pilot. This course is an introduction to the television pilot script. Each student will complete a first draft of a half-hour or hour-long teleplay by the end of the semester. Class work will include readings, screenings, and writing exercises, but the majroity of time will be spent workshopping scripts-in-progress. Students are expected to come to the first class with three ideas for a television series, either in half-hour or hour-long format. Each idea should be described in a few paragraphs. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting.	Undergraduate	Creative/Critical Writing
Art, Life & Autofiction	CCRW-495	Though the term was coined in the late 1970s, the rising popularity of autofiction has reinvigorated approaches to the well-worn mirror cliches, "Art imitates life/Life imitates art." In this seminar/workshop, students will first investigate the differences in techniques and structures between the postmodern novel and that of autofiction, in which "the life of the author is now the novel's organizing principle," with an eye for whether and where the two forms of writing meet. For the second half of the semester, students will workshop their own autofictions and forge their own paths into this genre's blur of lived experience and artifice. The course features excerpts and books from a variety of authors, from Herve Guibert, Nell ink, Robert Gluck, Billie Holiday, Richard Pryor and Jamaica Kincaid to Sheila Heti, Dany LaFerriere, Hitomi Kanehara and Vassilis Alexakis.	Undergraduate	Creative/Critical Writing
Writing Los Angeles	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	Graduate	Open to the Institute

		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."		
ReVerb	CCRW-514	ReVerb: Making It New in the 21st Century From Broadway musicals of graphic novels like Fun Home and songifying the news, or the Manet-inspired odalisques of painter Mickalene Thomas and ubiquitous memes, to the fairytale mashup of the TV show Once Upon a Time and the entertaining illogic of the Marvel and DC superhero movies, pop culture and high art seems caught in a (re)verb: (re)vision, (re)cycle, (re)interpret. But is adapting or appropriating the work of another artist a radical act of love, a theft, or is it both? Does it create a cycle of mediocrity or does it destabilize the status quo? And where does reenactment fit in? To sound out these and other reverberations, we'll focus on how artists and writers repurpose, reimagine or lift the works of others as a basis for their own, sift through issues of ethics, influence and originality, and explore our expectations of fidelity to and innovation with well-known (but not necessarily well-loved) materials. This course takes a hands-on approach to a myriad of techniques, methods and technologies for appropriation, intervention and reinterpretation of the myths, images, sounds and narratives of our cultures. Using in-class exercises, prompts, viewings and experiments, and through engagement with critical and creative texts, students will produce and discuss their own original projects in a lab/workshop environment. Come prepared to reconfigure your most expansive Imaginary and make it new.	Graduate	Open to the Institute
Stranger in a Strange Land	CCRW-516	Stranger in a Strange Land: The Poetics of Translation and Multilingual Practice. Open to BFA3 and BFA 4 students only. This course focuses on translation theories and practices and as techniques for close reading and listening (to the world and to texts) and on multilingual writing within primarily English-language texts, both as generative strategies for writing. It is designed for all students interested in creative writing-both students engaged in translation projects and students who are interested in thinking about the poetics and processes of translation and multilingualism in relation to their writing practice in English (i.e. non-translator writers). In this class, we will read texts that incorporate non-English languages into English-language texts, as well as texts in translation and texts about translation, as well as texts influenced by translation techniques and translation-based processes. We will consider many of the issues that have provided the foundations for modern and contemporary theories of translation, including (but not limited to) questions of "Americanization" vs. "foreignizaton", "faithfulness" vs. "betrayal", the effects of different translation choices on the target language, questions of audience and the reception of foreign texts. We will also consider more recent investigations into the poetics and politics of translation, among them: nomadic discourses and questions of "otherness', "untranslatable" texts, translation as activist literary practice, and writing and translation.	Graduate	Open to the Institute
Interface Culture	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. uestions 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	Science Fiction & Modern Fantastic. This creative writing class focuses on contemporary cross-genre works of science fiction, horror and fantasy. Students are introduced to genre works, ranging from turn of the century horror to contemporary fabulists and fantasists, and to the present practices of the "new weird," "slipstream" and "bizarro" fiction. Short writing projects are peer reviewed in a workshop format. Students may write works in the	Graduate	Open to the Institute

		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	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	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	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	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
Advanced Experimental Writing	CCRW-558	Topics for study include the "anti-memoir," cross-genre memoir, collage, and autofiction. In this advanced writing class, the reading of whole books is mandatory. Through intensive readings we will immerse ourselves in the work of writers who blur the lines between genres. Students will acquaint themselves with online sites for writing and perform research for at least one cross-genre assignment. Students will also keep a blog for one month and present these entries - they may exist outside time - in other words, from a time when you were at odds with the world, engaging in committed works of protest or performance, undergoing an illness or great physiological change, enduring great loss or trauma, or perhaps falling irrevocably in love. This blog written from inner necessity may become the basis of a work of autofiction or collage. Class time will be divided between workshops of student work, in-class writing exercises, and close reading. At the end of term, students will be required to make a short presentation on one full-length work from those listed on the	Graduate	Open to the Institute

		syllabus. This analysis will include textual support, an analysis of experimental technique, and a proposal for a creative work predicated on one or more "constraints" or precepts of this work. Students should expect to spend approx. 100 on books and supplies.		
Hip Hop Lab	CCRW-570W	Studio Explorations in Hip Hop Music Los Angeles is a hot bed of innovation in hip hop music. Flying Lotus, Kendrick Lamar, KING, Terrace Martin, Thundercat, Georgia Anne Muldrow, and others are blurring the lines between popular and experimental music. This class proposes the notion that maybe CalArts got next. We will develop hip hop music that remains alert to the present aesthetic and political moment with an eye on what's coming. Taking cues from experiments inside and outside hip hop culture, we will see what we can make musically and lyrically as we create a mixtape of original material.	Graduate	Wintersession; Open to the Institute
Fiction As Witness	CCRW-573	Fiction as Witness: Trauma, Transformation, and Black Women's Writing In this course, we will explore the writerly idea that writing can be a healing practice for coping with both lived experience and the ambient violence of the world around us. We will also interrogate the readerly expectation and literary convention that fictional crises resolve, transforming character(s) in the process. And we'll inquire further: What happens when the writer not only relates trauma, but (re)enacts it? Are we dependent upon each other for remembering and release of traumatic experience? What are some of the forms and structures for this kind of writing? What are the limits of witness? How do we maintain focus on the fact that we are engaged not in sociology or anthropology, but in art? To address these concerns, among others, we will focus our close reading, writing and discussion on a variety of fictional texts: poems, plays, short stories and a novel or two, along with excerpts from critics and theorists, and examples from dance, film, and visual art, and more. Students will produce original critical-creative works based on the their presentations of and engagement with course materials, and contribute to the ongoing conversation about where art and life intersect, and the transformative potential at the crossroad.	Graduate	Open to the Institute
Not Knowing	CCRW-580W	We tend to think of the poem, essay, or story as a device which delivers knowledge, wisdom, or moral insight and the writer as one who, with great skill and intention, inscribes those messages on the page. In contrast, Donald Barthelme defines the writer as "one who, embarking on a task, does not know what to do". This class takes Barthelme's definition as its starting point. It is a workshop designed to give students experience in writing without any predetermined outcome in mind--in writing with an eye towards uncertainty, chance, experiment, play, and discovery. We will begin by reading Barthelme's essay "Not-Knowing" and looking at John Keats' concept of "negative capability". From there we will move on to readings and exercises that highlight the material and formal possibilities of playing with language. On the third day we will take things a step further and engage in "non-fiction" writing that comes from a place of unknowing. Finally, we will take the last day of class to share our work and give and receive feedback. Each class will begin with a discussion of our reading followed by a series of exercises. By the end of this workshop each student will have completed a small but substantial portfolio of wild, inventive, and highly idiosyncratic writing. THIS COURSE IS 1 WEEK LONG AND NOT REPEATABLE FOR CREDIT	Graduate	Wintersession; Open to the Institute
The Art of Flash Fiction	CCRW-590W	Flash fiction stories, which are also commonly called short short stories or micro fiction, are stories told in roughly 1,000 words or less. In the Internet age, flash fiction has become a dominant form of storytelling. From The Onion to Facebook, flash fiction has crept its way into our lives. In this class, we will do close readings of various pieces of flash fiction ranging from the literary giants (Franz Kafka, Ernest Hemingway, Lydia Davis, etc..) to Twitter fiction in order to understand the different, as well as the consistent, techniques employed in this unique genre of storytelling. Once you have a strong understanding of the diversity of flash fiction, we will then generate writing of our own, which will give us the opportunity to present our stories to the class in order to be workshopped. THIS COURSE IS 1 WEEK LONG AND NOT REPEATABLE FOR CREDIT**	Graduate	Wintersession; Open to the Institute
Art, Life & Autofiction	CCRW-595	Though the term was coined in the late 1970s, the rising popularity of autofiction has reinvigorated approaches to the well-worn mirror cliches, "Art imitates life/Life imitates art." In this seminar/workshop, students will first investigate the differences in techniques and structures between the postmodern novel and that of autofiction, in which "the life of the author is now the novel's organizing principle," with an eye for whether and where the two forms of writing meet. For the second half of the semester, students will workshop their own autofictions and forge their own paths into this genre's blur of lived experience and artifice. The course features excerpts and books from a variety of authors, from	Graduate	Open to the Institute

		Herve Guibert, Nell ink, Robert Gluck, Billie Holiday, Richard Pryor and Jamaica Kincaid to Sheila Heti, Dany LaFerriere, Hitomi Kanehara and Vassilis Alexakis.		
Fundamental Eng for Artists	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 learners to deepen command of English grammar and syntax while learning basic conventions of American critical and 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 Studies elective units for graduation.	Undergraduate	Critical Studies Elective
Fundamental Eng for Artists	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	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	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	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	Undergraduate	Critical Studies Elective

		address issues of literal and metaphoric meaning and the implications for comprehension and effective word choice.		
Fundamental Eng for Artists	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 tutoring session per week in the Writing Center. The course will count toward Critical Studies elective units for graduation.	Graduate	Critical Studies Elective
Fundamental Eng for Artists	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	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	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
Graduate Language Workshop	CCSE-055	Graduate students come from all over the world to study and take part in the CalArts community. Strong communication skills and the ability to express thoughts are imperative if one wants to make their voice heard in the conversation, and this can be especially challenging for English language learners. The Graduate Language Workshop is a guided study for students who scored low on their TOEFL exam or have been referred for support by a faculty or staff member of the CalArts community. Students address both common and unique error patterns and advance toward language fluency by working on content within their metier (e.g., course work, collaborations, productions, installations, statements, emails). While working closely with the instructor on sentence-level writing, students hone listening and speaking skills. In addition to	Graduate	Critical Studies Elective

		supporting metier work, students generate bios and artist statements. Participation in this guided study allows ELL students to perform, collaborate and represent themselves more confidently in this exciting and challenging community of artists.		
English for Designers	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
Archives and Art Making	CCSE-481	Open to BFA4 students by permission of instructor. Bringing the Past into the Present: Archives, Artists, and Making Art in the CalArts Institute Archive This experiential course explores the archives as both site and trope for artistic inquiry and art making. Through directed readings and discussions we will familiarize ourselves with the functions and sociocultural roles of the archives and how to effectively conduct research in an archive. We will investigate the conceptual and physical approaches and methods of a number of performing, visual, and literary artists who create work from the archives. Lastly, students will create works of art using unique historical materials found in the CalArts Institute Archive, from collections such as the Feminist Art Program Collection, the School of Design Collection, or items from the Herb Alpert School of Music's Contemporary Music Festival.	Undergraduate	Critical Studies Elective
Archives and Art Making	CCSE-581	Bringing the Past into the Present: Archives, Artists, and Making Art in the CalArts Institute Archive This experiential course explores the archives as both site and trope for artistic inquiry and art making. Through directed readings and discussions we will familiarize ourselves with the functions and sociocultural roles of the archives and how to effectively conduct research in an archive. We will investigate the conceptual and physical approaches and methods of a number of performing, visual, and literary artists who create work from the archives. Lastly, students will create works of art using unique historical materials found in the CalArts Institute Archive, from collections such as the Feminist Art Program Collection, the School of Design Collection, or items from the Herb Alpert School of Music's Contemporary Music Festival.	Graduate	Open to the Institute
Fairy Tales, Myths and Fables	CCST-115	Fairy Tales, Myths, and Fables: Now vs. Then Special Topics course for BFA-1 students only by permission of instructor. This course will look at fairy tales, myths and fables, both in terms of the way that they were historically told or presented and at how they've changed in our contemporary era. We'll do this as a way of trying to understand how we reshape common narratives as a way of justifying how we change as a culture. We'll begin by looking at Greek myths, work by the Brothers Grimm, Perrault, Anderson, and others, and move from there to revisionist work by Angela Carter, Robert Coover, and Kate Bernheimer, as well as a few graphic novels (Fable, The Sandman, etc.) and movies (both Disney-like versions and darker adaptations). How does a fairy tale change as it crosses from one form or genre to another or as it moves forward in time? And, more importantly, how do the changes change us in ways we don't expect?	Undergraduate	Level 100; Open to the Institute
Feminism and Popular Culture	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 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	Undergraduate	Level 100; Cultural Studies

		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	Special Topics course for BFA-1 students only by permission of instructor. Sacred & Secular Art of South Asia. 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 historical, 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	Level 100; Cultural Studies
Music/Culture/Politics Latin America	CCST-153	Special Topics course for BFA-1 students only by permission of instructor. Music, Culture and Politics in Latin America. 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	Level 100; Cultural Studies
European Studies	CCST-158	European Studies: Monsters, Madmen and the Double. Special Topics course for 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	Level 100; Cultural Studies
Intimacy, Technology, and Surveillance	CCST-168	Intimacy, Technology, and Surveillance: Are You Lonesome Tonight Special Topics course for BFA 1 students only by permission of instructor. This course investigates the ways in which new technologies comfort us and control us through entwined offers of friendship and potentials for policing. We examine social media, geosocial networking, spy drones, baby cams, ISIS death videos, and ASMR (Autonomous Sensory Meridian Response) videos, which use intimacy techniques to promote relaxation and well-being. The smartphone, a portable technology evermore incorporated into the body is one of the drivers of this technology, with examples such as the failed Google Glass experiment. Many of them are fueled by undisclosed information gathering and market development technologies. The shadow behind these personal technologies is the fear of spying, as evidenced by Edward Snowden's disclosures of NSA spying scandal and the WikiLeaks revelations, which link digital technology to a vast net of surveillance and privacy breaches. Readings for this	Undergraduate	Level 100

		course are selected from Sherry Turkle's Alone Together: Why We Expect More From Technology and Less From Each Other, Jaron Lanier's Who Owns the Future, Nichole Aschoff's The New Prophets of Capital, James Gleick's The Information: A History, A Theory, A Flood, and Dennis Cooper's God Jr. Screenings will include Laura Poitras's Citizenfour and various online ASMR videos, and audio selections include Binaural Beats and Holosync/Hemisync Relaxation Meditation. Requirements include three papers culminating in a research paper, and each student must present a 10-15 minute presentation.		
Disorienting the Modern	CCST-214	Modernity has too often been imagined as a Western cultural formation. This course examines the place of Non-Western visual culture within modernity and explores the ways in which the modernist narratives of the West depends upon the construction of a "Non-West" outside of modernity. We will move through wide geographic regions such as West Asia, South Asia, North Africa, Europe and the Americas as we consider plural forms of modernity through cultural contact, hybridity and aesthetic (con)fusion. Rather than considering the history of modern and contemporary art through a narrative of progressive development, we study this contested concept as a series of encounters between artists and rapidly changing societies. In doing so we hope to place dominant narratives of Western modernity into a broader cultural and historical context. The readings selected for this course introduce students to interdisciplinary debates around modernity. We will read scholarship from Post-colonial Studies, Diaspora Studies, Gender and Sexuality studies alongside Art Historical texts. While our discussion reaches back to the early modern period, much of the course is concerned with how modernity is perceived and reworked today within contemporary artistic and visual cultural practices. Students should expect to spend approx. 100 on books and supplies.	Undergraduate	Cultural Studies; Open to the Institute
Encountering Islam: Rhetoric & Reality	CCST-219	This is an introductory course to Islam. The course is designed for students with a general interest in the Islamic world, including its varying religious traditions and cultural history. We will look at the theology, history, and main social and legal institutions of Islam. Islam, as a major system of belief in the world, affects Muslims and non-Muslims alike. This course will focus on the diverse ways in which Muslims and non-Muslims have understood and interpreted Islam. We will review the life of Prophet Muhammad, Islamic pre-modern and modern history, the Islamic Concept of God and society, as well as issues concerning the role of women, as well as the practice of Jihad. A major aim of this course is to give voice to Islamic texts and provide a window into how Muslims, in varying socio-historical contexts, view themselves and equally important, how they view others. Specific topics such as Islamic doctrines and law, philosophy, Sufi mysticism, gender issues, politics, and the ongoing debate between secularism and traditionalism in contemporary Islamic societies, and Islam in America will be reviewed. This course will endeavor to offer students an attempt to understand Islam as an idea and as a process, never as a static and crystallized snapshot of the world through the eyes of any specific group inside the Muslim community.	Undergraduate	Cultural Studies
America in Time: Film, Hist & Politics	CCST-222	America in Time: Film, History & Politics What are some of the crucial dynamics of political & historical change in the United States over the last one hundred years? In what ways can those forces be understood in terms of the film text and the film image? Utilizing several theoretical approaches, this course will examine a number of themes including class conflict, state power, the rise of corporations, nationalism, war, gender issues, urbanization, racial tensions, immigration, and consumerism, as they unfold in the United States over time. These elements will then be analyzed in terms of film, both as symptom and as assemblage, focusing on the dense contextual landscape as well as possible heterogeneous connections and affiliations. The focus of the course will be on developing new approaches to thinking and reading cinema, within the parameters of capitalism and modernity, and to enhance knowledge of the intersection of film, history and politics. This is a special topics course, with rotating areas of focus each semester.	Undergraduate	Cultural Studies
America in Time: Neo-Noir	CCST-222A	Why did the noir genre reemerge in the late 1960s and early 1970s as 'neo-noir,' a genre now characterized by contamination, impurity, and lines of flight? In what ways had new modes of existential traumas, betrayal and greed, and the eroticism of the urban emerged? This course will assess the changes in the genre brought about by the vast geopolitical and societal shifts occurring in this historical epoch, mutations which continue to inform both national and global filmmaking to this day.	Undergraduate	Cultural Studies
Art & Soul of Social Change	CCST-227	Art & Soul of Social Change: Non Violent Social Movements. In this course students will explore the relationship between art, activism and nonviolent social movements for positive social change. First, we will analyze the theoretical underpinnings of the nonviolence paradigm. Next through several historical case studies	Undergraduate	Cultural Studies

		we will examines the idea how art can address pressing social, political, ecological and material issues. How nonviolence offers an approach to peacemaking that has been used not only to counteract forms of social discrimination and political repression but also to resist foreign imperialism or occupation. We will study the works and the recent outpourings of artists/activists protests and resistance that are addressing issues of the environment, civil rights, freedom and equality, globalization, human rights, health care, and social justice among others. We will analyze how, the transformation of southern spirituals into freedom songs during the civil rights movement, the revolutionary murals of the Chicano movement, rock music and the struggles against famine and apartheid, ACT UP's use of visual art in the campaign against AIDS, and the literature of environmental justice, vividly demonstrates that cultural work has been a vital medium for imagining and acting for social change, and that social movements affect cultural and aesthetic practices. We will also focus on some of the recent racial and political conflicts that have been significantly reshaped by the proliferation of digital media and the internet as a means of instant dissemination of images, texts, and audiovisual expressions. The focus will be on considering the ways in which the cultural texts generated by resistance movements have reshaped the contours of specific cultures. The course aims to address some important questions like, how do artists address social issues? How can art serve as a force for creating public dialogue? Are there different aesthetics for art with a social or political message? And, can art transform lives? Through two research assignments students will address the above questions.		
Introduction to Postcolonial Studies	CCST-235	Introduction to Postcolonial Studies. This course seeks to ask: What does the term "postcolonialism" mean? Is it a historical notion or an ideological term? "When exactly does the 'postcolonial' begin?" What are the theoretical and political implications of using such an umbrella term to designate the ensemble of writings and artworks by those subjects whose identities and histories have been shaped by the colonial encounter? How are the various postcolonial discourses related to the material and economic conditions of globalization? We will situate the "postcolonial" historically, aesthetically, and conceptually, finding the strictures and elasticities of the term across multiple time periods, geographic regions-in both artistic expressions and theoretical conversations.	Undergraduate	Cultural Studies
Consuming Blackness: Race & Capitalism	CCST-239	Consuming Blackness: Race and Capitalism in the United States. The story of capitalism in America is deeply impacted by the story of race. In this course we will explore the interdependence of the marketplace and race in the United States. We will discuss the evolution of American capitalism, its racial implications and the ways in which consumer culture both shapes and is shaped by our understandings of race.	Undergraduate	Cultural Studies
Direction: Utopia	CCST-242	This is a course on the concept of utopia, the theme of utopia in art and literature and the possibilities and pitfalls for utopian practice in the current moment. We will explore case studies in American utopian communalism alongside utopian fiction and film. A selection of religious and socialist utopian communities of the nineteenth century, utopian communes of the nineteen-sixties and capitalist utopias of more recent years will be considered. In addition to writing a critical essay, students will have the opportunity to collaborate on their own proposal for a utopian community.	Undergraduate	Cultural Studies
Imaging Culture	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 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	Cultural Studies
Everyday Life 20th Cent Europe	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	Undergraduate	Cultural Studies

		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.		
Art of the Invisible	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 of radio as well as develop the hands-on skill and experience required to control the medium.	Undergraduate	Cultural Studies
Xicana Feminisms	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
Food for Thought	CCST-265S	Food for Thought: The Anthropology of Eating. Using an anthropological approach, this course is an eclectic inquiry into the study of food and eating practices among multiple cultural groups. Everyone eats, but what we eat, who we eat with, where, when and why is all influenced by greater cultural and political forces. Through research, discussion, and oral and written presentations, students will gain a broader understanding of food as a form of self expression, a means of group solidarity and social reciprocity, a symbolic element of ritual and religion, and as a mechanism of politics and public relations.	Undergraduate	Social Science
TV/Video Media & Society	CCST-268	TV/Video Media & Society. This class will be a fascinating exploration of media and its effects on society. We will examine all forms of media from Print to the Internet in an attempt to understand the importance media to society today.	Undergraduate	Cultural Studies
Locating Space: Spatial Practices in Art	CCST-271	Locating Space: Spatial Practices in Art, Architecture and Performance. This class is a survey of modern and contemporary spatial concepts and practices in art, architecture and performance. The course revolves around shifting tendencies in the social and political orientation of late capitalist cultural practices. The formal and aesthetic orientation of a wide range of art, design and performance strategies are analyzed against evolving conceptions of what constitutes social space. Particular emphasis will be given to transnational, marginal and resistant forms of spatial practice. Subjects discussed will include Minimalism, Light and Space, Brechtian and post-Brechtian theater, experimental geography and contemporary architecture and surveillance.	Undergraduate	Cultural Studies
Intro to Eco-Aesthetics	CCST-278	This course considers contemporary artists' interactions with the environment, with other species and with technology. Ecology is the study of organisms' relationships with one another and their surrounding life-worlds. Artists have engaged ecology by entering debates about climate change, resource extraction, food production and global labor relations based on race, gender and class. Throughout the course, we examine complex aesthetic and critical approaches to our lived environment on a global scale. Following artists across diverse geopolitical terrains and into fabricated, simulated and imaginative worlds, we consider competing notions about what it means to be human, animal, natural or alive. This course serves as an introduction to theoretical ideas such as	Undergraduate	Cultural Studies; Open to the Institute

		ecofeminism, critical animal studies and postcolonial science and ecology. Students should expect to spend approx. 100 for books and supplies.		
Cartoons, Caricature, and Covergirls	CCST-281	Cartoons, Caricature, and Covergirls. Throughout the 20th century, the imaging of both the sexes and various racial/ethnic groups has heavily influenced the public's perspective of gender relations, racial dynamics, public policy, and even foreign relations. The goal of this course will be to canvass the ongoing shifts in the men and women in an increasingly diverse culture. As these images are deconstructed, the class will also study the political and social climate in which they were produced. We will investigate whether racialized and gendered images in popular culture reflect historical trends and reaities or instead represent stereotypical ideas or fantaies about the nature of social relations in the United States.	Undergraduate	Cultural Studies
Contemporary Black Popular Culture	CCST-286	This course will critically examine the role of media (including, but not limited to: cinema, television, music, news reports, and video games) in facilitating, proliferating, or challenging social, political, and cultural constructions of "Blackness." Throughout the semester we will explore the historical relationship between African-Americans and the American mainstream through a critical examination of "popular" representations of "Blackness," and more specifically, "popular" representations of the "Black masculine." We will analyze the production and consumption of such representations, and further explore the ways these processes influence basic assumptions about social roles, expectations, and "norms" that tend to inhere to concepts of "Blackness" and Black popular culture. Students will be encouraged to develop a critical and political consciousness around historical formations of "Black" identity, their own participation in embracing and/or resisting "Black" representations, and the impact of "Black" popular culture on their lived experiences. The course will be structured as a seminar and will emphasize collaborative thinking and discussion. Each class will feature a media component, a brief lecture putting the assigned media and readings into context, followed by collective discussion and contribution.	Undergraduate	Cultural Studies; Open to the Institute
Contemp. Indigenous Aesthetics	CCST-307	Contemporary Indegenous Aesthetics: Decolonization & Recontextualization This course will analyze contemporary indigenous practices and their relationship to global aesthetico-political discourses. The place of indigenous art within Western art history is fraught with the discipline's role in the process of colonization. However, during the last twenty years or so, there has been an influx of indigenous professionals-curators, critics, historians, theoreticians, arts managers, and collectors - who have helped to re-contextualize indigenous arts. Therefore, in addition to the contributions indigenous artists have made through their work, we will investigate the specific contributions other indigenous cultural practitioners have made during the last two decades. We will take a comparative approach (limited to Anglophone regions) in examining the various colonial legacies and the corresponding decolonizing strategies that inform the production, dissemination, and consumption of contemporary indigenous arts. While analyzing local differences, we will also maintain a global perspective, paying particular attention to the place of contemporary indigenous art within the international art market as well as its participation in the international flow of art via international biennials.	Undergraduate	Cultural Studies
Theater of the Oppressed	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, 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.	Undergraduate	Cultural Studies
Materialist Feminism/s	CCST-312	In her poetic-prose work Schizophrene, Bhanu Kapil writes, "An economy is a system of apparently willing but actually involuntary	Undergraduate	Cultural Studies

		exchanges." What are these economic systems that permeate our lives and decisions and how do they work? How do they work on and through us as people living in a late-capitalist society? And importantly, how do economic structures inform your practices as artists and creators? Our goals are to look more in-depth at terms and concepts we hear on a daily basis and to explore how they affect us and the world we live in. We will gain a working knowledge of contemporary discussions and debates about labor, debt, austerity, privatization, and governmental and non-governmental organizations (NGOs). In addition to critical texts, we will look to film, literature, performance and music to see how artists are interrogating economic issues in their practices, including the tenets of economic theories of capitalism, neoliberalism, and Marxism. Our study will take an intersectional, materialist feminist approach that takes gender, sexuality, race, ethnicity and ability as its starting point. We will locate our analysis in material life including class, jobs, paid and unpaid work, money and resources. Our specifically feminist analysis and practice will highlight the feminization of poverty, domestic work, emotional labor and economic in/equity. As a class, we will create an online publication of our writing and artistic responses to the course material.		
Digital Media for Artists	CCST-314S	Digital Media for Artists: Putting Theory Into Practice In 1984, Madonna claimed that "we are living in a material world." In 2017 we're still living in a material world, but it's a world mediated by digital media and technology. The first part of the course takes a postmodern approach to thinking critically about online identity construction, big data, social media ethics, virtual reality, and copyright. As a collective think tank, we'll develop the theoretical groundwork to consider the role of the citizen-artist as both creator and consumer. The last week will be spent considering platforms of special interest to both visual and performing artists, including crowd-funding platforms such as Patreon, and paygates such as BitTorrent. Students will make one informal presentation about a digital phenomenon, platform, or debate that is relevant to their work. As a culminating project, students will develop a written plan for applying digital media to their art making practice. Readings (available through a course reader) will likely include work by Michel Foucault, Henry Jenkins, Karen Atkinson, Jean Baudrillard, Jaron Lanier, Nancy Jo Sales, Stuart Hall, and Jon Ronson. Note: This course addresses the conceptual/theoretical framework for digital media production and consumption. Although we might briefly consider new, user-friendly programming languages like Python, instruction on how to code will not be part of the class. Students are, however, welcome to bring any programming experience to the development of their final project.	Undergraduate	Cultural Studies; Open to the Institute
Cyborgs in Popular Culture	CCST-318	Cyborgs in Popular Culture. Open to BFA-2, BFA-3, and BFA-4 students only. A study of representations of cyborgs in global popular culture (with an emphasis on film). Drawing from a variety of international media - fiction and nonfiction, live action and animation, mainstream and experimental - the course will investigate how interfacing with machines has historically, pollitically and artistically determined "humanness" in its modern and post modern iterations. Readings include historical and theoretical literature in addition to film and media criticism.	Undergraduate	Cultural Studies
Borderlands	CCST-322	Borderlands. In a world where borders - both geographic and cultural - are increasingly disputed, realigned and crossed, artists, writers, politicians and citizens reimagine their identities and traditions. This course will investigate the tensions and the possibilities in the human responses that arise out of borderland experiences from across the globe. We will seek to engage the limits of the borderlands by studying such topics as identity, reality tv, morality, citizenship, music, and globalizationand transnationalism. Students' projects will focus on a borderland of their choosing from thisnot so flat world.	Undergraduate	Cultural Studies
"Horror" and the American Horror Film	CCST-326S	Of all the film genres that partition and divide the products of American cinema, the horror genre has proven to be the most durable and the most easily adaptable to the shifting historical circumstances and socio-political anxieties to which it runs parallel. This course examines some the key factors that have contributed to the horror genre's capacity to maintain its continued viability in popular culture across a wide range of media including graphic novels, video art, and interactive gaming. Beginning with the modern period of the American horror film and then expanding beyond its physical and ideological borders, this course is designed to encourage students to challenge the ideas that have become associated with the term "horror," and to consider whether some other term or terms may be better suited to describe the types of feelings horror films and its related forms of media actually inspire. We will consider some of the following questions: What is horror? Do horror genre films truly inspire horror or are we, as participants, moved by some other affect or response? Is it possible to locate	Undergraduate	Cultural Studies; Open to the Institute

		cinematic representations of horror and its experience outside of the horror genre?		
Theater for Social Change	CCST-329	Theater for Social Change This course will explore theory and practice of performance modalities as a tool for social and political change. We will investigate the origins of participatory models of theatre from Brecht's anti-Aristotelian, Epic Theatre to the techniques of Augusto Boal's Theatre of the Oppressed to problematize the art form as a catalyst for activism and change. Through research, analysis and experiential theatre practices, we will expand our understanding of the scope of such theatre practices and explore our own stories through these performance modalities. We will critically examine the ethics involved in socio-political theatre (both personal ethics and the ethics of community-engaged performance.	Undergraduate	Cultural Studies
Black ueer Black	CCST-345	Black/ ueer/Black: A Survey of Pop Culture's Fiercest Tributary This course is a close study of the multi-layered Black queer center of '80s and '90s House music culture via literature, film, music, music videos, and critical essays by the likes of bell hooks, Sarah Schulman, Essex Hemphill, Pamela Sneed, and more. We will dive into the conversations (shared influences; similar and oppositional politics) of House music of the '80s and '90s, and hip-hop(mainstream and alternative) from that same time, excavate the political subtexts in the artifacts music, music videos, films) of House culture, and examine contemporary elements of modern pop culture (particularly music and music videos) and locate the influence of '80s and '90s House culture. By examining the relationship between '80s and '90s Black/queer poetry, literature and academic scholarship, and the everyday socio-political realities that shaped House culture, students will strengthen and develop trust in their own critical voice.	Undergraduate	Cultural Studies
The Desiring Machine	CCST-349	The Desiring Machine: Art Criticism and Psychoanalysis What is the role of psychoanalysis in contemporary art criticism? This course serves as an introduction to key engagements with psychoanalytic thought and its impact on art and film theory. In the works of Sigmund Freud-the founder of psychoanalysis-art is indispensable for cultural and emotional well-being because art is where we process our frustrations with the external world. While art cannot eliminate or fix social malaise, it can provide substitute satisfactions (or pleasure) to ease our anxious experiences. This initial thesis has been worked and re-worked by theorists ever since. Critical readers of Freud have asked about the relationship between this pleasure of art and the production of subjectivity. They have inquired about the role of social processes, for example gender and sexuality, in inhibiting pleasure for some subjects over others. They have questioned the economic means necessary for the production of such pleasures and the geopolitical and historical reach of such a thesis on art. Throughout the course, we activate these debates through the lens of artists, film-makers and popular media productions. Students should expect to spend approx. 100 on books and supplies.	Undergraduate	Cultural Studies; Open to the Institute
The End	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	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	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	Undergraduate	Cultural Studies

		reality gimmicks, including the literature of cyberpunk and cyberspace.		
Unbuilt and Farout	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	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.	Undergraduate	Cultural Studies
Fissure and Multiplicity	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	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
Issues in Technoculture	CCST-376	Issues in Technoculture. Open to BFA-2, BFA-3, and BFA-4	Undergraduate	Cultural Studies

		students only. Odds are that in any given classroom, there will be a plethora of screens and computers connected to a network of other computers that stretches the globe. This unprecedented state of affairs reflects a different way of relating to the world, to knowledge, and to everyday life - a fact that bears some reflection itself. This course introduces students to ideas and debates on digital technology and its role in the fabric of social and cultural life. Even as recently as a few decades ago, this discourse was one of coping with irrevocable earth-shattering change. However, as a post-Internet generation comes of age, the reverse becomes the case: it seems increasingly difficult to talk about the world apart from the computer systems that observe, facilitate, and alter it. Concepts and metaphors such as the information, the network, the cyborg, and the game seem so commonplace as to be banal - and yet they exert great influence on how we live our lives each day.		
ueer Taste	CCST-381	This course follows the works of artists, academics and activists who have used gender and sexual discourses to engage broader social structures such as race, nation, capital and religion. Examining various deployments of sexuality within a transnational context, we enter contemporary debates that ask: Does sexuality have a history? what is a queer art practice? can aesthetics, and taste, be queer? Contemporary artists have used the term "queer" to resignify its meaning from a common slur to an aesthetic practice and identity category. This course explores these practices as strategic efforts to appropriate and subvert the meanings, aims and experiences of conventional art practices. Throughout the course, we will assess artworks alongside critical readings that include queer and transgender theory, critical race, interspecies media and animal studies. Students should expect to spend approx. 100 on books and supplies.	Undergraduate	Cultural Studies; Open to the Institute
The Refugee Narrative	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
Feminist Intersections	CCST-384	Feminist Intersections: Enviornmental Justice, Activism and Reimagining the World Together, we will learn terms and concepts central to environmental justice and activism. What is the anthropocene and how is it different from what theorists are calling the capitalocene? What might sustainability look like and how can it be fostered in your community? How can political organizing confront unequal power systems that jeopardize the air we breathe, the water we drink, the land we live on? We will examine these questions by troubling how we have come to think about distinctions between nature-culture, local-global, and human-nonhuman agents. As Donna Haraway encourages, we will "stay with the trouble" to explore how non-dualistic, relational thinking may help us to face ecological problems in a more viable way. Theorists and artists show us how the ocean waves carry plastic from the California coast to Sweden's ports, how the mushroom and its gifts can be traced from Japan and the U.S. to China and Finland, and how human animals and nonhuman animals cohabitate to create mutual survival systems. Our study will be grounded in an intersectional feminist analysis, which insists that a study about environmental justice highlights issues of racism, gender, economic inequity, indigenous rights and setter colonialism. It also claims that questions about the environment must be connected to issues of health, human rights, and imagining a world where all can live and thrive. In addition to critical texts, we will look to film, literature, performance and music to see how artists are interrogating environmental and activist issues in their practices. And importantly, how might environmental concerns inform your practices as artists and creators? Students should expect to spend approx. 100 on books and supplies.	Undergraduate	Cultural Studies; Open to the Institute
Gardens & Radical Ecologies	CCST-389	Green, Green, Green They Say: Gardens & Radical Ecologies A class in gardens, land use and radical ecologies which melds practical experience in the CalArts Commons Garden with the theory and politics of land use and environmentalism. Although it has ancient roots with ties to agriculture and social class, gardens as we know them are a product of Romanticism. We'll examine this history and also dismantle it a little by getting dirty, learning something about plants, horticulture and botany, and using our senses to rethink the connection between us, plants, animals, and the land we occupy. How to we separate the idea of the garden from nature and from ecosystem? Along the way we'll look at water politics, the concept of private property, and the burgeoning revolution in genetics and plant breeding. This course aims to revolutionize the way you think about the world and how we inhabit	Undergraduate	Cultural Studies

		it. (Note that the class is followed by Commons Time so students can work on the garden, take field trips, etc. We will also visit Huntington Gardens in Pasadena on a Saturday or Sunday).		
In the Place to Be	CCST-411	In the Place to Be: Critical Black Aesthetics in Presence. Open to BFA3 and BFA4 students only. In this course, we will examine how black artists, musicians and writers reckon the presence of blackness(es) in corporeal, geographic, temporal and conceptual frames. Why take this course right now? We find ourselves at a moment when Post-Blackness is positioned as a benign erasure in both aesthetic and political contexts, yet an erasure it remains. In the Place to Be traces black marking, and thus transformation, of our shared cultural space via readings from black modernist literature regarding the (in)visibility of the colored subject; examinations of the NeGrotesque in the work of Michael Ray Charles, Wangechi Mutu, Duriel Harris, and Niki Minaj; rocket flights into AfroFuturism's deep dark powered by Sun Ra, Parliament, and Octavia Butler; tours of Harryette Mullen and Kara Walker's antique/antic present; and strolls through The Boondocks' anxious tableaux. We will consider the fragmented and collaged black presence in composition (including Romare Bearden's photomontages, The Bomb Squad's sonic fictions, and Harmony Holiday's mixes) not as a rote trope of postmodernity, but as a strategy with roots going at least as far back as the Middle Passage. Additionally, the critical interventions of Tisa Bryant and Deborah Richards will help us see the black at the edge of the frame, right there in the cut. Central to our discussions will be the historic aesthetic importance of hiding in plain sight-the notion of being here while being gone-and how more contemporary call to 'bring the noise' (that is, to be excessively present) acts in tension and concert with that tradition. Fred Moten, Tricia Rose, Greg Tate, and others will help guide these conversations. Our goal is to gain a richer and more nuanced understanding of the generative and critical contradictions of these aesthetics that have often been the silenced partner in American cultural production. We will approach this goal via review of course materials, class discussion, and projects employing sustained analysis, mTtier-based research, and meaningful adaptations of the methodologies we encounter.	Undergraduate	Cultural Studies
Feminist Practices / Feminist Politics	CCST-421	Feminist Practices /Feminist Politics. Open to BFA-3 and BFA-4 students only. From 1960s female-only consciousness raising groups and front room publishing projects to 1990s zines to today's blogs and tumblr, feminism is most distinctly located in its practices. While historically these methods have been directed at patrirchal inequality and social injustice, we will shift our focus to how they've also been used to address problems within feminism itself. We will examine how feminists have confronted feminism's own limitations and asked: Who is included and who is left out of this feminism? How are race and class present in the conversation? What are the debates concerning the body and secual identity? How can U.S. Feminism act in solidarity with feminisms around the globe? Together we will read critical theory, manifestos, memoir, prose and poetry for how they engage these important questions.	Undergraduate	Cultural Studies
Crowds and Power	CCST-437	Variously described as the population, the masses, or the multitude, 'the crowd' has become an increasingly urgent figure of discourse in contemporary social thought. Beginning with late nineteenth century investigations into the psychology of crime, the crowd has been either implicitly or explicitly formulated as a kind of crisis within modern urban governance. But if the early twentieth century addressed the crowd and urban populations as something to be feared, we now speak of 'crowd intelligence' and 'smart cities', reflecting the transformative promises of new algorithmic approaches to crowd management. In this course we will weave the interdisciplinary history of thinking around the concept of the crowd through a series of contemporary themes: Urbanism, Elections, Immigration, and Protest. Taking Elias Canetti's book Crowds and Power as a starting point, this course will provide a critical introduction to crowd theory and its impact on our understanding of mass media, mass culture, and modern life. Students should expect to spend approx. 100 on books and supplies.	Undergraduate	Cultural Studies
Archaeologies of the Present	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	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.	Undergraduate	Cultural Studies; Integrated Media

		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.		
What It Do: Black Performance	CCST-449	What It Do: Black Performance A seminar course on black performance and performativity. What textual strategies might we use to read Beyonce's "Formation" video? What were the curators proposing about black folks and performance in Radical Presence? What are the problematics of decoding the codes and how might performers-including scholars-resist them? This upper-divisional seminar course will focus on black performance and performativity in art (at CalArts and beyond), popular culture (from music videos to sketch comedy), and the public square. We'll discuss and write about tactics, audience reception, and genealogies as we encounter and mess with questions interested in what/how black people, blacknesses, and blacknuss do when folks are watching.	Undergraduate	Cultural Studies; Open to the Institute
America in Time: Film, Hist & Politics	CCST-451	America in Time: Film, History & Politics What are some of the crucial dynamics of political & historical change in the United States over the last one hundred years? In what ways can those forces be understood in terms of the film text and the film image? Utilizing several theoretical approaches, this course will examine a number of themes including class conflict, state power, the rise of corporations, nationalism, war, gender issues, urbanization, racial tensions, immigration, and consumerism, as they unfold in the United States over time. These elements will then be analyzed in terms of film, both as symptom and as assemblage, focusing on the dense contextual landscape as well as possible heterogeneous connections and affiliations. The focus of the course will be on developing new approaches to thinking and reading cinema, within the parameters of capitalism and modernity, and to enhance knowledge of the intersection of film, history and politics. This is a special topics course, with rotating areas of focus each semester.	Undergraduate	Cultural Studies
American Film in Time	CCST-451A	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 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.	Undergraduate	Cultural Studies
America in Time: Horror Film	CCST-451B	Open to BFA-3 and BFA-4 students only. In the last century and more the world has been riven by violence and terror on a stunning level, and various humiliations to the primacy of the human seem to continue unabated. A number of artists, thinkers, and pundits of various stripes have been asking if the planet has entered a 'time of horror,' perched somewhere between schizoanalysis and psychosis. Traumas of all kinds continue to unbind the former systems and structures that once provided affects of stability; nihilism and the ethics of extinction now demand serious critical attention as compelling thought-experiments. How does the horror 'genre' play out as a fundamental loop in these processes-as symptom and assemblage-interrogating the paradoxes of science and philosophy, but equally as ways to think beyond the human form, to seriously engage other forces at loose in the world, including what the Iranian-American philosopher Reza Negarestani has called the 'complicity with anonymous materials?' Utilizing several theoretical approaches, this course will examine a number of themes-resource depletion, class conflict, state power, the rise of mega-corporations, nationalism, war, gender issues, sexuality, urbanization, racial tensions, immigration, and consumerism, among others-as they play out in horror films, sometimes overtly but often in oblique and circuitous ways. How are these elements played out in terms of US history as it intertwines with filmic production? What are some of the genre conventions of the horror film, and how might these be traversed by other modalities, other dynamics? In what ways can those forces be understood in terms of the filmic text, image, sound, and design? How do these	Undergraduate	Cultural Studies

		elements, as symptoms and as assemblages, unfold in dense contextual landscapes, and what types of heterogeneous connections and affiliations might be possible? Finally, among the key thematics to be addressed: chrono-metastasizing, modalities of nihilism, entropy, human mutation, nomadology, full-spectrum dominance, cognitive estrangement, anthrocidal/geo-cosmic trauma, black holes/wormholes, artificial intelligence, quantum/hyper-chaos, the post-silicon, the ecocatastropic imaginary, queer subjectivities, machinic jouissance, the (post-)Anthropocene, the arche-fossil, control societies, philo-fiction, and planetary-scale computation.		
America in Time:film Noir, & The Detect	CCST-451C	America in Time: Film Noir, & the Detective 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 and historical change in the United States via detective films, with a focus on urban realities. The second will examine the ways in which the processes of investigation coalesce with a newly refashioned rationality, fostering a type of inquiry base upon the 'giving and asking for reasons.' Who investigates, where does this 'power' spring from, what might be the goals of the search, & cui bono? Utilizing a number of current modes of analysis, from psychoanalysis to Deleuzian philosophy, from quantum investigations sparked by Karen Barad to a type of left accerlerationism from thinkers like Negarestani and Brassier, this course will intertwine contemporary concepts of interrogation with US film from the 20th and 21st centuries, focusing on the detective film, as well as a partner in crime film noir. Among the films that will be assayed: Vertigo, Point Blank, The Killers, The Long Goodbye, Brick, Inherent Vice, Inside Man, Devil With a Blue Dress, Chinatown, Pulp Fiction, and I Shot Andy Warhol.	Undergraduate	Cultural Studies
Remixing Jemima	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	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	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
The Lens of Peggy Ahwesh	CCST-478	This course will use the innovative, hilarious, to explore a broad range of questions about avant-garde filmmaking and history, documentary strategies, collage, feminism, queerness, punk, transgression, improvisation, childhood, adaptation, humor, hypnosis, video game and internet culture, addiction, pornography, and more. Ahwesh's films will be paired each week with readings	Undergraduate	Cultural Studies

		that relate to the piece at hand, and will likely include Bataille's The Deadman (paired with her 1989 film, The Dead Man), the Marquis de Sade's Philosophy in the Bedroom (paired with her 1993 film, Philosophy in the Bedroom), Avital Ronell's Crack Wars (paired with Ahwesh's 1993 film about addiction, Strange Weather), the Unabomber's Manifesto (the basis of Ahwesh's 2000 film, Suspect Words), critical texts on girlhood, abjection, and horror (paired with 1989's Martina's Playhouse and 1993's Scary Movie), and critical texts on video games and feminism (paired with 2001's She Puppet), and more. This course will model both how to immerse oneself deeply in a single artist and also how to use one artist's omnivorous, restless vision as a lens by which to examine larger currents in psychology, literature, politics, and culture.		
Algorithms, Enclosures	CCST-483	Algorithms, Enclosures: Digital Infrastructure and the Technlogical Imagination This class will investigate the increasingly interconnected digital networks that shape and reshape the global economy. Considering the material, ecological and political implications of this evolving technological system, we will seek to understand both how digital infrastructures actually work on a technical level and uncover the cultural assumptions surrounding networks. What political and social networks are given form through digital infrastructures? How are artists visualizing and mapping the infrastructure of the internet to make visible hidden relationships and power dynamics? We will investigate increasingly complex global technological systems as a way to think about notions of the public, spatiality and labor. Structured as a seminar, with readings and in-class discussion, the class will also involve field trips to locations associated with digital infrastructures. In addition, we will consider the broader question the commons and how the liberating promise of the internet and networks have so often delivered novel and not so novel forms of enclosure.	Undergraduate	Cultural Studies
Intro to Postcolonial Lit.	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	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, 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.	Graduate	Open to the Institute
In the Place to Be	CCST-511	In the Place to Be: Critical Black Aesthetics in Presence. In this course, we will examine how black artists, musicians and writers reckon the presence of blackness(es) in corporeal, geographic, temporal and conceptual frames. Why take this course right now? We find ourselves at a moment when Post-Blackness is positioned as a benign erasure in both aesthetic and political contexts, yet an erasure it remains. In the Place to Be traces black marking, and thus transformation, of our shared cultural space via readings from black modernist literature regarding the (in)visibility of the colored subject; examinations of the NeGrotesque in the work of Michael Ray Charles, Wangechi Mutu, Duriel Harris, and Niki Minaj; rocket flights into AfroFuturism's deep dark powered by Sun Ra, Parliament, and Octavia Butler; tours of Harryette Mullen and Kara Walker's antique/antic present; and strolls through The Boondocks' anxious tableaux. We will consider the fragmented and collaged	Graduate	Open to the Institute

		black presence in composition (including Romare Bearden's photomontages, The Bomb Squad's sonic fictions, and Harmony Holiday's mixes) not as a rote trope of postmodernity, but as a strategy with roots going at least as far back as the Middle Passage. Additionally, the critical interventions of Tisa Bryant and Deborah Richards will help us see the black at the edge of the frame, right there in the cut. Central to our discussions will be the historic aesthetic importance of hiding in plain sight-the notion of being here while being gone-and how more contemporary call to 'bring the noise' (that is, to be excessively present) acts in tension and concert with that tradition. Fred Moten, Tricia Rose, Greg Tate, and others will help guide these conversations. Our goal is to gain a richer and more nuanced understanding of the generative and critical contradictions of these aesthetics that have often been the silenced partner in American cultural production. We will approach this goal via review of course materials, class discussion, and projects employing sustained analysis, mTtier-based research, and meaningful adaptations of the methodologies we encounter.		
Feminist Practices / Feminist Politics	CCST-521	Feminist Practices /Feminist Politics. Open to BFA-3 and BFA-4 students only. From 1960s female-only consciousness raising groups and front room publishing projects to 1990s zines to today's blogs and tumblr, feminism is most distinctly locatedin its practices. While historically these methods have been directed at patrirchal inequality and social injustice, we will shift our focus to how they've also been used to address problems within feminism itself. We will examine how feminists have confronted feminism's own limitations and asked: Who is included and who is left out of this feminism? How are race and class present in the conversation? What are the debates concerning the body and secual identity? How can U.S. Feminism act in solidarity with feminisms around the globe? Together we will read critical theory, manifestos, memoir, prose and poetry for how they engage these important questions.	Graduate	Open to the Institute
Crowds and Power	CCST-537	Variously described as the population, the masses, or the multitude, 'the crowd' has become an increasingly urgent figure of discourse in contemporary social thought. Beginning with late nineteenth century investigations into the psychology of crime, the crowd has been either implicitly or explicitly formulated as a kind of crisis within modern urban governance. But if the early twentieth century addressed the crowd and urban populations as something to be feared, we now speak of 'crowd intelligence' and 'smart cities', reflecting the transformative promises of new algorithmic approaches to crowd management. In this course we will weave the interdisciplinary history of thinking around the concept of the crowd through a series of contemporary themes: Urbanism, Elections, Immigration, and Protest. Taking Elias Canetti's book Crowds and Power as a starting point, this course will provide a critical introduction to crowd theory and its impact on our understanding of mass media, mass culture, and modern life. Students should expect to spend approx. 100 on books and supplies.	Graduate	Open to the Institute
Archaeologies of the Present	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	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	Open to the Institute; Integrated Media
What It Do: Black Performance	CCST-549	What It Do: Black Performance A seminar course on black performance and performativity. What textual strategies might we use to read Beyonce's "Formation" video? What were the curators proposing about black folks and performance in Radical Presence? What are the problematics of decoding the codes and how might performers-including scholars-resist them? This upper-divisional seminar course will focus on black performance and performativity in art (at CalArts and beyond), popular culture (from music videos to sketch comedy), and the public square. We'll discuss and write	Graduate	Open to the Institute; Integrated Media

		about tactics, audience reception, and genealogies as we encounter and mess with questions interested in what/how black people, blacknesses, and blacknuss do when folks are watching.		
The End	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	Open to the Institute
America in Time: Film, Hist & Politics	CCST-551	America in Time: Film, History & Politics What are some of the crucial dynamics of political & historical change in the United States over the last one hundred years? In what ways can those forces be understood in terms of the film text and the film image? Utilizing several theoretical approaches, this course will examine a number of themes including class conflict, state power, the rise of corporations, nationalism, war, gender issues, urbanization, racial tensions, immigration, and consumerism, as they unfold in the United States over time. These elements will then be analyzed in terms of film, both as symptom and as assemblage, focusing on the dense contextual landscape as well as possible heterogeneous connections and affiliations. The focus of the course will be on developing new approaches to thinking and reading cinema, within the parameters of capitalism and modernity, and to enhance knowledge of the intersection of film, history and politics. This is a special topics course, with rotating areas of focus each semester.	Graduate	Open to the Institute
America in Time: Horror Film	CCST-551B	In the last century and more the world has been riven by violence and terror on a stunning level, and various humiliations to the primacy of the human seem to continue unabated. A number of artists, thinkers, and pundits of various stripes have been asking if the planet has entered a 'time of horror,' perched somewhere between schizoanalysis and psychosis. Traumas of all kinds continue to unbind the former systems and structures that once provided affects of stability; nihilism and the ethics of extinction now demand serious critical attention as compelling thought-experiments. How does the horror 'genre' play out as a fundamental loop in these processes-as symptom and assemblage-interrogating the paradoxes of science and philosophy, but equally as ways to think beyond the human form, to seriously engage other forces at loose in the world, including what the Iranian-American philosopher Reza Negarestani has called the 'complicity with anonymous materials?' Utilizing several theoretical approaches, this course will examine a number of themes-resource depletion, class conflict, state power, the rise of mega-corporations, nationalism, war, gender issues, sexuality, urbanization, racial tensions, immigration, and consumerism, among others-as they play out in horror films, sometimes overtly but often in oblique and circuitous ways. How are these elements played out in terms of US history as it intertwines with filmic production? What are some of the genre conventions of the horror film, and how might these be traversed by other modalities, other dynamics? In what ways can those forces be understood in terms of the filmic text, image, sound, and design? How do these elements, as symptoms and as assemblages, unfold in dense contextual landscapes, and what types of heterogeneous connections and affiliations might be possible? Finally, among the key thematics to be addressed: chrono-metastasizing, modalities of nihilism, entropy, human mutation, nomadology, full-spectrum dominance, cognitive estrangement, anthrocidal/geo-cosmic trauma, black holes/wormholes, artificial intelligence, quantum/hyper-chaos, the post-silicon, the ecocatastropic imaginary, queer subjectivities, machinic jouissance, the (post-)Anthropocene, the arche-fossil, control societies, philo-fiction, and planetary-scale computation.	Graduate	Open to the Institute
America in Time: Film Noir, & the Detect	CCST-551C	America in Time: Film Noir, & the Detective 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 detective films, with a focus on urban realities. The second will examine the ways in which the processes of investigation coalesce with a newly refashioned rationality, fostering a type of inquiry base upon the 'giving and asking for reasons.' Who investigates, where does this 'power' spring from, what might be the goals of the search, & cui bono? Utilizing a number of current modes of analysis, from psychoanalysis to Deleuzian philosophy, from quantum investigations sparked by Karen Barad to a type of left accerlerationism from thinkers like Negarestani and Brassier, this course will intertwine contemporary concepts of interrogation with US film from the 20th and 21st centuries, focusing on the detective film, as well as a partner in crime film noir. Among the films that	Graduate	Open to the Institute

		will be assayed: Vertigo, Point Blank, The Killers, The Long Goodbye, Brick, Inherent Vice, Inside Man, Devil With a Blue Dress, Chinatown, Pulp Fiction, and I Shot Andy Warhol.		
Remixing Jemima	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	Open to the Institute
Borges and the Political	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	Open to the Institute
Blood in the Water	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	Open to the Institute
Applied Hip Hop Studies	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	Open to the Institute
Artists As Participants	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	Graduate	Open to the Institute

		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.		
Art of the Invisible	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	Open to the Institute
The Lens of Peggy Ahwesh	CCST-578	This course will use the innovative, hilarious, and heterogeneous work of filmmaker Peggy Ahwesh to explore a broad range of questions about avant-garde filmmaking and history, documentary strategies, collage, feminism, queerness, punk, transgression, improvisation, childhood, adaptation, humor, hypnosis, video game and internet culture, addiction, pornography, and more. Ahwesh's films will be paired each week with readings that relate to the piece at hand, and will likely include Bataille's The Deadman (paired with her 1989 film, The Dead Man), the Marquis de Sade's Philosophy in the Bedroom (paired with her 1993 film, Philosophy in the Bedroom), Avital Ronell's Crack Wars (paired with Ahwesh's 1993 film about addiction, Strange Weather), the Unabomber's Manifesto (the basis of Ahwesh's 2000 film, Suspect Words), critical texts on girlhood, abjection, and horror (paired with 1989's Martina's Playhouse and 1993's Scary Movie), and critical texts on video games and feminism (paired with 2001's She Puppet), and more. This course will model both how to immerse oneself deeply in a single artist and also how to use one artist's omnivorous, restless vision as a lens by which to examine larger currents in psychology, literature, politics, and culture.	Graduate	Open to the Institute
The Refugee Narrative	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	Open to the Institute
Algorithms, Enclosures	CCST-583	Algorithms, Enclosures: Digital Infrastructure and the Technlogical Imagination This class will investigate the increasingly interconnected digital networks that shape and reshape the global economy. Considering the material, ecological and political implications of this evolving technological system, we will seek to understand both how digital infrastructures actually work on a technical level and uncover the cultural assumptions surrounding networks. What political and social networks are given form through digital infrastructures? How are artists visualizing and mapping the infrastructure of the internet to make visible hidden relationships and power dynamics? We will investigate increasingly complex global technological systems as a way to think about notions of the public, spatiality and labor. Structured as a seminar, with readings and in-class discussion, the class will also involve field trips to locations associated with digital infrastructures. In addition, we will consider the broader question the commons and how the liberating promise of the internet and networks have so often delivered novel and not so novel forms of enclosure.	Graduate	Cultural Studies
Intro to Postcolonial Lit.	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	Graduate	Open to the Institute

		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.		
Wet Black Ink	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	Level 100; Humanities
20th Century Art Movements	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 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.	Undergraduate	Level 100; Humanities
Contemporary Literature	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	Level 100; Humanities
Intro to Television Theory	CHMN-139	Special Topics course for BFA-1 students only by permission of instructor. Introduction to Television Theory: The Cinema of Television. 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	Undergraduate	Level 100; Humanities

		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. Midterm and Final essays will be required under the instruction of Teaching Assistants who will conduct one hour discussion sections separate from the main lecture section.		
The F-Word: Introduction to Feminisms	CHMN-170	Special Topics course for BFA-1 students only by permission of instructor. The F-Word: Introduction to Feminisms. It is often claimed that we now live in a post-feminist age, where the discourses and ideas of (classical) feminism have become all but irrelevant. This course looks at a variety of feminist theories, practices and ideas to see how they act as both groundings and points of departure in many areas of today's globilocal, multiracial, multigenerational, media-savvy world. We examine the political, cultural, economic, racial, sexual, theoretical and practical significance of feminist discourses in a world where the very definitions of "woman" and "gender" have undergone massive transformation, sparking new debates and new forms of activism. Students will read and discuss primary source material from a wide range of perspectives - bell hooks, G. Lerner, A. Davis, C. Sandoval, M. Devi, B. Preciado, K. Oliver, J. Baumgardener, J.C. Nash, M.L. Ukeles, S. Federici, etc. Ideas and perspectives include- sex, sexuality, gender, transgender, women-race-and-class, women-of-color consciousness, equality, difference, empowerment, oppression, consciousness-raising, rape, glass-ceiling, motherhood, victimization, derogatory terms, prostitution, (equal) rights, transnationalism, cyberfeminism, ecofeminism, etc.	Undergraduate	Level 100
What Is Philosophy?	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 metiers 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 Reader.	Undergraduate	Humanities
Say It Loud	CHMN-237	Say It Loud: The Rhetoric of American Social Movements This course examines the rhetorical strategies of twentieth century American social movements: the speeches, manifestos, essays, graphics, films and music that helped shift the terms of political debate and cultural understanding in favor of previously subordinated peoples. Taking two manifestos as our touchstones: the Declaration of Independence and the Communist Manifesto, we will analyze rhetorical documents from the Labor Movement, the Civil Rights Movement, Black Power, the American Indian Movement, the Women's Movement, the Anti-War Movement, the Environmental Movement, the movement for LGBT rights, the Anti-Globalization Movement, the Occupy Movement and the new Student Movement. Along the way, students will generate their own manifestoes, perform rhetorical analyses and invent new ways of intervening in contemporary social conflicts.	Undergraduate	Humanities
Staging Time	CHMN-241	Staging Time: Theater, Performance and the Curatorial. This course addresses the relationship between theatre, theatricality and exhibition-making asking what theatre as methodology can offer the curatorial? Exploring the idea of the theatre as a specific arrangement of time and place, we will look at an overview of performance practices in the museum or gallery, and consider what is at stake in the inclusion of these practices: what can performance do for the museum? Readings will include Samuel Weber, Theatricality as Medium; Alain Badiou, "Theses on Theatre"; Ian White, "Performer, Audience, Mirror". Students should expect to spend approx. 100 on books and supplies.	Undergraduate	Humanities; Open to the Institute
Rubbish	CHMN-249	On the History, Politics, and Philosophy of Dirt, Trash Shit This class examines ideas, ethics, facts, histories and philosophies of modern waste production and management. We look at terms and	Undergraduate	Humanities

		definitions, at the histories of different forms of waste and refuse, and at the relations of waste to other social practices such as the development of the modern state, family and entertainment industry. We also discuss ideas about possession and property, the clean and proper body, and the rise of the middle class. We investigate dumping, recycling, repurposing, and the transformation of trash into cash. We explore different ideas about what constitutes "waste," "trash," and "dirt," as well as ideas about re-fused and dirty people. We also look at e-waste and plastic, and discuss various art practices involving trash. Lastly, we look at the related issues of hygiene and cleanliness to examine who's doing the cleaning and how they are situated within various global orders.		
Outlantish Black Humanities	CHMN-256	Outlantish Black Humanities: Readings in Self Possession(s). The "Outlantish" describes something that isn't from Here, geographically, stylistically, and perhaps ontologically. It slant-rhymes with the experimental, though leaves room for work created using traditions and aesthetics simply unfamiliar or unconsidered by mainstream thinkers. In this course, we will read writing from across the humanities that explore formulations of black selfhood. Formulations, here, is not a word meant to juice up a course description; our selections act in part as inquiries into the existential experiences of black characters and, through their compositional strategies, proposals into writing "blackness" (which, as critic/poet Fred Moten observes, is not the same as "black people"). We will consider the texts on their own, in conversation with each other, and in an aesthetic continuum that includes music, folklore, religion, and fugitivity.	Undergraduate	Humanities
History Through Literature	CHMN-259	History Through the Study of American Literature, Music and Film We will surrey an overview of American History in both general and particular forms from WW 1 through the Viet Nam War. The students will read three books, view three films and listen to a number of songs from the respective eras. The students will write 6-8 critical papers responding to the work. The papers will vary in length from 500 - 2,000 words. The papers will vary in nature to critical responses to the artistic value of the work to the historical and cultural context of the work. Stylistically, the books and films are representative both of their era and transcend their era. The books chosen represent distinct cultural and historical eras: The Lost Generation, pre-1960s racism, and the cultural revolution of the '60s. In form they represent realism, stream-of consciousness and new journalism/post modernism. The films chosen represent how art can be both entertainment and politically and historically important. All three films were critical and popular successes. After reading each book or watching the film the students will be asked to supply at least 2-4 questions regarding the work. (This is in addition to their papers.) These questions will serve as an opening to a discussion on each work. My lectures will supply the needed connective tissue between each era.	Undergraduate	Humanities; Open to the Institute
Narrating Madness	CHMN-265	Narrating Madness: Depictions of Mental Health in Fiction and Graphic Novels This course will explore the way that fiction and graphic narratives depict insanity. What sorts of obligations does the artist have when depicting those marginalized by society as insane? What makes for an authentic depiction of madness? How is it handled differently in graphic/text forms as opposed to non-graphic fiction? We'll look as well at work done by artists who have spent time in mental institutions and think about whether so-called madness functions differently in their work as opposed to those in artists more interested in simply depicting madness. Texts might include: Edgar Allan Poe's stories (including "The System of Doctor Tarr and Professor Fether"), Janet Frame's Faces in the Water, Charlotte Perkins Gilman's "The Yellow Wallpaper", DSM-V (the Psychiatric Industry's evaluation guide for mental disorders), Freud's Three Case Studies, Scott wiren's Godhead, David Cunningham's Psychiatric Tales: Eleven Graphic Tales about Mental Illness, David B's Epileptic, Ellen Forney's Marbles, Mould & Godfrey's Special Language, selections from Foucault's Madness and Civilization, Nate Powell's Swallow Me Whole, selections from Alphonso Lingis's The Community of Those Who Have Nothing in Common, selections from Antonin Artaud's schizophrenic writings, Henry Darger's writings. Will Self's "Ward Nine" and "A uantity Theory of Insanity", Anna Kavan's "I Am Lazarus," and Paul Bowles's "You Are Not I".	Undergraduate	Humanities
Syncretic Voyages	CHMN-280	Syncretic Voyages: Survey of Caribbean Literature and Art Western imagination often characterizes the Caribbean as a place of fun, frivolous indulgence, and edenic discovery. Concurrently, the islands are also portrayed as sinister, full of unchecked vice and prone to disaster. In these images whose Caribbean are we (not) seeing? This course provides a critical introduction to Caribbean literatures, from indigenous folktales to decolonial essays and plays to contemporary speculative fiction. We will also engage with film, music, photography, and mixed media works. Underpinning our conversations will be an investigation into the far reaching ripples of 1492 and after. How has legacies of colonialism,	Undergraduate	Humanities; Open to the Institute

		slavery/indentured labor, resistance, independence, migration and constant imperial interference affected formations of self, culture, community, territory, language, belonging, and beyond? We will explore the ways in which creative expressions make space for larger personal, political, historical, existential concerns. Geographies discussed will include Antigua, Cuba, Haiti, Jamaica, Martinique, Trinidad and Tobago, and others as well as diasporic communities in Canada, England, and the U.S. Students should expect to spend approx. 100 on books and supplies.		
The Poetics of Failure	CHMN-283	What can we say about failure? What can we say about failure in relation to contemporary aesthetic theory and practice? In what sense can failure take on political significance? In what sense can it be intentional? What would it mean to embrace failure, and what new possibilities for being in the world might that open up? Can we map a "poetics of failure" that amounts to more than merely an inverted formula for success? Might there be a third, more nuanced term in between these two poles? Against global economic instability, the destabilization of concrete meaning and identity, and what has broadly been termed the "crisis of modernity", failure has emerged as a central subject of philosophical and aesthetic investigation. In this course we will interrogate points of intersection between failure and art in order to begin to trace what a "poetics of failure" might look (sound, taste, feel) like. To accomplish this, we will engage in close readings and discussions of a wide range of critical (Marxist, psychoanalytic, affect theory, queer theory) and literary texts as well as works of film, performance, theater, dance, music and visual art on a weekly basis. The goal of this course is not to establish a perspective "poetics of failure", but rather to see how a deep consideration of failure might inform the way we view our world and our work. We will begin the course with two historical accounts of recent social, political, and art history. The first, David Harvey's Notes on the Postmodern Condition, will serve as a primer on modernity/postmodernity and provide us with a geopolitical and cultural background against which to frame our questions. The second, Scott Sandage's Born Losers: A History of Failure in America, will frame questions of failure in a specifically American context and show us how it gradually emerged in the nineteenth century as a distinct category of being. From there we will examine various affective modes in close proximity of failure-irony, refusal, precarity, insufficiency, fragility, pessimism, disenchantment, nonsense, passivity, ignorance, impossibility-in hopes of getting closer to understanding what a "poetics of failure" might mean. In the final weeks we will reflect back on our own practice and engage in creative work by our findings.	Undergraduate	Humanities
Introduction to Ethics	CHMN-307	Introduction to Ethics - Spinoza, Kant - An Experimental Moral perspective (introductory/intermediate levels): This class is a review of key philosophical issues in ethics and meta-ethics in both historical and conceptual perspectives. Starting with Plato and Aristotle and moving to Spinoza and Kant, the course examines ethical questions by contrasting traditional analysis of moral categories with more current approaches of both phenomenological approach and Experimental Moral Philosophy. uestions concerning judgments, normativity, essentialism, emotivism and naturalism in ethics are probed through an experimental approach that re-describes the psychological (first person perspective) through a philosophical grounding of epistemological 'internalism' through simulative psychological experiments. Students should expect to spend approx. 100 on books and supplies.	Undergraduate	Humanities
Collapse Technological Materialism	CHMN-311	This module explores the role that the idea of "collapse" plays in recent theory and speculative fiction. Here "collapse" refers to a horizontalism in which nature and technology (or vitalism and mechanism to put it in philosophical terms) have become mashed together. In addressing the notion of "collapse", we will consider the role that technology plays in aiding and abetting our "being in the world". We will at a broad range of work by contemporary artists and theorists ranging from new materialism to techno-futurism including Felix Guattari, Karen Barad, Susan Schuppli, Nick Mangan, Liam Young, Paul Virilio, Jeff Vandermeer. Robert Smithson and Nancy Holt. Students should expect to spend approx. 100 on books and supplies.	Undergraduate	Humanities
State of Exception	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.	Undergraduate	Humanities

		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.		
Curating in Context	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
Personal Nightmares	CHMN-330	Personal Nightmares: The Constructs and Consequences of Horror What makes a book, movie or other work of art horrible? Is "horror" a catch-all bucket for the blood and guts of the human psyche? For paranoid fantasies about a hostile "other" that needs containment? An escape from the horror of ones own mortality? If, as the Oxford English Dictionary states, it is ".emotion compounded of loathing and fear," then horror seems central to the experience of being human. Yet as an art form it's been frequently marginalized, maligned and criticized as an aesthetic dustbin. This course explores how writers and artist have both pressured and contributed to cultural constructions of horror. We will take a broad look, with special emphasis on works created in the last hundred years, at some of the literary works, films, internet sites, etc. that have provoked, disturbed, nauseated and, sometimes, delighted. We will also explore the ultimate, personal apocalypse-the material death of the body. Note: This class will feature explicit depictions of violence and other disturbing imagery. If you are sensitive to "hard R" content, then this is probably not the class for you.	Undergraduate	Humanities; Open to the Institute
Marxisms & Anarchisms	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	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 work that 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,	Undergraduate	Humanities

		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.		
ueer Books	CHMN-335	ueer 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	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
Theorizing the Body	CHMN-338	Theorizing The Body This course investigates Western conceptions of the human body and its role in shaping subjectivity. Readings are drawn from a variety of sources, including philosophy, sociology, cultural studies and art criticism. Topics explored will include the mind/body split, the disciplined body, the grotesque body, the cyborg body, the consumed and consuming body, bodily performances in everyday life, and body art (historical and contemporary).	Undergraduate	Humanities
Art, Money & Value of Work	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	"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
(the) Art-Word(s): How	CHMN-355	If today, we no longer have the art-s, but rather Art - what does	Undergraduate	Humanities

to Talk About Art		this word mean? What does it mean now, what has it meant historically, and what might or could it mean in the (near) future/s? As many have proposed 'Art' came into being in the mid 19th century as a response to new modes of production, performance, display and technology, and to the globalization of culture produced by colonialism. In the face of a plethora of new artifacts, and new modes of making and doing, the question arose as to what makes (the) Art/s so different and unique. This course examines how both the discourses and manifestations of these new Art/s practices have changed over the last 150 years, asking whether the old definitions are still relevant, or whether we need definitions in the 21st century.		
Race and Erasure: Black Literature	CHMN-362	Race and Erasure: Black Literature in the Age of Ferguson. Open to BFA2, BFA3, and BFA4 students only. This course will explore a question suggested by Kenneth Warren in What Was African American Literature: what, exactly, is the "black" in African American writing? Bound up with this question of identity is a collateral one that concerns itself in what we might call action: How do black writers respond to the "post" in the notion of the "post-racial"? To this end, we will look at a set of literary and critical texts in an effort to pose these question within their aesthetic and social contexts. Course texts will include Warren's own treatise, the memoir by President Barack Obama, poems and an autobiography by a former prisoner, an individual poet's musings on everyday racially charged behavior between individuals, works by a group of poets who are responding aesthetically to contemporary controversies regarding racially charges policing and other symptoms of inequality, and a range of other novels essays, and poems that will by turns clarify and complicate our ideas of what "black" writing might mean in this moment of heightened attention to socio-racial conflict and contestation.	Undergraduate	Humanities
Fissure and Multiplicity	CHMN-367	Course not open to BFA1 students. A Collision of Voices: Fissure and Multiplicity in Latin American Literature will look at a wide range of diverse works in translation-manifestos, oral history, revolutionary accounts, poems, autobiographies, short stories, historic accounts, songs and novel excerpts-to investigate the pluralistic nature of Latin American literary production from The Pre-Columbian Era to the present. The course will pay close attention to the dynamic history and politics of the region, as well as the multicultural nature of the societies in which work was produced. Texts will include codices, Mexican corridos, cronicas, Brazilian Concrete Poetry, Afro-Latino literature, works of modernismo, criolloismo, indigenismo, and feminismo, among others.	Undergraduate	Humanities
"Looking At War": Text and Intertexts	CHMN-369	This course revolves around Susan Sontag's New Yorker article "Looking at War". On the one hand, the course will pursue the article's dense intertextuality by studying texts by Walter Benjamin ("Theses on the Philosophy of History"; "The Work of Art in the Age of Mechanical Reproduction"), Virginia Woolf ("Three Guineas"), Guy Debord (Society of the Spectacle), and Susan Sontag (On Photography; Regarding the Pain of Others) that are mentioned in Sontag's article; on the other, the course will consider the legacy of Sontag's article in contemporary critical theory, in the work of Judith Butler (Frames of War) and Hito Steyerl (The Wretched of the Screen). Finally, the course will also pursue some intertextual references in those more recent texts, most importantly Steyerl's reference to Frantz Fanon's The Wretched of the Earth, Fanon's classic "handbook for the black revolution that is changing the world".	Undergraduate	Humanities; Open to the Institute
Outsider Theory	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, prose fiction, cinema, TV, graphic narrative (comics), radio drama, and audio art.	Undergraduate	Humanities
The Monstrous and the Terrible: Horror	CHMN-375	Course not open to BFA1 students. The Monstrous and the Terrible: Horror Since Hawthorne and Poe, American fiction has flirted with horror. This class will look at horror as a mode, thinking about how it operates differently in fiction and in film. We will read selections from classic and contemporary stories and think about what makes horror successful. We'll consider John Clute's distinction between terror fiction and horror fiction, think about the roots of the genre, and think about where fictionalized horror still might go. We'll consider the ghost story, serial killers, the supernatural, and other touchstones, looking at particular stories or films in which they have particularly vivid or interesting expression. What does horror have to teach us about life in America? Do horror films allow for	Undergraduate	Humanities

		different sorts of things than horror fiction? We'll use such discussion to elicit new works that are creative and/or critical, and think about what, as a mode, horror can offer to artists today.		
Artificial Minds	CHMN-379	Intelligent Machines and the Fate of the Human Mind In its different shapes and levels of complexity, artificial intelligence has assumed an almost mythical status in our time. Owing to rapid technological advances in digital computation on the one hand and the neuroscientific disenchantment of the so-called mysteries of the mind on the other, the idea of constructing a human-level artificial intelligence is no longer confined to the science fiction lore. From Google's Deep Mind to the Centre for Study of Existential Risk, the realization of a human-level AI is now considered to be a possibility that by virtue of its broad and weighty implications must be approached and analyzed with a sense of urgency. The central theme of this course is how different narratives of AI within popular culture and within more technical spheres of research reflect the self-understanding of ourselves as humans at a particular historical juncture, how our views on intelligent machines reveal our perspectives on consciousness and mind, and how our attitudes toward the prevalence and power of artificial intelligence mirrors our convictions and biases about what 'to be human' means for us. The structure of this course is twofold. We will examine - via group discussions and studies - popular tropes of artificial intelligence in films, video games and literature in parallel to an introductory study of artificial intelligence and its history at the intersections of computer and cognitive sciences.	Undergraduate	Humanities
Art & Reason	CHMN-385	Our political and artistic moment of seemingly profound flux and instability is a product of human reason. Industrial and immaterial capital, artificial intelligence, and global economics have produced a highly complex re-ordering of our cosmology, and generated significant socio-economic upheavals. Reason has forged a complex world that is apparently inaccessible by it. This world of reason is composed of images, pictures and ideas; it seems to be incomprehensible, unintelligible and irrational. Art itself has laid claim to the space of the irrational; a space in which to refuse order, to destabilize and de-form the status quo. If the status quo is already unstable then how might the image be approached and addressed? What ways do images intersect with language, and how can the dynamics of (re)presentation in general be understood to create and order, or even rationalize new perceptive realities? Finally, how might art interrogate science and philosophy in order to discern how art, and artistic practice might think of its potential within reason? This course will seek to put art, reason and the image into new and productive juxtapositions, ones that will challenge their current and traditional conceptualizations. The primary goal, then, will be to provoke a different understanding of the terms themselves, and provide augmented approaches to art practices, art thinking, and the logic of the image. Students should expect to spend approx. 20 on books and supplies.	Undergraduate	Humanities; Open to the Institute
Deleuze & Guattari	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
Cake Or Death: Making Performance	CHMN-405	Cake or Death: Making Performance in Post Post Post Modern Times. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This seminar focuses on contemporary performance and more broadly defined concepts of performance from the 20th Century to present with a heavy emphasis on the meta-theatrical, performance art, performance not in theaters, and unintentional forms of performance in the constantly evolving notion of "public space". The weekly readings, writing assignments, and class performance assignments are intended towards the creation of literary material in relation to the implicit narratives of bodies, race, gender, and space as presented ephemerally.	Undergraduate	Humanities
Art, Critique, Power	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	Undergraduate	Humanities

		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.		
Speculative Nihilism	CHMN-411	Speculative Nihilism: Trauma, Art, & Critical Thought. Open to BFA-3 and BFA-4 and graduate students only. How has speculative materialism/realism, accelerationism, Xenofeminism, object-oriented ontology, Afro-futurism, vibrant matter, Prometheanism, and metadata, among other approaches, been affected by the concept of nihilism? Further, as key elements of thought/thinking become increasingly decentered from the human, what becomes of agency, subjectivity, and the political? What new approaches to art-speculative, machinic, scientific, material, inhuman-might be emerging? How does an increasingly mathematized existence, along with the dynamics of algorithmic power/capital, impact the situation? Finally, and perhaps most complex of all, how can a different gesture towards the real-as Kantian noumena/sublime, Lacanian desire/drive, Hegelian negativity, Deleuzian chaos, Kristeva's abject, Laruelle's unilateral, Barad's agential realism, Sellars's manifest & scientific image, Braidotti's nomadism, Brassier's nihil unbound, et al.-disturb and disorder the approach to art, philosophy, and science? This course will address the foregoing questions through a number of different readings and approaches, as well as selected art works, designed to promote an engagement with trauma, contemporary thought, and art.	Undergraduate	Humanities
Nonsense	CHMN-415	Open to BFA3 and BFA4 students only. Nonsense: From the Sublime to the Ridiculous. This course approaches the limits of Sense (and the senses) from many angles, including philosophy, linguistics, psychoanalysis, visual art, mythology, religious studies (including Sufism, mysticism and the Dionysian) literature, commix, film, and trauma studies. It aims to highlight the rich and complex possibilities of the zones between pure Sense and absolute meaninglessness, the zones some have called Non-sense. The course includes the work of numerous 'outsiders,' artists, scientists and thinkers, including sock puppets and what the French call Fou Litteraire, philosopher-linguists who have the (higher) wisdom of the fool. We also look at various shamanic practices, focusing on how ideas and practices from Europe and its ex-colonies have melded to create new ways of understanding Sense and its multifarious limits.	Undergraduate	Humanities
Narrative Care	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 adie 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
Literature and Addiction	CHMN-428	Open to BFA3 and BFA4 students only. This course will explore the relationship of reading and writing to addiction, compulsion, obsession, incorporation, expulsion, and dependency. We will be reading theory and literature both in order to undertake our journey, part of which will be to contemplate the ways in which the concept and connotation of "addiction" changes depending on whose body is at stake. We will focus on relatively recent work, which may include Avital Ronell's Crack Wars, Marcus Boon's The Road of Excess, Olivia Laing's The Trip to Echo Spring, Ellen Miller's Like Being Killed, Laurie Weeks's ipper Mouth, Ann Marlowe's How to Stop Time: Heroin from A to , Michelle Alexander's The New Jim Crow, Michael McClune's White Out, Jacqueline Susann's Valley of the Dolls, and/or others. Please be advised that this class is for serious readers, as we will be reading several full-length books and some challenging theoretical texts.	Undergraduate	Humanities
The Making of Everyday Life	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	Undergraduate	Humanities

		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?		
Vision and Visuality	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
Lessons on Being & Becoming	CHMN-439	Open to BFA3 and BFA4 students only.	Undergraduate	Humanities
Capitalist Theology	CHMN-444	Capitalist Theology For generations now, it has been much remarked upon by scholars from a wide range of disciplines that capitalism and the modern nation state are characterized by elements that have a distinctly religious quality despite the secular, rational world view that capitalism and the modern nation state are said to possess. This course will investigate instances of what Karl Marx called commodity fetishism, and what others, following Marx, have termed 'state fetishism' or the 'magic of the state'. We will also be looking at different uses of the figure of the fetish and discussing their history and relations to art-making, to social creativity and to protest.	Undergraduate	Humanities
Art Terms	CHMN-455	Art Terms: Ideology, Representations, Realism, Critique, Transgression, Autonomy, Post-Structualism, Deconstruction, Rationalism, Accelerationism and New Materialism This course asks us to understand, define, clarify and articulate the contexts, current uses, and histories of terms that are key to discussing art works in contemporary culture. The terms that are employed to discuss, describe and present art are often used in colloquial ways. This means that whilst we may use a range of terms to create value for our work and others', we may not know or be fully confident in explaining what these terms mean, what discussions and ideas they emerged from, and how they can function in terms of artistic practice today. Through lectures, presentations and discussion seminars we will identify and understand a shared common language in art's frameworks and explore how terms such as Ideology, Realism, Critique, Transgression, Autonomy, Post-Structuralism, Deconstruction, Accelerationism and New Materialism are manifest in practice. It is advisable that you take Art Words (300 level) before taking Art Terms but this is not a requirement.	Undergraduate	Humanities
Rays of Relation	CHMN-457	Rays of Relation: Intersubjectivity Interdependence in Recent Thought. Open to BFA-4 students only. 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 psychoanalytic, 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, sovereignty, difference in solidarity, power, care, and love. We will also relate our readings to art historical and contemporary art practices, including our own. This class will be co-taught by Harry Dodge from Art and Maggie Nelson from Critical Studies. (Students who want to take this for 3 Critical Studies credits should sign up for this course online via the Critical Studies course number; art students who want metier credit only should sign up via the School of Art course number. MA students in Aesthetics and Politics are also welcome.)	Undergraduate	Humanities
Finance Fictions	CHMN-463	Since the 2008 collapse of the housing market, there has been a boom of novels and films focusing on the economy. In this course, we will study a small but varied selection of finance novels (as well as some films) that, after the classic finance novels of the 1980s,	Undergraduate	Humanities

		deal with key aspects of the contemporary economy: "post-Fordism"; the war on terror; subprime mortgages and the 2008 crash; high-frequency algorithmic trading and the 2010 "flash crash"; and the "splash crash", which may be imminent. Novels to be discussed are: Michel Houellebecq, Whatever; Don DeLillo, Cosmopolis; Mohsin Hamid, The Reluctant Fundamentalist; Cristina Alger, The Darlings; and Robert Harris, The Fear Index. Course readings will include texts in economic theory by Adam Smith, Karl Marx, Yann Moulier-Boutang, Franco "Bifo" Berardi, Tiziana Terranova, David Graeber, Felix Martin, Michael Lewis, Scott Patterson, and others.		
Revolution, Change, Difference	CHMN-470	Revolution, Change, Difference Marxism, Accelerationism, Realism/Materialism, Khun, Fish, Brassier, Negarastani, Brandom. A revolution is a violent rupture that asks us to redefine, revise and re-think what we perceive to be the natural conditions of life and our future. In contemporary culture, the hope that art has the power to instrumentalize social change is often cast as the product of an old romance, or forms of weak nostalgic aspirations from a left-over avant-garde. But, what is the structure of a revolution? How do things change? What is the relationship between how we understand the conditions we live in and how we might change them - for the better? If change 'just happens naturally' (in that each week, day, minute or second is not the same and has a 'revolutionary aspect') then why do we task art with the project of making change happen? What is at stake for art as a revolutionary agent, when this form of agency is often cast as folklore, mythology and fantasy? These questions ask us explore the concepts of mastery, reason, knowledge, and power; as well as the deeper relations between language and the way we comprehend the structure of reality itself. This course involves a set of reading seminars where we will examine critical and philosophical texts very closely. These will include the work of Marxist and post-Marxist thinkers as well as investigations into the analytical tradition.	Undergraduate	Humanities; Open to the Institute
Crude: the Aesthetics of Petroleum...	CHMN-476	Crude: The Aesthetics of Petroleum in the Global Age This course considers the aesthetics and politics of oil production in the contemporary global context. The rise of the petroleum industry has not only fueled cars and wars but has saturated aesthetic, economic and cultural policies and productions. What is the aesthetics of petroleum in the global imagination? What social and cultural developments has it facilitated and inhibited globally? This course considers oil as both an ecological resource and an aesthetic trope appearing in speculative thought, science fiction, corporate art, film and popular media. We consider how artists and thinkers have pushed beyond capital and imperial adventures of oil to activate alternative modes of energy production, consumption and distribution. This course includes both graduate and undergraduate students and expects close-reading of critical theory and historical texts. It also includes close engagement with contemporary artistic practices around the world. Students should expect to spend approx. 100 on books and supplies.	Undergraduate	Humanities; Open to the Institute
Faces of Reason	CHMN-481	Rationality at the Intersection of Mind, Action and Knowledge Open to BFA-3 and BFA-4 students only. In the aftermath of theoretical and practical abuses of reason in the twentieth century, contemporary critical thought has adopted a viewpoint on reason and rationality that can often be characterized as that of wariness and suspicion. But then can there be 'critique' without the power of judgment enabled by reason? Can there be a consequential critical thought if distrust of reason is the hallmark of the critique? If the answer is negative then what does it mean to trust in reason? What is reason and what is the nature of it? How can we avoid repeating the mistakes of dogmatic rationalism? This course is an introduction to reason and rationality from the time of Confucius and Plato to Stoics to Descartes, Kant, Wilfrid Sellars and Robert Brandom's account of reason and finally, contemporary debates around the subject (particularly within what have come to be known as neo-rationalism and left accelerationism). 'Is reason a thing, an attitude or an idea?',' 'What does reason have anything to do with concepts', 'what is a concept', 'Is rationality a myth, a western dogma', 'Can we rescue a conception of rationality fitting for the complexity of our world in its various political, technological and cultural dimensions', 'How can we reassess our limits (of mind, action and knowledge) by renegotiating the limits of reason' are among the main lines of inquiry throughout this course.	Undergraduate	Humanities
Classical Film Theory	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, Classical Hollywood and Genre Studies, and Auteurism and the Art Film. Rigorous readings, weekly lectures and screenings, and a strict attendance policy will contribute to a required take-home essay midterm and final exam.	Undergraduate	Humanities
Contemporary Film	CHMN-488	Contemporary Film Theory. Open to BFA-3 and BFA-4 students	Undergraduate	Humanities

Theory		only. 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. Beginning with philosophical considerations surrounding Modernism and with a brief review of Classical Film Theory, 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 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 a take-home essay midterm and final exam.		
Deleuze & Guattari	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	Open to the Institute
Art, Critique, Power	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	Open to the Institute
Speculative Nihilism	CHMN-511	Speculative Nihilism: Trauma, Art, & Critical Thought. Open to BFA-3 and BFA-4 and graduate students only. How has speculative materialism/realism, accelerationism, Xenofeminism, object-oriented ontology, Afro-futurism, vibrant matter, Prometheanism, and metadata, among other approaches, been affected by the concept of nihilism? Further, as key elements of thought/thinking become increasingly decentered from the human, what becomes of agency, subjectivity, and the political? What new approaches to art-speculative, machinic, scientific, material, inhuman-might be emerging? How does an increasingly mathematized existence, along with the dynamics of algorithmic power/capital, impact the situation? Finally, and perhaps most complex of all, how can a different gesture towards the real-as Kantian noumena/sublime, Lacanian desire/drive, Hegelian negativity, Deleuzian chaos, Kristeva's abject, Laruelle's unilateral, Barad's agential realism, Sellars's manifest & scientific image, Braidotti's nomadism, Brassier's nihil unbound, et al.-disturb and disorder the approach to art, philosophy, and science? This course will address the foregoing questions through a number of different readings and approaches, as well as selected art works, designed to promote an engagement with trauma, contemporary thought, and art.	Graduate	Open to the Institute
Nonsense	CHMN-515	Nonsense: From the Sublime to the Ridiculous. This course approaches the limits of Sense (and the senses) from many angles, including philosophy, linguistics, psychoanalysis, visual art, mythology, religious studies (including Sufism, mysticism and the Dionysian) literature, commix, film, and trauma studies. It aims to highlight the rich and complex possibilities of the zones between pure Sense and absolute meaninglessness, the zones some have called Non-sense. The course includes the work of numerous 'outsiders,' artists, scientists and thinkers, including sock puppets and what the French call Fou Litteraire, philosopher-linguists who have the (higher) wisdom of the fool. We also look at various shamanic practices, focusing on how ideas and practices from Europe and its ex-colonies have melded to create new ways of understanding Sense and its multifarious limits.	Graduate	Open to the Institute
Narrative Care	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	Graduate	Open to the Institute

		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 adie 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.		
Curating in Context	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	Open to the Institute
Literature and Addiction	CHMN-528	This course will explore the relationship of reading and writing to addiction, compulsion, obsession, incorporation, expulsion, and dependency. We will be reading theory and literature both in order to undertake our journey, part of which will be to contemplate the ways in which the concept and connotation of "addiction" changes depending on whose body is at stake. We will focus on relatively recent work, which may include Avital Ronell's Crack Wars, Marcus Boon's The Road of Excess, Olivia Laing's The Trip to Echo Spring, Ellen Miller's Like Being Killed, Laurie Weeks's ipper Mouth, Ann Marlowe's How to Stop Time: Heroin from A to , Michelle Alexander's The New Jim Crow, Michael McClune's White Out, Jacqueline Susann's Valley of the Dolls, and/or others. Please be advised that this class is for serious readers, as we will be reading several full-length books and some challenging theoretical texts.	Graduate	Open to the Institute
Marxisms & Anarchisms	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	Open to the Institute
Pataphysics	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 work that 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;	Graduate	Open to the Institute

		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.		
The Making of Everyday Life	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	
Vision and Visuality	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	Open to the Institute
Lessons on Being & Becoming	CHMN-539	An upper level course introducing students to modern philosophy through a selection of readings from works by Hume, Kant, Schelling, Hegel, Husserl, Heidegger, Bergson, Wittgenstein, Sartre, de Beauvoir, Levinas and Derrida. The course follows the themes of Being and Becoming in modern philosophy, varying in range of philosophical texts from issues such as empiricism and rationalism to idealism, phenomenology and existentialism to deconstruction. We will follow both expositions and critiques of various conceptions of Being and Becoming in respect to questions concerning the nature of reality, representation and cognition. The first section will focus on Hume, Kant, Schelling and Hegel and epistemological questions concerning Being: Hume's problem of induction; Kant's demarcation of knowledge; Schelling's teleology and Hegel's philosophy of history and dialectics. The second section will focus on Husserl, Heidegger, Bergson and Wittgenstein: Husserl's phenomenological analyses of Being, Heidegger's conception of Being and time and poetry, Bergson's notion of duration and Becoming and Wittgenstein's socio-linguistic philosophy and his concept of language games. The third section will explore some aspects of Being and Becoming in the writings of Sartre, de Beauvoir, Levinas and Derrida. Sartre's existential psychoanalysis in Being and Nothingness; de Beauvoir's early conception of feminism in The Second Sex; Levinas' conception of Being, temporality and the other and Derrida's critical assessments of both Being and Becoming in relation to western philosophical thought.	Graduate	Open to the Institute
Capitalist Theology	CHMN-544	Capitalist Theology For generations now, it has been much remarked upon by scholars from a wide range of disciplines that capitalism and the modern nation state are characterized by elements that have a distinctly religious quality despite the secular, rational world view that capitalism and the modern nation state are said to possess. This course will investigate instances of what Karl Marx called commodity fetishism, and what others, following Marx, have termed 'state fetishism' or the 'magic of the state'. We will also be looking at different uses of the figure of the fetish and discussing their history and relations to art-making, to social creativity and to protest.	Graduate	Open to the Institute
Art Terms	CHMN-555	Art Terms: Ideology, Representation, Realism, Critique, Transgression, Autonomy, Post-Structuralism, Deconstruction, Rationalism, Accelerationism and New Materialism This course asks us to understand, define, clarify and articulate the contexts, current uses, and histories of terms that are key to discussing art works in contemporary culture. The terms that are employed to discuss, describe and present art are often used in colloquial ways. This means that whilst we may use a range of terms to create value for our work and others', we may not know or be fully confident in explaining what these terms mean, what discussions and ideas they emerged from, and how they can function in terms of artistic practice today. Through lectures, presentations and discussion seminars we will identify and understand a shared common language in art's frameworks and explore how terms such as Ideology, Realism, Critique, Transgression, Autonomy, Post-	Graduate	Open to the Institute

		Structuralism, Deconstruction, Accelerationism and New Materialism are manifest in practice. It is advisable that you take Art Words (300 level) before taking Art Terms but this is not a requirement.		
Finance Fictions	CHMN-563	Since the 2008 collapse of the housing market, there has been a boom of novels and films focusing on the economy. In this course, we will study a small but varied selection of finance novels (as well as some films) that, after the classic finance novels of the 1980s, deal with key aspects of the contemporary economy: "post-Fordism"; the war on terror; subprime mortgages and the 2008 crash; high-frequency algorithmic trading and the 2010 "flash crash"; and the "splash crash", which may be imminent. Novels to be discussed are: Michel Houellebecq, Whatever; Don DeLillo, Cosmopolis; Mohsin Hamid, The Reluctant Fundamentalist; Cristina Alger, The Darlings; and Robert Harris, The Fear Index. Course readings will include texts in economic theory by Adam Smith, Karl Marx, Yann Moulier-Boutang, Franco "Bifo" Berardi, Tiziana Terranova, David Graeber, Felix Martin, Michael Lewis, Scott Patterson, and others.	Graduate	Open to the Institute
Revolution, Change, Difference	CHMN-570	Revolution, Change, Difference Marxism, Accelerationism, Realism/Materialism, Khun, Fish, Brassier, Negarastani, Brandom. A revolution is a violent rupture that asks us to redefine, revise and re-think what we perceive to be the natural conditions of life and our future. In contemporary culture, the hope that art has the power to instrumentalize social change is often cast as the product of an old romance, or forms of weak nostalgic aspirations from a left-over avant-garde. But, what is the structure of a revolution? How do things change? What is the relationship between how we understand the conditions we live in and how we might change them - for the better? If change 'just happens naturally' (in that each week, day, minute or second is not the same and has a 'revolutionary aspect') then why do we task art with the project of making change happen? What is at stake for art as a revolutionary agent, when this form of agency is often cast as folklore, mythology and fantasy? These questions ask us explore the concepts of mastery, reason, knowledge, and power; as well as the deeper relations between language and the way we comprehend the structure of reality itself. This course involves a set of reading seminars where we will examine critical and philosophical texts very closely. These will include the work of Marxist and post-Marxist thinkers as well as investigations into the analytical tradition.	Graduate	Open to the Institute
Outsider Theory	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	Open to the Institute
Crude: the Aesthetics of Petroleum...	CHMN-576	Crude: The Aesthetics of Petroleum in the Global Age This course considers the aesthetics and politics of oil production in the contemporary global context. The rise of the petroleum industry has not only fueled cars and wars but has saturated aesthetic, economic and cultural policies and productions. What is the aesthetics of petroleum in the global imagination? What social and cultural developments has it facilitated and inhibited globally? This course considers oil as both an ecological resource and an aesthetic trope appearing in speculative thought, science fiction, corporate art, film and popular media. We consider how artists and thinkers have pushed beyond capital and imperial adventures of oil to activate alternative modes of energy production, consumption and distribution. This course includes both graduate and undergraduate students and expects close-reading of critical theory and historical texts. It also includes close engagement with contemporary artistic practices around the world. Students should expect to spend approx. 100 on books and supplies.	Graduate	Open to the Institute
Faces of Reason	CHMN-581	Rationality at the Intersection of Mind, Action and Knowledge Open to BFA-3 and BFA-4 students only. In the aftermath of theoretical and practical abuses of reason in the twentieth century, contemporary critical thought has adopted a viewpoint on reason and rationality that can often be characterized as that of wariness and suspicion. But then can there be 'critique' without the power of judgment enabled by reason? Can there be a consequential critical thought if distrust of reason is the hallmark of the critique? If the answer is negative then what does it mean to trust in reason? What is reason and what is the nature of it? How can we avoid repeating the mistakes of dogmatic rationalism? This course is an introduction to reason and rationality from the time of Confucius	Graduate	Open to the Institute

		and Plato to Stoics to Descartes, Kant, Wilfrid Sellars and Robert Brandom's account of reason and finally, contemporary debates around the subject (particularly within what have come to be known as neo-rationalism and left accelerationism). 'Is reason a thing, an attitude or an idea?',' 'What does reason have anything to do with concepts', 'what is a concept', 'Is rationality a myth, a western dogma', 'Can we rescue a conception of rationality fitting for the complexity of our world in its various political, technological and cultural dimensions', 'How can we reassess our limits (of mind, action and knowledge) by renegotiating the limits of reason' are among the main lines of inquiry throughout this course.		
ueer Books	CHMN-585	ueer 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.	Graduate	Open to the Institute
Classical Film Theory	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. Rigorous readings, weekly lectures and screenings, and a strict attendance policy will contribute to a required take-home essay midterm and final exam.	Graduate	Open to the Institute
Contemporary Film Theory	CHMN-588	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. Beginning with philosophical considerations surrounding Modernism and with a brief review of Classical Film Theory, 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 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 a take-home essay midterm and final exam.	Graduate	Open to the Institute
Critical Studies Internship	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	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	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	
Philosophy & Politics	CMAP-612	Weak Thought: Philosophy, Aesthetics, & Politics In 1979 Gianni Vattimo published an article, "Towards an Ontology of Decline", where he suggested interpreting Heidegger's destruction of metaphysics and Nietzsche overcoming of Platonism through an ontology of decline," that is, as "weak thought." In a few years this concept became known throughout the academia and intellectual world in Europe and abroad. In these thirty years' weak thought has not only become a respectable philosophical position within continental philosophy, but is still today the most original Italian contribution to the contemporary philosophical debate since the Second World War. "Weak though" quickly caught up with other Italian philosophers giving birth to a best selling volume (published in 1983) edited by Vattimo and P.A. Rovatti with essays by Umberto Eco, Diego Marconi and many other philosophers. One of the most important features of the book was that not all its contributors were strong believers of weak thought, that is, they supported its anti-foundational stance but with different methods: Vattimo though hermeneutics, Eco through semantics, and Diego Marconi through philosophy of language. While some have interpreted this as a flaw in Vattimo's project, others (as Richard Rorty who later endorse it) recognized this was part of the plan all along: to overcome philosophy's metaphysical ambitions through weak thought. In the following years Vattimo applied his philosophy to modernity (declaring its end), aesthetics (stressing art ontological bearing), sociology (outlining society's transparency) Christianity (against Christendom) and politics (endorsing communism) maintaining an open dialogue with Jacques Derrida, Rene Girard, and many other thinkers. After an introduction of	Graduate	Open to the Institute

		Vattimo's philosophical project and political activism this course will explore weak thought through readings in continental philosophy (Martin Heidegger Jacques Derrida, Giorgio Agamben), contemporary theology (Rene Girard, John Caputo, Marta Frascati-Lochhead), art criticism (Arthur C. Danto, Wolfgang Welsch), sociology (Richard Sennett) as well as various works of literature, art and film.		
Contemporary Aesthetic Theory	CMAP-621	This course proposes "posthumanism" as a lens to investigate issues in contemporary aesthetic theory. Starting with a discussion of the Enlightenment, it moves through animal studies, biopolitics, neuropolitics, cyborg studies, object-oriented ontology, and plant theory as key sites for the investigation of issues related to art and the beautiful as well as to the study of the sensible. Readings will include work by: Immanuel Kant, G.W.F. Hegel, Susan Buck-Morss, Emmanuel Levinas, Judith Butler, Jacques Derrida, Steve Baker, Cary Wolfe, Gilles Deleuze, Brad Evans & Henry Giroux, Michel Foucault, Jose Esteban Munoz, Alexander Weheliye, Catherine Malabou, Bruce Wexler, Jean Baudrillard, Jeffrey Deitch, Peter Sloterdijk, Andy Clark, Donna Haraway, Tim Morton, Ian Bogost, Jeffrey Nealon, and Michael Marder. Course assignments include a biweekly response paper and final project.	Graduate	Open to the Institute
Contemporary Political Thought	CMAP-622	Contemporary Political Thought. Required for all MA Aesthetics & Politics students. Other graduate students by permission of instructor only, space permitting. The course will be structured around two different but intertwined organizing principles: 1) that of the question of the political, and 2) that of the question of the political understood as aesthetico-political. The first organizing principle is inspired in Argentine writer Jorge Luis Borges' fiction and non-fiction writings: although it cannot be said that Borges was a political writer in the conventional sense of the notion, his texts nonetheless constantly engaged in the interrogation of what key twentieth-century thinkers have called the political. By engaging in a close reading of some of Borges' stories, poems, and essays, we will thus successively explore the themes of chaos and cosmos (in dialogue with Claude Lefort and Jacques Ranciere,) the imaginary and the real (in dialogue with Hannah Arendt and Maurice Merleau-Ponty,) and the same and the other (in dialogue with Chantal Mouffe and Judith Butler.) By reading Borges politically, moreover, we will also be able to pose the more general question of "what is political art?" The second organizing principle will be that of a critical reading of Carl Schmitt's theologico-political thought. Against him, the authors to be discussed during the semester will offer different instances of the contemporary developing of a plural, egalitarian, aesthetico-political understanding of politics and democracy: Lefort and his foundational relationship to the project of radical democracy; Ranciere and his re-aestheticization of politics; Arendt and her phenomenology of isonomy and action; Merleau-Ponty and his ontology of the flesh of the social; Mouffe and her left-wing rereading of Schmitt; and Butler and her aesthetico-political understanding of embodiment, performativity, and a non-violent politics.	Graduate	Open to the Institute
Critical Discourse in Arts	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	Critical Discourse in the Arts and Media. This course is required for all MA Aesthetics & Politics students. Other graduate students by permission of instructor only, space permitting. This course will focus on the question of media and democracy. The lecture series' yearlong line-up that structures the course normally ranges from political debates to film screenings and performances, as well as conversations about art, architecture, and philosophy. All public events (once a month) take place either in the Council Chambers (street level) or in the Community Room (upstairs) at the West Hollywood Public Library, located on 625 N. San Vicente Boulevard, West Hollywood, CA 90069. Speakers meet with MA students for a seminar session during the same days of the events and at the same premises. A light lunch with them follows. The classes at CalArts focus on the upcoming events and are structured around the discussion of readings by or on the visiting speakers.	Graduate	Open to the Institute
A&P Thesis Seminar	CMAP-625	Aesthetics and Politics Thesis Seminar. This course is required for	Graduate	Open to the

		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.		Institute
Theorist in Residence	CMAP-626	This one to two-week course is taught by the MA Aesthetics and Politics program's Theorist in Residence and covers a key issue in aesthetico-political thought. Students are required to attend public lectures by the Theorist in Residence either at CalArts or downtown, and other events related to the residency. Course requirements include intensive reading and a final course paper. Previous theorists in Residence: Judith Butler, Fred Moten, John Mullarkey, Erin Manning and Brian Massumi.	Graduate	Open to the Institute
Art, Politics, Autonomy	CMAP-630	Art, Politics, Autonomy. Required for all MA Aesthetics & Politics students. Other graduate students by permission of instructor only, space permitting. This course explores the intersection of aesthetic and political theory via an interrogation of the concept of autonomy. Readings will focus on the one hand on notions of aesthetic autonomy as put forward by the Frankfurt School thinkers and revived in recent debates over social practice art; and on the other on the notions and forms of autonomous political activity associated with the so-called "new social movements" of the sixties and the more recent "Movement of the Squares." The very possibility of autonomy advanced by prefigurative politics will be investigated, as well as the argument that art must remain distanced from political processes if it is to have a political effect qua art. The goal of our discussions will be to arrive at a deeper contemporary understanding of the role that both art and activism have to play in what Greek philosopher Cornelius Castoriadis calls the "autonomy project." Readings will include texts by Castoriadis, Jacques Ranciere, Theodor Adorno, Herbert Marcuse, Claire Bishop, Grant Kester, Wini Breines, David Graeber, Amiri Baraka, Suzanne Lacy, Allan Kaprow; sixties case studies will include the Black Nationalist/Black Arts Movement nexus, the feminist art and art as life movements, and in the contemporary era, the intersection of Occupy and social practice.	Graduate	Open to the Institute
Hyperstition	CMAP-632	Hyperstition MA Aesthetics and Politics Visiting Faculty Course) Taking its cue from the philosophical film "Hyperstition", which will be screened at the beginning of the course, this course will investigate key movements and concepts in contemporary philosophy and art theory: not only hyperstition, but also speculative realism, accelerationism, materialism, chaos, nihilism, and more. Course requirements include regular reading as well as several small writing assignments and a group project.	Graduate	
Summer Thesis Seminar	CMAP-640	Summer Thesis Seminar. Required for all MA Aesthetics & Politics students.	Graduate	
Thesis Extension Fall Seminar	CMAP-641	Thesis Extension Fall Seminar Required for all MA Aesthetics & Politics students.	Graduate	
Thesis Extension Spring Seminar	CMAP-642	Thesis Extension Spring Seminar Required for all MA Aesthetics & Politics students.	Graduate	
Aesthetics & Politics of Usership	CMAP-648A	The past two decades have witnessed the emergence of a new category of political subjectivity and aesthetic relationality: that of usership, In the realm of politics, usership has come to displace if not indeed replace such modernist mainstays as organized labor or citizenship and even to challenge the all-powerful edifice of ownership. Though it produces (surplus) value and knowledge, because it is a kind of inadvertent labor, usership may point to the abolition of work as we know it. In aesthetics, too, usership has come to the fore, as practitioners break with Kantian imperatives of disinterested spectatorship and purposeless purpose, embedding their user-generated and user-oriented practices in the real, seeking use-value beyond the tired opposition between producer and consumer. Yet this usological turn in virtually all sectors of society remains under-theorized. Indeed to think through its implications, it may be necessary to retool the conceptual lexicon inherited from modernity. Making use of a broad spectrum of	Graduate	Open to the Institute

		thought - Kant, Marx, Wittgenstein, Foucault, De Certeau, Agamben, as well as the emerging field of thing theory - this course will seek to develop a critical concept of usership capable of gaining traction in contemporary political economy, knowledge making and art-related activity. And it will do so bearing in mind that usership is not merely a crucial dimension of aesthetics and politics today, but a highly ambivalent one. For usership is both an opportunity-dependent form of relationality and a self-regulating form of engagement. This inherent dialectic defines the optics of the course - a lens through which to estrange and rethink key assumptions of modernity and a potential game-changer within contemporary aesthetics and politics.		
Aesthetics & Politics of Usership	CMAP-648B	The past two decades have witnessed the emergence of a new category of political subjectivity and aesthetic relationality: that of usership, In the realm of politics, usership has come to displace if not indeed replace such modernist mainstays as organized labor or citizenship and even to challenge the all-powerful edifice of ownership. Though it produces (surplus) value and knowledge, because it is a kind of inadvertent labor, usership may point to the abolition of work as we know it. In aesthetics, too, usership has come to the fore, as practitioners break with Kantian imperatives of disinterested spectatorship and purposeless purpose, embedding their user-generated and user-oriented practices in the real, seeking use-value beyond the tired opposition between producer and consumer. Yet this usological turn in virtually all sectors of society remains under-theorized. Indeed to think through its implications, it may be necessary to retool the conceptual lexicon inherited from modernity. Making use of a broad spectrum of thought - Kant, Marx, Wittgenstein, Foucault, De Certeau, Agamben, as well as the emerging field of thing theory - this course will seek to develop a critical concept of usership capable of gaining traction in contemporary political economy, knowledge making and art-related activity. And it will do so bearing in mind that usership is not merely a crucial dimension of aesthetics and politics today, but a highly ambivalent one. For usership is both an opportunity-dependent form of relationality and a self-regulating form of engagement. This inherent dialectic defines the optics of the course - a lens through which to estrange and rethink key assumptions of modernity and a potential game-changer within contemporary aesthetics and politics.	Graduate	Open to the Institute
Borges and the Political	CMAP-653	Borges and the Political. Open to BFA-3 and BFA-4 students only. 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 of totalitarianism 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. Please note that this course meets twice a week until Spring Break. Last class is 3/24/17.	Graduate	
Liquid Bodies	CMAP-657	How can we think or perform the body today? Can we even use the term "body" in an age in which the immaterial and material are so intertwined? This course is designed to discuss these questions through theory, practice and what might be termed "theory-fiction" in order to explore the possibilities of conceiving of a body as machine, as gas, liquid or what Nick Land has referred to as "pixel dust". Rather than reinforcing existing categories of sex, gender and indeed the human, we will attempt to think beyond these categories (and the political ramifications of this project). Readings will include Deleuze and Guattari's work on the molecular, the work of Sadie Plant, Nick Land and the CCRU (Cybernetic Cultural Research Unit), the more recent writings of Bifo Berardi, Bernard Stiegler, Mark Fisher, Paul Preciado and Karen Barad. Students should expect to spend approx. 100 on books and supplies.	Graduate	Open to the Institute
Writing Now I	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	Graduate	

		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.		
Writing Now II	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
Visiting Writers	CMWP-603	This course is required of 2nd year MFA Creative Writing Program students. It will consist of four visiting writers including the Katie Jacobson Writer in Residence.	Graduate	Open to the Institute
Cake Or Death: Making Performance	CMWP-605	Cake or Death: Making Performance in Post Post Post Modern Times. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This seminar focuses on contemporary performance and more broadly defined concepts of performance from the 20th Century to present with a heavy emphasis on the meta-theatrical, performance art, performance not in theaters, and unintentional forms of performance in the constantly evolving notion of "public space". The weekly readings, writing assignments, and class performance assignments are intended towards the creation of literary material in relation to the implicit narratives of bodies, race, gender, and space as presented ephemerally.	Graduate	Open to the Institute
The Magazine Class	CMWP-606	This course will develop the new publication housed within the MFA Creative Writing Program at CalArts. We will be admitting 8 students; those students should be prepared to take the course both semesters, as we will be building the publication together over the course of the year. The primary publication will be online, with a physical component produced annually. While the magazine will not be student-run, the seminar element of its publication aims to engage students in substantive, hands-on ways, and provide them with research and publishing experience they can take with them beyond CalArts. To this end, work may include researching other publications for comparative studies; working with other MFA faculty on developing specific columns or forums; soliciting and editing work from contributors; conducting interviews with visitors or contributors; event planning; and more.	Graduate	Open to the Institute
Teaching Practicum	CMWP-611	Graduate Teaching Practicum. This two-hour weekly seminar will develop pedagogical skills and classroom strategies for teaching assistants who are engaged in leading discussion sections. The course will cover a range of pragmatic issues related to teaching, including strategies for how to design individual class sessions, suggestions for hand-outs and course materials, examples of assignments, responses to student writing, and grading. The class content aims to provide TAs with skills that are applicable no matter what course they are assigned to, as well as a tangible set of materials they can adapt in the context of their own classrooms.	Graduate	Open to the Institute
Your Face in Mine: Humor & Difference	CMWP-613	Your Face in Mine: Humor & Difference in Fiction. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. Humor, irony, satire and parody have long been effective and incendiary vehicles for revealing and critiquing human truths and behaviors, as well as	Graduate	Open to the Institute

		literary conventions and conceits, with difference-particularly class, race, gender-often acting as the driving force. What can be joked about-such as poverty, race, slavery, privilege-and by whom? Who must one be, what (and who) must one know? Does the use of humor in fiction activate in us a willingness to confront racial, gender and class complexity, and to see ourselves in less-than-flattering light? What are we after, as writers who employ these modes in our fiction, and how might we discern between entertaining effects and sociopolitical worldviews? To address these questions, among others, we will focus our reading and discussion on a variety of fictional works, along with works from critics and theorists, visual artists, comedians and more. As a large part of the work to understand the key components of effective uses of irony and satire in social critique, students lead seminar discussions, and write critically and creatively, to identify the techniques and approaches for using humor to transform taboos, caricatures and controversies into incisive explorations of our most tantalizing, absurd realities.		
Graduate Poetry Writing	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	Open to the Institute
The Long Poem & Sequence Poetry Workshop	CMWP-616	The Long Poem & The Sequence Poetry Workshop Both craft-course and workshop, this class will explore the various possibilities of the long poem/sequence, what these forms allow and what they - perhaps - deny. Through transnational and transhistorical readings (from Kalidasa, Ovid, Rukeyser, Oswald, Hughes, Mullen, Brooks, Darwish, etc), we will focus on the relationship between the page, time, silence. This course is for any student who would like to spend a semester at least, working on one long poem, or a sequence of related poems - "poem" defined here very broadly - including the lyrical essay, short stories, and/or hybrids of the above. Writers of all stripes may find the concepts, strategies, and questions this course poses about the relationship between text, time and space to be useful to their practice. Creative course work will include one workshop along the way, as well as one final "collection" project.	Graduate	Open to the Institute
Performance Theory	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, 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.	Graduate	Open to the Institute
Contact and Assemblage	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	Graduate	Open to the Institute

		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.		
The Novel	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	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
Workshop in Nonfiction Writing	CMWP-638	Workshop in Non-Fiction Writing. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. In this seminar we will study and workshop all forms of literary non-fiction with emphasis on travel writing, new journalism, and the curatorial essay. Cross-fertilization of the above genres is encouraged. The very notion of non-fiction has been questioned as modernist conceptions of truth have given way to fiction and to deconstructionist experiments that challenge notions of voice, authority, identity, linearity, and coherence. We will investigate several seminal texts that mark shifts (and expansions) in the very definition of non-fiction and read each others' work in light of the possibilities and hazards such shifts suggest. All texts are informed by the themes of space, travel, and cross-cultural encounters and include Bruce Chatwin, Tom Wolfe, Joan Didion, Georges Perec, and Andre Aciman. We will take (at least) one field trip to a select cultural site during the semester.	Graduate	
art writing	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	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 on 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	Graduate	Open to the Institute

		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	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 thatprovide additional perspective on the genre and its permutations.	Graduate	Open to the Institute
Pop Criticism	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	Open to the Institute
Documentary Strategies	CMWP-651	This course on documentary and archival poetic strategies is situated at multiple and layered intersections of genre and content. Together we will dally where lyric meets fact, where the historical meets the personal, and where the living body merges with the archive. We will examine and use strategies associated with poetry, journalism, fiction, creative non-fiction and history. In preparation for delving into new projects or enlarging, reviving, or re-envisioning pre-existing projects of their own, students will read verse, mixed-genre and lyrical prose works that seek to document lived moments of cultural, historical and/or personal intensity, along with works born out of an immersion in an historical or personal archive. Roughly one third of course time will be spent on such readings, the remainder will be spent discussing student work, and strategies for revision and further development of student projects. The course will be open to projects of a wide range of final forms and strategies, from verse to prose, from erasure to interview, appropriation to reenactment. While the course should not be viewed purely as a response to recent electoral events, it will certainly develop under the dim stars of our moment and be guided by shared concerns over how one documents one's times poetically, or how verse or lyrical prose might fruitfully and deeply dig into the historical foundations of one's moment and condition. Possible texts may include excerpts or books from some of the following writers: Juliana Spahr, Fred D'Aguiar, Ernesto Cardenal, Charles Olson, Bernadette Mayer, M. NourbeSe Philip, Charles Reznikoff, Tyrone Williams, Don Mee Choi, C.S. Giscombe, Rebecca Wolff, Gwendolyn Brooks, William Vollman, Brenda Hillman, and Srikanth Reddy. In addition to our work in documentary and archivally invested work, course time will also be given to strategies of generation and revision, where texts and practices of CAConrad and Hoa Nguyen will be of special assistance.	Graduate	Open to the Institute
Tiny Press Practices	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 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	Graduate	Open to the Institute

		what you write would traditionally be considered "poetry." Translators and artists who work primarily in non-literary forms are welcome.		
The Collection	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	Open to the Institute
Parafiction	CMWP-658	Seminar in Parafiction. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. How does anyone dare to write? Mostly beside oneself, and in the investigation of these sites of 'beside-ness' lies the focus of this course. We can, of course, speak of many para-'sites': para-phrase, para-normal, para-legal, para-military, para-medic, para-lysis, para-psychology, para-phernalia, para-noia, para-dise, para-llel, para-llax. These para-digms carry with them, para-doxically, a nauseating sense of deviation and displacement from any set of stable rules or genre orthodoxies. In Parafiction, writers typically take the liberties of a novelist or short story writer into the obligations of biography, memoir, essay, criticism, even poetry (and visa versa), but therein lies the rub. The attempt at authorial authority empties itself as it becomes ethically, aesthetically, and ontologically problematic. This crisis in writing as the crisis of writing, with all of its perverse pleasures and anxieties, performs parafiction. This critical seminar requires student presentation of readings (which vary in emphasis from semester to semester), and we will also workshop student writing. The emphasis for Spring 2016 will be on "Critical Intimacy."	Graduate	
Conjurations	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	According to Ye Olde Wikipedia, an exit strategy is "a means of leaving one's current situation, either after a predetermined objective has been achieved, or as a strategy to mitigate failure. An organisation or individual without an exit strategy may be in a quagmire." Anxious? Fear not In support of (developing) your exit strategies, the goals of this course are to 1. Create Future Visions: Here, this means excavating and understanding past and	Graduate	Open to the Institute

		present relationships-to work, money, power, fame, ambition, genre, competition, success, failure, authority, ethics-towards thriving in that ever-fabulous and unknown tomorrow. 2. Cultivate Professional Practices: On the surface, this is necessary nuts and bolts. CVs, portfolios, networking, verbal communication and interviewing skills, self-presentation and promotion, knowing and playing the field(s), keeping current, staying afloat, are all part of the toolkit. But it's deeper than this. See above. 3. Maintain Creative Life: Are you a producer as well as a maker? A collaborator or collective visionary? An interdisciplinary interloper? Salons, reading series, online/print publications, collectives, alternative schools, technological interfaces and more will be explored here, to fuel your own productivity and support others'. To do this work together, we'll have insights from our Thursday Visiting Artists, as well as guest-run workshops and seminars, music, film, writing exercises and experiments, webinars and presentations, archival materials from autodidacts, critical and creative texts, some oldies-but-goodies from my journey's jump bag, and whatever you bring to the course from the path you took to get here, the one you're on, or the one you're trying to get to.		
Subject, Form & Nonfiction	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
Feeling and Theory	CMWP-662	This course addresses the crisis in feeling-in emotion and affect-in the wake of the so-called "death of theory" and "end of the subject." What remains for writers of a critical perspective on the emotions they deploy, portray, and animate in their work? Does feeling vanish with the disappearance of the subject? Has the subject in fact disappeared? Beginning with the "birth" of the modern or modernist subject in psychoanalysis, we will examine through a wide variety of readings the persistence of affect from a number of psychoanalytic, cognitive, and post-theoretical perspectives and, in this light, workshop excerpts from student writing. Students will be responsible for at least one workshopping of their own work and approximately three presentations of readings.	Graduate	Open to the Institute
Investigations in Ekphrasis	CMWP-665	Ekphrastic poems engage artwork-visual, cinematic, dance, musical, etc.-sometimes describing, inhabiting, critiquing or using them as frames for other arguments and observations. In this poetry workshop, we will explore these more traditional modes of ekphrasis; additionally, we will work at ekphrasis' edges, writing "recordings" of your experiences as an audience for other artforms and syntheses (poems seeking to reproduce non-literary aesthetic effects).	Graduate	Open to the Institute
Long Form Fiction Workshop	CMWP-668	Long Form Fiction Workshop: Writing Very Long Stories, Novellas, and Novels This course will focus on writing longer forms of fiction. We will read a selection of longer stories, novellas and at least one novel as a way of thinking about what makes longer work effective and what the pitfalls are of trying to write it. We will pay special attention to form, to what longer fiction can achieve that shorter fiction can, and to style. Each participant will regularly turn in work for critique, and the goal of the class is to write several longer stories, or one novella, or part of a novel. Students should expect to spend approx. 50 on books and supplies.	Graduate	Open to the Institute
Poetry Workshop	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	Graduate	Open to the Institute

		our own writing. Though students will submit three poems for group workshopping, rest assured we will generate far more first drafts over the semester.		
Creatively Critical Writings	CMWP-672	Ingenious Tangles: Creatively Critical Writings The 20th century saw a remarkable proliferation of new forms of theory, and new styles of writing. The 21st century carries this impetus forward into new arenas. Ingenious Tangles explores some of the wilder zones where the creative and critical meet to produce texts in which theory and style are ingeniously entwined. Works discussed include performance lectures, manifestos, collections of aphorisms, artists' writings, literary texts, essays, philo-fiction and other hybrid forms, as well as excerpts from a range of theoretical practices, and some of the more uncategorizable forms produced by Fou Litteraire or "outsider writers," logophiliacs, mystics, and alchemists of the soul. We read a wide range of texts, attending to both the content of their critico-theoretical insights, and the writerly methods through which these are conveyed and produced. Students also produce a project of their own choosing, articulating a clear set of ideas and themes through an innovative writerly strategy. Writers discussed include - T. Morrison, S. Winter, K. Saro-wiya, R. Hoban, F. O'brien, S. Beckett, G. Deleuze, J-F. Lyotard, J. Kristeva, M. NourbeSe Philip, St. Teresa, The Cloud of Unknowing, J-P Brisset, S. Firestone, V. Solanas, M. L. Ukeles, R. Morris, F. Bruly, A. Wolfli, A. Artaud, V. Export, R. Negrastani, G. Bruno, U. Carion, H. Yepez, and others.	Graduate	Open to the Institute
Fiction As Witness	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	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
Writing the Television Pilot	CMWP-680	Writing the Television Pilot. This course is an introduction to the television pilot script. Each student will complete a first draft of a half-hour or hour-long teleplay by the end of the semester. Class work will include readings, screenings, and writing exercises, but the majroity of time will be spent workshopping scripts-in-progress. Students are expected to come to the first class with three ideas for a television series, either in half-hour or hour-long format. Each idea should be described in a few paragraphs. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting.	Graduate	Open to the Institute
Tiny Fictions	CMWP-684	This workshop will focus on extremely short pieces as a way in to writing narrative and non-narrative prose. We'll read flash fiction, sudden fiction, blast fiction, short-shorts, microfiction, minimalist fiction, prose poems, Anne Carson's short talks, Lydia Davis's work, John Keene's Annotations, Ben Marcus's fake instruction sets, etc., and use these to think about the limits of what prose can do in a condensed and linguistically focused space. We'll think about the sentence as a unit of meaning and as an aesthetic gesture, discuss the acoustics of prose, rhythm and sound in fiction, and so on. The heart of the class will be workshopping your short pieces and a final project.	Graduate	
Biography	CMWP-685	Biography: Writing a Life & Writing Lives While the memoir has come to dominate the world of nonfiction, for many years the epitome of nonfiction was the biography. Building on the recent	Graduate	Open to the Institute

		achievements of memoir and autofiction, this course turns its lens on writing about others. It begins with the traditional distinction between biography and literary biography, which has as its subject another writer or artist. The latter is taken as inherently more complex, since the biographer must not just reckon with the subject's life, but with their work. The literary biographer is often compelled to think about her subject's work in relation to her own textual strategies. While such a doubling is quite compelling, this course asks if the "straight biography" is all that simple. Every biographer must contend with his complicated identifications and disidentifications with his subject. While memoirs have dominated nonfiction lists for almost two decades, literary commentators have begun to speculate about a resurgence of the biography, citing works such as Cynthia Carr's biography of David Wojnarowicz, Wayne Koestenbaum's recent biography of Andy Warhol, and Hilton Als's The Women, with portraits of his mother, the mother of Malcolm X, Dorothy Dean, a Harvard educated Black woman whose primary identification was with white gay men, and Owen Dodson, a Black poet and playwright who identified primarily with women. A combination of seminar and workshop, the class will analyze two biographies to articulate a discourse on the shape of a life versus the shape of a literary form. Each student will do a presentation on a third biography as the course turns to a workshop, with everyone producing an approximately 30-page biographical text to be workshopped. Students should expect to spend approx. 50 on books and supplies.		
Pattern/Constraint/Music-Poetic Form Lab	CMWP-691	Pattern/Constraint/Music: Poetic Form Laboratory. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. Not just about writing sonnets, a course about forms offers writers the opportunity to more deeply engage questions of structure, sound, and innovation. Rigorous and playful, Patten/Constraint/Music helps students take such questions up, exploring and then exploding forms inside and out. We'll develop our prosodic chops, fortifying not only our writing, but our understanding of why we have certain habits, blind spots, and technical mojos. We'll try our hands at forms old and new from around the globe, we'll develop our own new forms, and experiment with writing formats outside of poetry (including tables, questionnaires, prescriptions, and more). More laboratory than workshop, this course will support you in composing no fewer than 25 poems over the semester, including up to two full workshops each, and smaller group discussions of several more.	Graduate	
Unspeakable &unapologetic Personal Narr.	CMWP-698	Unspeakable and Unapologetic Personal Narratives Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. Memoir is tough. Tough, because it's hard to accept that the truth often sounds unlikely and unconvincing. Hilary Mantel said, "If other people are to care about your life, art must intervene." In this course we will negotiate our memories with our craft. Make narratives as true as we can without compromising the art of storytelling. We will play with form and structure through establishing a clear narrative goal, creating a spine for our narratives, writing an emotional ramp that slowly ratchets up the stakes until we get to the height of the emotional impact of the piece. Writing memoir is a process of facing yourself. This course aims to explore and settle on the form by which the reader is forced up against her deepest fears/desires.	Graduate	
Heredity, Race, Intelligence & Evolution	CSCM-162	Heredity, Race, Intelligence, and Evolution. Special Topics course for 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 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.	Undergraduate	Level 100; Science & Math
Intro to Science As Method	CSCM-196	Special Topics course for BFA-1 students only by permission of instructor. Introduction to Science as Method. 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 genetic engineering debates about organic versus modern agricultural practices 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	Undergraduate	Level 100; Science & Math

		methods of scientific inquiry. Finally we look at how artists and the media have responded to these and similar controversies and construct our own critical responses to these debates.		
Introduction to Human Anatomy	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	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
Env Sci: Intro to Problems & Solutions	CSCM-241	Environmental Science: An Introduction to the Problems and the Solutions. This course provides an introduction to the interactions between the physical and biological impacts human have had on the Earth's environment. Through a series of lectures, we will evaluate how our actions impact the Earth. Specific topics will range from pollution, to meeting needs for energy and food for the Earth's increasing population. We will read a selection of foundational texts that mobilized environmental activies and critique how well these movements have responded to the issues they seek to address. We will examine how our psychology, legislation, markets and emerging technologies act to improve or degrade the environment. Students will debate the issues and proposed solutions as individuals through essays and in groups through projects that outline real world solutions.	Undergraduate	Science & Math
Earth, Moons and Planetary Geology	CSCM-246	Earth, Moons and Planetary Geology. This course will introduce you to geology, the scientific study of the origin, history, and structure of the earth, moons, and terrestrial planets. Through the study of ordinary rocks, topographic features, and natural events, you will gain a deeper and more critical understanding of the active and dynamic world around you. You will learn about hazards and resources in your environment including earthquakes, volcanoes, landslides, and energy and mineral resources and how they apply to you as a resident of California and the world. Geology incorporates traditional concepts in chemistry, mathematics, and physics applied to the study of mineral compositions and physical tectonic processes. Material covered in this course is presented at a level appropriate for a college freshman who is not a science major.	Undergraduate	Science & Math
World Behind Glass	CSCM-252	What does it mean to collect and display natural things? What is the history of such efforts? What does classification of the natural world rely on? How does the choice of classification criteria affect the classification and our understanding of the interrelations of all living things? What display techniques, traditional and depending on new technology, are effective in conveying meanings and understandings of the things displayed and their relationships in the world? We will examine these questions and students will carry out projects that modify, interpret, and add to the Institute's Natural History Collection. Local field trips are planned.	Undergraduate	Science & Math
What Is Mathematical Thinking	CSCM-256	Creative Experimentation and Reasoning in the History of Mathematics In arts and humanities, mathematics is often thought as a rigidly formal discipline. The aim of this course is to portray mathematics in a different light as a field where intuitive thinking, formal rigor and creative experimentation come hand in hand. To do so, this course provides an introduction to the history of mathematics with a particular emphasis on mathematical discoveries from the antiquity to the present time. By looking at different case studies and examining thoughts and methods behind these discoveries, the class aims to acquaint students with both conceptual / intuitive and formal / quantities aspects of mathematics. It is in bridging these two aspects of mathematical thinking that we can grasp the significance of theoretical and applied dimensions of mathematics not only for special sciences but also for arts and humanities.	Undergraduate	Science & Math
Environments for Intelligence	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	Undergraduate	Science & Math

		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.		
Science of Art Safety	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	Number, Numeral, Shape and Structure. This course explores the nature of mathematics starting with how the human brain conceptualizes numbers and how human cultures have represented numbers through the use of oral and written language. Through a series of lectures and readings, we will examine how a wide range of cultures developed mathematical ideas such as zero, the infinitely small and the even idea that there are types of infinity that exceed what you might think of as infinity. We will see where geometry and algebra are similar and how mathematicians discovered entirely different ways of conceptualizing the Universe by challenging what they thought was know about "truth" and "proof". This course provides a general survey of some of the major ideas in mathematics and as such puts far less emphasis of how to make calculations and places much more emphasis on how mathematics have enabled humanity to understand patterns and how that understanding helps us to make further discoveries. Short essays and problem sets will be assigned but students will also complete a final project where they critically engage a mathematical concept through the arts.	Undergraduate	Science & Math
Human Body Food to Function	CSCM-271	Human Body: Food to Function. Through a series of lectures, demonstrations and readings, we will survey the human body from a molecular level. This course will begin with a discussion of atoms, the building blocks of food, and will end with how a complete human body senses the world around it. We will survey the basics of nutrition including carbohydrates, fats, proteins, vitamins, minerals and how they relate to our metabolism. With these concepts in mind, we will be able to see how the body puts our food to work. For example, how does the body convert breakfast into muscles that can contract and enable motion? How do certain vitamins help our eyes turn light into images? How do minerals help transport a range of substances and even information throughout our body? Students will apply what they have learned to problems that can be answered with short essays and to critiques of media presentations on health issues. Finally, students will apply concepts from class to creative projects that reflect upon and critique concepts from the course.	Undergraduate	Science & Math
Human Body Food to Function	CSCM-271S	Through a series of lectures, demonstrations and readings, we will survey the human body from a molecular level. This course will begin with a discussion of atoms, the building blocks of food, and will end with how a complete human body senses the world around it. We will survey the basics of nutrition including carbohydrates, fats, proteins, vitamins, minerals and how they relate to our metabolism. With these concepts in mind, we will be able to see how the body puts our food to work. For example, how does the body convert breakfast into muscles that can contract and enable motion? How do certain vitamins help our eyes turn light into images? How do minerals help transport a range of substances and even information throughout our body? Students will apply what they have learned to problems that can be answered with short essays and to critiques of media presentations on health issues. Finally, students will apply concepts from class to creative projects that reflect upon and critique concepts from the course.	Undergraduate	Science & Math
Matter & Molecules: From the Eve of Atom	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	Undergraduate	Science & Math

		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.		
Biotechnology Demystified	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	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	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 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 uantum Mechanics connect to and fail to connect to the forces and each other?	Undergraduate	Science & Math
Finding Signals From the Noise	CSCM-347	Finding Signals from the Noise: Data, Statistics, Information, Representation. Open to BFA2, BFA3 and BFA4 students only. This course examines how we answer questions through data analysis. Through a set of lectures, you will learn basic statistics that can be used to make comparisons, test hypotheses, discover relationships and make predictions. We will see how hidden patterns can be discovered by removing "noise" and amplifying a "signal" from within data. We will look at the history of data analysis within the natural and social sciences and see how the current era of "Big Data" is informing politicians and economies, and how artists have begun to harness and contribute to these methods. In addition to the lectures, students will work in groups to construct their own data based interpretations. These may be in the form of infographics, models, sonifications, or even performances.	Undergraduate	Science & Math
Sex and Death	CSCM-355	Sex and Death: Biology From Beginning To End. Biology is the scientific study of life. An individual's life begins through a process of reproduction. Reproduction may be either asexual or sexual, and in some species both may occur. Regardless of modality, successful reproduction is contingent on the individual's ancestors' ability to have survived long enough to reproduce. The differential survival of individuals may lead to evolution by natural selection, another hallmark of 'life'. In the case of sexual reproduction, an individual's immediate ancestors also had to find a mate and thus also had to beat the odds against a force called 'sexual selection'. Because of intrinsic trade-offs between the ability to survive and the ability to reproduce, death is inevitable and is thus perhaps also a hallmark of 'life'. This course is organized around the biology of life histories (patterns of reproduction and death). Perspectives from anatomy, behavior, ecology, evolution, developmental biology, genetics, neuroscience and physiology will be brought together to understand life. All life forms will be considered but there will be an emphasis on the biology of humans. Towards our more complete understanding of 'life' in the context of humans, we will conduct a class project on human reproductive behaviors and examine some technological advances for controlling our reproduction and lifespan.	Undergraduate	Science & Math
Sex and Death	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	Undergraduate	Science & Math

		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.		
Green Science	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
Biomimicry	CSCM-378	Mockingbird Songs -- Adopting Biomimicry For Sustainable Industry Life has evolved a multitude of ways to live on this planet. Biomimicry seeks to adapt the resources, strategies and solutions from nature for the purpose of solving complex human problems. Already there are new designs for waterproofing derived from beetle-wings, solar-cells based on tree leaves, and ceramic walls that sweat like human skin. We will give biomimicry a cultural, historical and scientific context and seek to consider biomimicry itself as a natural solution employed by all animals in specific contexts.	Undergraduate	Science & Math; Open to the Institute
Plastics, Neon and Psychedelia	CSCM-382	Plastics, Neon and Psychedelia: The Synthesis of Unnatural Colors Bright, permanent color is rarely found in nature. Interventions are needed to refine, extract, concentrate and synthesize color from natural sources. Full color palettes did not exist until the industrial revolution. These colors are a by-product of industrial technology. Demand for man-made materials such as glass, soap, metals, dyes and plastics resulted in collateral advances in pigments and color. Color is at once a concern of art, philosophy, materials science, psychology, petroleum engineering and computer science. Material, aesthetic and technological disciplines entwine to advance color science. We will touch on all of these issues paying special attention to the development of synthetic color.	Undergraduate	Science & Math; Open to the Institute
Introduction to Holography	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	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	Undergraduate	Science & Math

		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.		
Introduction to Holography	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 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.	Graduate	Open to the Institute
Human Body Food to Function	CSCM-562		Graduate	Open to the Institute
Selfish Genes	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	Open to the Institute
Biomimicry	CSCM-578	Mockingbird Songs -- Adopting Biomimicry For Sustainable Industry Life has evolved a multitude of ways to live on this planet. Biomimicry seeks to adapt the resources, strategies and solutions from nature for the purpose of solving complex human problems. Already there are new designs for waterproofing derived from beetle-wings, solar-cells based on tree leaves, and ceramic walls that sweat like human skin. We will give biomimicry a cultural, historical and scientific context and seek to consider biomimicry itself as a natural solution employed by all animals in specific contexts.	Graduate	Open to the Institute
Ritual	CSOC-147	Special Topics course for BFA-1 students only by permission of instructor. Ritual. 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	Level 100; Social Science
Freedom From Everything	CSOC-212	Freedom from Everything. This course seeks to understand the future of work. As traditional arrangements between workers and employers shift towards models that rely on freelancing, independent contract work, crowd-sourcing, and other forms of uncompensated labor, a new class of worker is emerging. In this course, we will consider projects by artists and critics whose work	Undergraduate	Social Science

		investigates contemporary economic experience through a range of formal and theoretical approaches. In this course, we will address key developments in labor history from industrialization to contemporary forms of distributed digital workforces, and formulate ideas about how artists have engaged these ideas. In conjunction with this analysis, we will look at recent work by artists such as Harun Farocki, Hito Steyerl, Kevin Jerome Everson, Melanie Gilligan, Sam Lewitt, Lucy Raven, Sharon Lockhart, and Allan Sekula with readings by Sven Lutticken, Hito Steyerl, Trebor Scholz among others.		
Liberation Psychology	CSOC-218	Liberation Psychology: An Invitation to Dialogue This is an introductory course to liberation psychology. As a community of learners, we will explore beneath the surface of traditional/mainstream psychology to examine deeper relations of the individual to society. The concepts of oppression and liberation will be our guiding light as we expand our knowledge of repressive manifestations in society like: racism, sexism/gender bias, classism, extreme poverty, corporate greed, substance abuse, exploitation, genocidal violence; along with individual responses to feelings of oppression like: anxiety, depression, fear, narcissism, and rampant consumerism. We will explore the social and historical circumstances that affect human conduct and peoples' location in the social order, and investigate phenomena like criminal behavior, aggression, and mental illness as socially constructed rather than genetic. Students should expect to spend approx. 100 on books and supplies.	Undergraduate	Social Science
Introduction to Psychology	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	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 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.	Undergraduate	Social Science
21st Century Trans-Feminisms	CSOC-235	21st Century Trans-Feminisms: Transnational, Transgender, Transgenerational Students will be introduced to the practice of feminist analysis as we look at a range of currently active sites of organized feminist resistance, both in the US and internationally. Our three major topics for the semester will be the prison industrial complex, labor in the new global economy, and the practice of sexual violence in social institutions (including college campuses). Through a range of readings that include policy documents, mainstream media, manifestos, and mission statements, as well as longer readings from foundational and more recent texts in feminist studies, the class will explore the three topics with a focus on identifying the intersections between gender, race, sexuality, and national identity and the formation of feminist networks that transverse and expand the common notion of "women's issues." In addition to weekly readings and in-class participation, students will be expected to write three brief response papers, do an in-class presentation, and complete a creative final project.	Undergraduate	Social Science
Imaging Culture	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 anthropometrics and photographic recordings of rituals and daily practices, to ethnographic film and multimedia works, anthropologists have integrated visuals in a	Undergraduate	Social Science

		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.		
Imaging Culture	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
Introduction to Psychoanalysis	CSOC-255	Introduction to Psychoanalysis This course will serve as an introduction to Freudian and Lacanian psychoanalysis. We will concentrate on close readings of primary texts by Freud, in order to understand what his most celebrated and often controversial reader, Jacques Lacan, drew out and systematized form his thought. This class will put some emphasis on the history of interpretive method, and a philosophy (or as Lacan put it, a possible "anti-philosophy"). We will also discuss the implications of psychoanalytic thinking for other schools of thought including feminism, post-structuralism, and queer theory.	Undergraduate	Social Science
Food for Thought	CSOC-265	Food for Thought: The Anthropology of Eating. Using an anthropological approach, this course is an eclectic inquiry into the study of food and eating practices among multiple cultural groups. Everyone eats, but what we eat, who we eat with, where, when and why is all influenced by greater cultural and political forces. Through research, discussion, and oral and written presentations, students will gain a broader understanding of food as a form of self expression, a means of group solidarity and social reciprocity, a symbolic element of ritual and religion, and as a mechanism of politics and public relations.	Undergraduate	Social Science
Food for Thought	CSOC-265S	Food for Thought: The Anthropology of Eating. Using an anthropological approach, this course is an eclectic inquiry into the study of food and eating practices among multiple cultural groups. Everyone eats, but what we eat, who we eat with, where, when and why is all influenced by greater cultural and political forces. Through research, discussion, and oral and written presentations, students will gain a broader understanding of food as a form of self expression, a means of group solidarity and social reciprocity, a symbolic element of ritual and religion, and as a mechanism of politics and public relations.	Undergraduate	Social Science
Psychoanalysis & Visual Culture	CSOC-270	Psychoanalysis & Visual Culture Psychoanalysis, a field of thought formalized by the turn-of-the-century neurologist Sigmund Freud, is a study of the unconscious: of what remains unsaid, displaced, or unrealizable within the confines of ordinary representation. Yet Freud's texts are remarkable in their handling of the aesthetic, and for their engagement with the act of looking. In turn, psychoanalytic approaches have galvanized literary critics, feminist scholars, artist, and film theorists for several decades, thanks in part to the work of Jacques Lacan, a 20th century psychoanalyst and Freud's closest reader. This course will serve as an introduction to key Freudian and Lacanian psychoanalytic concepts. No prior familiarity with psychoanalysis will be necessary.	Undergraduate	Social Science
Immigrant, Exile, Refugee	CSOC-275	Immigrant, Exile, Refugee: Figures of Displacement. The twentieth and twenty-first centuries are marked by the mass migration and uprooting of people across the surface of the globe. Though often people move as immigrants seeking a better life, just as often uprooting or displacement occurs as a result of war, disaster, or national paradigms that exclude specific groups. This course examines literature, film, and essays that consider the	Undergraduate	Social Science

		movement and displacement of peoples from one cultural context to another. We will examine the filmic and literary representation of displacement and its attendant concerns: people, languages, and ways of life uprooted from their place of origin. In our discussions and essays, we will ask: How do writers, filmmakers, and artists respond to the contemporary world-scale phenomenon of displaced people and cultures? What is the psychology of displaced persons? How does migration from one country to another affect relations between the generations? What is a refugee and what kind of claims, other than merely humanitarian ones, does he or she have on modern world citizenship? Is exile a special kind of consciousness and, if so, what are its advantages over a consciousness that feels rooted? What sort of artistic and cultural production comes out of experiences of displacement, migration, and exile?		
Human Sexuality	CSOC-277	This course offers a comprehensive and integrated approach to human sexuality. Explores psychological, biological, and sociological aspects of human sexual behavior, including sexual values, roles and lifestyles. Includes contraception, pregnancy, sexually transmitted diseases, sexual dysfunctions and treatments. Examines sexual behaviors and attitudes in contemporary society, and includes the physiological basis of sexual function and dysfunction. Presents course content in an explicit, open, scientific and thoughtful manner.	Undergraduate	Social Science
Feminist and ueer Theory	CSOC-311	Feminist and ueer 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
How Maps Lie	CSOC-322	This course explores how maps and mapping have evolved alongside the development of digital technologies. The concepts of "Critical Cartography" and "Cognitive Mapping" will serve as our starting points, two key principles that look to the act of mapping in order to identify the levels of economic, political and social power that shape and define our societies. Political Scientist James C. Scott has explained how the map is "the perfect symbol of the state", it legitimizes abstract concepts of power through physical divisions and territory. Ideologies are made "real" when you can point to lines and borders, housing and city policies are made "real" and "valid" when you see them drawn up on a map. Technological achievements have allowed cartographers to map the world, astronomers and physicists to map the universe, and biologists to map DNA: in this respect mapping suggests more than just an understanding of our spatial relations, but rather a direct relation to information and knowledge. At a time in which access to information is abundant, if not exhaustive in the era of "Big Data", we will explore technologies such as data collecting sensors, image recognition, GPS, and automation in search of the legacies that are contained within these technologies. We will look to critics, artists and filmmakers who have used mapping and cartography ranging from familiar literal terms to entirely new and reimagined forms.	Undergraduate	Social Science
Engagement by Design	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
Ethnography of the Particular	CSOC-336	Ethnography of the Particular: Exploring Culture Through Life Story. In order to understand life in another culture, anthropologists observe and interact with individual people, often recording individual life stories. However, as noted by David MacDougall, so often the individual in the finished ethnography is "left by the wayside on the road to the general principle" the Balinese eat this; the Inuit believe that leaving the study of other cultures largely the study of "Others" who lead somewhat	Undergraduate	Social Science

		homogenous timeless lives free of contradiction, personal relationships or responses to historical events. As Lila Abu-Lughod stated when she coined the phrase 'ethnographies of the particular', there is much to be learned by studying the specific experience of particular individuals because "particulars suggest that people in other cultures live as we perceive ourselves living, not as robots programmed with 'cultural rules' but as people going through life, agonizing over decisions, making mistakes, trying to make themselves look good, enduring tragedies and finding moments of happiness" - in short, being human. This course is an exploration of particular life stories as an investigation into larger cultural themes, beliefs and practices. We will look at three life story ethnographies and review relevant literature to explore the process of life story production. By reading about a Kung hunter-gatherer, a Moroccan tilemaker, and an American born with neither arms nor legs, we will explore to what extent the lives of individuals can represent greater cultural values and experiences. In addition, each student will be responsible for conducting several life story interviews with one person of their choosing and, by using techniques learned in class, will begin to write an 'ethnography of the particular.'		
Emerging Global Ciemerging Global Cities	CSOC-342	CSOC342 Emerging Global Cities: Urbanism and Identity. Emerging Global Cities: Urbanism and Identity. Open to BFA-2, BFA-3, and BFA-4 students only. 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 phenomenon and it is creating radical changes; inventing and re-invention diverse forms of "CityScapes." Using the latest theories of emerging global cities that undergird them, we will use architecture, urban design, film, text and images and reportage as different forms to read the city and understand what cities in the 21st century mean. Our focus will be on Asian and Middle Eastern cities, whose residents range from being associated with "tigers" and "slumdogs" Beduins and nomads. . We will focus on how cities are often planned from the top-down but are also improvised from the bottom-up by diverse cultural forces. 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 these cities be able to maintain their distinctive identities or will they become reproducible and homogenized entities? We will discuss How cities are vibrant and seductive but also destructive and violent how they are the sites of some of the worlds most intractable problems and challenges, yet they are also spaces of great possibility and hope. There will be two mandatory field trips to explore Asia in LA and to examine the other side of the local-global nexus.	Undergraduate	Social Science
On Words and Deeds	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 Legal Medium: Art & Law	CSOC-363	This course aims to confront and understand the relationship between art and law. Artists, writers, filmmakers and all manner of cultural producers have had to contend with legality in one form or another, whether as a matter of intended choice or imposed by circumstance. In this course we will approach art and the law from an array of vantage points; beginning with artists who have directly challenged the ethics of particular sets of legal powers within the subjects and bodies of their work, to artists who have inadvertently found themselves and their work mired in legal contests. The intricacies and complexities of the law can often overwhelm and intimidate the layperson, leaving the impression that legality is a specialized knowledge base only for a privileged few. This course seeks to challenge these assumptions, and propose how and why	Undergraduate	Social Science; Open to the Institute

		they might exist in the first place. Focused primarily on the American and Western origins of juridical thought - the dominant legal framework to have proliferated and been globally imposed - we will look to how artists and writers have taken on subjects ranging from freedom of speech, censorship, copyright and contracts to voting, surveillance, and criminal justice. In conjunction with the work of individual artists and thinkers, we will also examine the overlapping schisms between journalistic institutions, activism, and art, as well as the challenges posed by technology, and lastly, the representation and depiction of law in popular broader cultural media, an example being the television genre of the procedural crime drama. The ethical and philosophical questioning that lies at the heart of the law, in turn, underpins our cultures and civil societies. If art is to challenge and prompt a healthy antagonism towards culture, it is incumbent upon them to engage with and understand foundational institutions such as the law. Students are expected to participate in weekly written reading responses, a midterm presentation approx. 5 minute, and final 800 - 1000 word essay. An alternative final project in the student's preferred medium (with accompanying 500 word statement) is optional provided instructor's agreement. Students should expect to spend approx. 100 on books and supplies.		
Pursuing Happiness	CSOC-378	Pursuing Happiness: From Buddha to Positive Psychology From a self-help craze to government funded scientific research, the pursuit of happiness has become a 'hot topic' in both popular culture and multiple fields of social science inquiry and research Students should expect to spend approx. 100 on books and supplies.	Undergraduate	Social Science; Open to the Institute
Body, Archetype & Unconscious	CSOC-391	Body, Archetype, and the Colective Unconscious: Integrated Introduction to Depth Psychology and Somatic Studies Depth Psychology is the study of of the psyche (soul), the Self, archetype, the collective unconscious and dream tending. Somatic studies is the lived, subjective first person experience. This course is an exploration in the body-mind-spirit connection by looking cross-culturally, historically, philosophically, and multi-dimensionally. Students should expect to spend approx. 100 on books and supplies.	Undergraduate	Social Science; Open to the Institute
Native American Messianism	CSOC-403	The Ghost Dance at the End of the World: Native American Messianism, Sovereignty, and Survivance The history and struggle of Native American peoples has regularly centered on conflicts, often disastrously deadly, regarding issues of land use, property and sovereignty. From a native perspective the history of the United States (and Canada) can be seen as the still ongoing, violent growth of a settler state and its extractive capitalist economy that, through military and legal coercions, has relentlessly sought to separate indigenous persons from their lands and cultures. This course will coalesce a broad range of perspectives and materials-from legal studies, history, literature, religious studies, Native American studies, critical theory, environmental studies, anthropology, and Marxism-in an examination of the history and living legacy of the Ghost Dance and other forms of American Indian Messianism as they interface with and challenge our property-based legal, political and knowledge systems. Along the way students will also discuss the interweavings and separations of the legal, aesthetic, political and religious spheres. The course will begin with an examination of how many of the issues central to the course briefly received national and international media attention during the recent standoff at the Malheur National Wildlife Refuge in remote south-eastern Oregon. From here we will move into the historical study of historical eruptions of Native American messianic and apocalyptic religious and political movements that sought to restore and transform traditional cultural practices and relationships to the earth-often promising to bring back the dead (both human persons and vanished animal species such as the buffalo) as part of a literal rebirth of the land itself. We will consider how these spiritual movements challenged the property-based legal (and military) apparatus of the modern liberal settler state from outside its terms, while simultaneously, over the long term, fostering pan-tribal solidarity that enabled the development of a distinct legal conception of native sovereignty used to negotiate with the U.S. Government for limited autonomy on the reservations. In the second half of the course, our focus will be on how the legacy of these messianic religious movements manifests in aesthetic, and philosophical registers, and political struggles that find temporary alliance with other anti-capitalist, environmentalist, and anti-racist efforts. This will return us to where we began, with the Malheur occupation and other recent events.	Undergraduate	Social Science
The Art of War	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	Undergraduate	Social Science

		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.		
Interrogating the Image	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 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 Mc ueen and Lucrecia Martel.	Undergraduate	Social Science
Religion & Global Politics Revisited	CSOC-433	Religion & Global Politics Revisited Open to BFA3 and BFA4 students only. This course will use a critical lens to (re)explore religion in global politics. A range of topics will be explored including, but not limited to, the compatibility of religion and democracy, issues of gender in religion and world politics, the politics of religious freedom, and religion and politics in popular culture and art. We will problematize our assumptions about "religion," "secularism," and "politics" and strive to move beyond common misperceptions about Christianity, Islam, Judaism, and other religions, and the roles these traditions play in global politics. By the end of the course students should be able to think critically about religion and global politics and present a clear and cogent argument (through a research project of one's choice) on a related theme.	Undergraduate	Social Science
Ahimsa a Culture of Peace	CSOC-441	Ahimsa A Culture of Peace: Nonviolent Social movements In this course students will explore the relationship between ahimsa, (nonviolence) art, activism, and New Media Technology in social movements for positive social change. First, we will analyze the theoretical underpinnings of the ahimsa/nonviolence paradigm. Next through several historical case studies we will examines the idea how art can address pressing social, political, ecological and material issues. How nonviolence offers an approach to peacemaking that has been used not only to counteract forms of social discrimination and political repression but also to resist foreign imperialism or occupation. We will study the works and the recent outpourings of artists/activists' protests and resistance that are addressing issues of the environment, civil rights, freedom and equality, globalization, human rights, health care, and social justice among others. We will analyze how, the transformation of southern spirituals into freedom songs during the civil rights movement, ACT UP's use of visual art in the campaign against AIDS, and the literature of environmental justice, vividly demonstrates that cultural work has been a vital medium for imagining and acting for social change, and that social movements affect cultural and aesthetic practices. We will also focus on some of the recent racial and political conflicts that have been significantly reshaped by the proliferation of digital media and the Internet as a means of instant dissemination of images, texts, and audiovisual expressions. The focus will be on considering the ways in which the cultural texts generated by resistance movements have reshaped the contours of specific cultures. The course aims to address some important questions like, how do artists address social issues? How can art serve as a force for creating public dialogue? Are there different aesthetics for art with a social or political message? And, can art transform lives? Through two research assignments students will address the above questions.	Undergraduate	Social Science
Film, Video & TV In Latin America	CSOC-442	Contemporary Latin American Film/TV/Video. Open to BFA-3 and BFA-4 students only. This course will address the production of	Undergraduate	Social Science

		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?		
Sufism: Islamic Mysticism	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 awwali 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	Geographies of Violence: Women in Conflict ones. Open to BFA-3 and BFA-4 students only. Drawing upon scholarship from political geography of violence, ethnic -nationalisms, feminism and identity this course attempts to map the contours of violence against 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 Afghanistan, Pakistan, Bosnia, to Philippines, Rwanda/Congo, Liberia, 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 one' 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	Aesthetics and Politics in China. Open to BFA-4 students only. 'I thought it would be terrible to live in this world and not know what another part of the world was like.' Robert Rauschenberg. In modern China, politics have been conducted not simply by means of party and mass movement, but also by way of aesthetic experience. In this course we will focus on the appreciation and creation of art, and how it has intermeshed with politics. How the need to forge a modern subjectivity, to foster national and class consciousness has been addressed aesthetically---in ways that intimately involve the bodily, sensuous, and emotional dimensions of the individual's lived experience and the way that politics themselves have been turned into aesthetic experience. We will begin with an analysis of "literati Art" which established the importance of harmony between nature and culture, feeling and	Undergraduate	Social Science

		reason, society and individuals, making the tone of Confucian aesthetics deeply emotional. Its overturn by Mao edong, the adoption of Lu Xun's thinking as the foundation of communist Chinese aesthetics till 1979. The rise of Scar painting and Star group as important art movements and Rustic Realism depicting the revolution's impact on ordinary rural people. We will then move to the Pro-democracy student movement, the rise of the China/avant-garde and the Political Pop of the 1990s. Finally we will contemplate the resurgence of contemporary art movement in China with Beijing once again becoming the artistic center especially with the creation of 798 art zone and the art of the Olympics in 2008. Students will research and present a contemporary political issue and write a report on role of the artist in a heavily censored society. The class will also visit China Town and The Chinese Art collection at LACMA.		
ueer Representability	CSOC-466	ueer 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 ueer Cinema,' TV after-Ellen, and contemporary trans portraiture.	Undergraduate	Social Science
Democracy in America Today	CSOC-472	Early in the Nineteenth century, a French intellectual visited the United States during a period of only nine months and then wrote the most influential description and analysis of American institutions, ideas, and practices ever written. This intellectual was Alexis de Tocqueville and his massive ethnography of American society and politics was entitled Democracy in America. The two-volume masterpiece remains both a document and a monument of its time and has become a fundamental component of the narratives that give shape to America's self-perception even today. During the semester we will thus examine Tocqueville's picture of America while engaging in a broader conversation on the concept of democracy both in the particular case of Tocqueville's writings and in the more general context of contemporary democratic theory. During the second half of the semester we will read two other nineteenth and early twentieth century classics: Karl Marx and Max Weber. With these authors we will start our reflection on the central economic and cultural characteristics of American society of yesterday and today while at the same time offering an introductory approach to the sociological study of culture and politics. Finally, in order to better inform our focus on the current state of American democracy students will be asked to regularly read The New York Times. The course is meant to be both an introduction to the study of American democracy and an open forum for students who want to use it as a weekly space of social and political analysis. Please note that this course meets twice a week until Spring Break. Last class is 3/24/17.	Undergraduate	Social Science; Open to the Institute
Globalization Identity Network	CSOC-478	Globalization, Identity and Network Aesthetics. Open to BFA-4 students only. Globalization, a much debated issue has no single definition and remains a highly contested concept. This course, explore the dynamics, debates, and process of globalization through a cultural lens. The course is divided in three sections; (i) will deal with concepts and theories of globalization, (ii) will address how the local and global are engaged in continuous exchange and negotiations of the self and identity discourse. Using the languages of modern contemporary music we will try to understand the aesthetics of crossover, the aesthetics of the hybrid, and the aesthetics of diaspora. Section, (iii) will address issues of digital communication and new media technologies in the globalization process and the creation of a networked society. The attempt is to find answers to a number of unresolved questions i.e. has it lead to	Undergraduate	Social Science

		the death of distance, the compression of time and space and is there agency for the individual in globalization? Is globalization reducing or increasing ethnic conflict? Can poor countries "catch up"? This course is designed to set up these debates and allow students to arrive at their own critical conclusions about globalization. Our goals in this course are to challenge students to think about the many controversies surrounding "globalization" and to promote an understanding of some of the dilemmas and problems associated with it.		
Native American Messianism	CSOC-503	The Ghost Dance at the End of the World: Native American Messianism, Sovereignty, and Survivance The history and struggle of Native American peoples has regularly centered on conflicts, often disastrously deadly, regarding issues of land use, property and sovereignty. From a native perspective the history of the United States (and Canada) can be seen as the still ongoing, violent growth of a settler state and its extractive capitalist economy that, through military and legal coercions, has relentlessly sought to separate indigenous persons from their lands and cultures. This course will coalesce a broad range of perspectives and materials-from legal studies, history, literature, religious studies, Native American studies, critical theory, environmental studies, anthropology, and Marxism-in an examination of the history and living legacy of the Ghost Dance and other forms of American Indian Messianism as they interface with and challenge our property-based legal, political and knowledge systems. Along the way students will also discuss the interweavings and separations of the legal, aesthetic, political and religious spheres. The course will begin with an examination of how many of the issues central to the course briefly received national and international media attention during the recent standoff at the Malheur National Wildlife Refuge in remote south-eastern Oregon. From here we will move into the historical study of historical eruptions of Native American messianic and apocalyptic religious and political movements that sought to restore and transform traditional cultural practices and relationships to the earth-often promising to bring back the dead (both human persons and vanished animal species such as the buffalo) as part of a literal rebirth of the land itself. We will consider how these spiritual movements challenged the property-based legal (and military) apparatus of the modern liberal settler state from outside its terms, while simultaneously, over the long term, fostering pan-tribal solidarity that enabled the development of a distinct legal conception of native sovereignty used to negotiate with the U.S. Government for limited autonomy on the reservations. In the second half of the course, our focus will be on how the legacy of these messianic religious movements manifests in aesthetic, and philosophical registers, and political struggles that find temporary alliance with other anti-capitalist, environmentalist, and anti-racist efforts. This will return us to where we began, with the Malheur occupation and other recent events.	Graduate	Social Science
The Art of War	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	Open to the Institute
Interrogating the Image	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 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,	Graduate	Open to the Institute

		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 Mc ueen and Lucrecia Martel.		
Religion & Global Politics Revisited	CSOC-533	Religion & Global Politics Revisited This course will use a critical lens to (re)explore religion in global politics. A range of topics will be explored including, but not limited to, the compatibility of religion and democracy, issues of gender in religion and world politics, the politics of religious freedom, and religion and politics in popular culture and art. We will problematize our assumptions about "religion," "secularism," and "politics" and strive to move beyond common misperceptions about Christianity, Islam, Judaism, and other religions, and the roles these traditions play in global politics. By the end of the course students should be able to think critically about religion and global politics and present a clear and cogent argument (through a research project of one's choice) on a related theme.	Graduate	Open to the Institute
Ahimsa A Culture of Peace	CSOC-541	Ahimsa A culture of Peace: Non Violent Social Movements	Graduate	Open to the Institute
Film, Video & TV In Latin America	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	Open to the Institute
Sufism: Islamic Mysticism	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 awwali 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	Open to the Institute
Engagement by Design	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	Open to the Institute
Geographies of Violence	CSOC-557	Geographies of Violence: Women in Conflict ones. Open to BFA-3 and BFA-4 students only. Drawing upon scholarship from political geography of violence, ethnic -nationalisms, feminism and identity this course attempts to map the contours of violence against 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 Afghanistan, Pakistan, Bosnia, to	Graduate	Open to the Institute

		Philippines, Rwanda/Congo, Liberia, 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 one' 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	Aesthetics and Politics in China. Open to BFA-4 students only. 'I thought it would be terrible to live in this world and not know what another part of the world was like.' Robert Rauschenberg. In modern China, politics have been conducted not simply by means of party and mass movement, but also by way of aesthetic experience. In this course we will focus on the appreciation and creation of art, and how it has intermeshed with politics. How the need to forge a modern subjectivity, to foster national and class consciousness has been addressed aesthetically---in ways that intimately involve the bodily, sensuous, and emotional dimensions of the individual's lived experience and the way that politics themselves have been turned into aesthetic experience. We will begin with an analysis of "literati Art" which established the importance of harmony between nature and culture, feeling and reason, society and individuals, making the tone of Confucian aesthetics deeply emotional. Its overturn by Mao edong, the adoption of Lu Xun's thinking as the foundation of communist Chinese aesthetics till 1979. The rise of Scar painting and Star group as important art movements and Rustic Realism depicting the revolution's impact on ordinary rural people. We will then move to the Pro-democracy student movement, the rise of the China/avant-garde and the Political Pop of the 1990s. Finally we will contemplate the resurgence of contemporary art movement in China with Beijing once again becoming the artistic center especially with the creation of 798 art zone and the art of the Olympics in 2008. Students will research and present a contemporary political issue and write a report on role of the artist in a heavily censored society. The class will also visit China Town and The Chinese Art collection at LACMA.	Graduate	Open to the Institute
ueer Representability	CSOC-566	ueer 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 ueer Cinema,' TV after-Ellen, and contemporary trans portraiture.	Graduate	Open to the Institute
Democracy in America Today	CSOC-572	Early in the Nineteenth century, a French intellectual visited the United States during a period of only nine months and then wrote the most influential description and analysis of American institutions, ideas, and practices ever written. This intellectual was Alexis de Tocqueville and his massive ethnography of American society and politics was entitled Democracy in America. The two-volume masterpiece remains both a document and a monument of	Graduate	Open to the Institute

		its time and has become a fundamental component of the narratives that give shape to America's self-perception even today. During the semester we will thus examine Tocqueville's picture of America while engaging in a broader conversation on the concept of democracy both in the particular case of Tocqueville's writings and in the more general context of contemporary democratic theory. During the second half of the semester we will read two other nineteenth and early twentieth century classics: Karl Marx and Max Weber. With these authors we will start our reflection on the central economic and cultural characteristics of American society of yesterday and today while at the same time offering an introductory approach to the sociological study of culture and politics. Finally, in order to better inform our focus on the current state of American democracy students will be asked to regularly read The New York Times. The course is meant to be both an introduction to the study of American democracy and an open forum for students who want to use it as a weekly space of social and political analysis. Please note that this course meets twice a week until Spring Break. Last class is 3/24/17.		
Globalization Identity Network	CSOC-578	Globalization, Identity and Network Aesthetics. Open to BFA-4 students only. Globalization, a much debated issue has no single definition and remains a highly contested concept. This course, explore the dynamics, debates, and process of globalization through a cultural lens. The course is divided in three sections; (i) will deal with concepts and theories of globalization, (ii) will address how the local and global are engaged in continuous exchange and negotiations of the self and identity discourse. Using the languages of modern contemporary music we will try to understand the aesthetics of crossover, the aesthetics of the hybrid, and the aesthetics of diaspora. Section, (iii) will address issues of digital communication and new media technologies in the globalization process and the creation of a networked society. The attempt is to find answers to a number of unresolved questions i.e. has it lead to the death of distance, the compression of time and space and is there agency for the individual in globalization? Is globalization reducing or increasing ethnic conflict? Can poor countries "catch up"? This course is designed to set up these debates and allow students to arrive at their own critical conclusions about globalization. Our goals in this course are to challenge students to think about the many controversies surrounding "globalization" and to promote an understanding of some of the dilemmas and problems associated with it.	Graduate	Open to the Institute

The Sharon Disney Lund School of Dance Academic Requirements

Table of Contents

- Residence Requirements
- Bachelor of Fine Arts Curriculum Requirements
  - Course Requirements
- Master of Fine Arts Curriculum Requirements
  - Course Requirements

Residence Requirements

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

Bachelor of Fine Arts Curriculum Requirements

The Bachelor of Fine Arts degree is conferred when a student successfully completes a minimum of 120 units and fulfills all curriculum, performance, choreographic, and production requirements of The Sharon Disney Lund School of Dance, and those of the School of Critical Studies. Certificate of Fine Arts candidates do not complete Critical Studies requirements; the remainder of their program is identical to that of BFA candidates. Critical Studies requirements are detailed and course descriptions are provided in the Critical Studies section of this Course Catalog. The entire faculty of The Sharon Disney Lund School of Dance makes all judgments about eligibility for a degree or certificate.

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.

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 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 Schools of Dance and requires successful completion of a minimum of 120 units.

Learning Outcomes

Over the course of study, the Bachelor of Fine Arts candidate will acquire:

- A strong, dexterous, versatile facility in contemporary dance techniques.
- Knowledge of the choreographic process and a broad view of dance as an art form relevant to today's art practices.
- Practical experience and understanding of all aspects of dance concert production.
- Skill sets for creative problem solving including initiating collaborative dialogue with other artists and art forms.
- Preparation to enter the dance world with a variety of professional tools and the ability to create options for career advancement, including skills to communicate their own artistic vision and needs through spoken and written word.

Bachelor of Fine Arts Course Requirements

The following courses are required but do not constitute a student's entire program. Students are required to complete 6 semesters of Composition/Choreography.

First Year

- DTCH 121, 122 Contemporary Dance Technique

- DTCH 101, 102 Ballet Technique
- DTCH 151 Pilates Mat I
- DPER 101, 102 Choreo/Performance Lab
- DCHR 130, 131 Composition I
- DPRD 101, 102 Production Crewing
- DPRD 111, 112 Production Technology for Dance
- DAIC 101, 102 Critical Dance Studies, The Anthropology, Ethnography of Dance
- DAIC 220 Music For Dancers

Second Year

- DTCH 221, 222 Contemporary Dance Technique
- DTCH 201, 202 Ballet Technique
- DPER 201, 202 Choreo/Performance Lab
- DCHR 230, 231 Composition II
- DPRD 201, 202 Production Crewing
- DAIC 120 Music for Dancers
- DPRD 250 Concepts in Lighting Design for Dance
- DAIC 201, 202 Dance After 1960, Body in Performance
- DSCM 230, 231 The Anatomy of Movement

Third Year

- DTCH 321, 322 Contemporary Dance Technique
- DTCH 301, 302 Ballet Technique
- DPER 301, 302 Choreo/Performance Lab
- DPRD 301, 302 Production Crewing
- DPRD 360 or 361 Dance Film
- DPRD 433 NEXT! Preparing for My Future in Dance

Fourth Year

- DTCH 421, 422 Contemporary Dance Technique
- DTCH 401, 402 Ballet Technique
- DPER 401, 402 Choreo/Performance Lab

Elective Courses for Undergraduates

- DTCH 141,142 Repertory Partnering
- DTCH 331, 332 Pointe
- DTCH 255 Pilates Reformer I
- DTCH 455 Pilates Reformer II (not for 1st yr. students)
- DTCH 251 Pilates Mat II
- DPER 311 Contemporary Repertory

Additional Elective Courses for BFA 3s and 4s

- DCHR 301 Advanced Improvisation
- DCHR 330 Choreography I
- DCHR 430 Choreography II
- DCHR 415 Choreographer/Composer Seminar
- DPRD 361 Dance Film II
- DIND 199 Independent Project: Dance

Master of Fine Arts Curriculum Requirements

The MFA Program at CalArts is designed to serve as a laboratory for artistic development in the art of choreography. MFA students come to the program with a track record of professional experience and a desire to use the creative environment and rich resources to deepen and extend their choreographic vision and practice. The program challenges and supports dance artists in creating work, from conception to full production in various contexts. MFA students produce three original works in the first year and a Thesis Concert in the second year. There are also opportunities to cultivate their expertise in the art of teaching, with particular emphasis on preparation for being effective contributors to dance education in college and university contexts. Seminars focus on preparation for sustainability as working professional artists, and professional development in higher education. Curriculum is provided for the development of media literacy and competency, in audio, video, digital media technologies. An optional supplemental concentration in Integrated Media is available.

The program is a two-year, 60 credit terminal degree, and includes teaching opportunities and a variety of Assistantships. Proximity to the schools of visual art, music, theater and film/video provide rich opportunities for collaboration and interdisciplinary projects. The high technical and artistic standard of the BFA students enrich the choreographic processes for the MFA students, bringing their talent and generative enthusiasm to the creative process. MFA students regularly audition BFA students to cast their work. The curriculum complies with NASD standards and best practices for masters level programs, and is accredited by both the National Association of Schools of Dance and the Western Association of Schools and Colleges. The Sharon Disney Lund School of Dance MFA Program at the California Institute of the Arts is designed to support advanced choreographic development and individual cultivation as artists and artist/educators.

Learning Outcomes

Over the course of study, the Master of Fine Art candidate will:

- Hone choreographic craft in service of her or his artistic vision.
- Produce a thesis concert in the second year of residency that reflects her or his personal aesthetic incorporating collaborations with other artists in the Institute.
- Acquire knowledge and practical experience necessary to provide leadership in all areas of dance production and promotion.
- Build a skill set to effectively represent their choreography for career advancement.

- Acquire knowledge of contemporary art practices in the field of dance, locating her/his own artistic interests within the aesthetic landscape of contemporary dance.

Master of Fine Arts Course Requirements

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

First Year

- DTCH 521, 522 Graduate Contemporary Dance Technique
- DPER 501, 502 Graduate Choreo/Performance Lab
- DCHR 530 Graduate Choreography I
- DPRD 580, 581 MFA-1 Project
- DPRD 505, 506 Music Seminar
- DPRD 525, 535 Graduate Forum
- DPRD 559, 560 Graduate Video Editing
- DAIC 520, 530 Critical Dance Studies, Performance Studies Or DAIC 620, 630 Dance Studies Methodologies, Reading Writing Dance

Second Year

- DTCH 621, 622 Graduate Contemporary Dance Technique
- DPER 601, 602 Graduate Choreo/Performance Lab
- DCHR 615 Graduate Choreographer/Composer Seminar
- DCHR 630 Graduate Choreography II
- DPRD 625, 635 Graduate Forum
- DPRD 680, 681 MFA-2 Thesis Project
- DPRD 660, 661 Digital Portfolio
- DPRD 561 Dance Film II
- DAIC 520, 530 Critical Dance Studies, Performance Studies Or DAIC 620, 630 Dance Studies Methodologies, Reading Writing Dance

Elective Courses for MFA 1 & 2

- DPRD 650 Graduate Concepts/Lighting Design for Dance
- DPRD 562 Dance Film II
- DCHR 601 Graduate Advanced Improvisation
- Graduate Independent Project: Dance

TITLE	COURSE NAME	DESCRIPTION	ACADEMIC LEVEL	COURSE TYPES
Introduction to Critical Dance Studies	DAIC-101	Introduction to Critical Dance Studies: Corporeality, Race, Gender, Class introduces students to the interdisciplinary field of critical dance studies and its historical, ethnographic, and theoretical approaches. Dance studies attunes students to ways of analyzing bodies in socio-cultural contexts while also developing an understanding of historical trajectories of dance on and off stage. Students will acquire knowledge of "traditional" western dance history then complicate it with the study of revisionist dance history that accounts for issues of transnationalism, the "global," indigeneity, race, gender, sexuality, and class. The types of dance examined in this course include concert dance (ballet, modern, contemporary), social dance (from salsa to hip-hop), and dance on screen in contexts as diverse as the proscenium stage, the museum, the space of ritual, the club, television, and other public and domestic spaces. Students will acquire vocabulary to analyze formal aspects of choreography. This course will address the ways in which bodies, dancing and otherwise, reflect concepts and realities of nation, gender performance, racial dynamics, power, taste, and labor. In addition to gaining a background in the history of dance discourse itself, students will gain facility with critical concepts such as choreography, corporeality, embodiment, and performance. Students will engage in close readings of texts and dance, developing discursive tools of analysis (formal/aesthetic and cultural) in written and presentation form. Students will also develop an understanding of how dance interacts with other arts. This course will be conducted in seminar format; as such, it is participatory. Requirements include weekly readings, writing assignments in response to readings as well as live and recorded dance, several short essays, a group presentation, and attending up to two live performances in Los Angeles as a class. While this course is designed as the first semester BFA dance studies course in a series of four, it is open to students outside of dance with an interest in the material. Students should expect to spend approx. 100 for books and performances.	Undergraduate	Arts in Context; Open to the Institute
The Anthropology of Dance	DAIC-102	The Anthropology of Dance: Diaspora, Identity, Culture examines dance in a global context, placing diverse examples of choreography in dialogue with foundational theories and contemporary debates in globalization, nationalism, transnationalism, diaspora, orientalism, and postcolonialism. With a special focus on the anthropology of dance (and dance in ethnography, past and present), this course further explores the interdisciplinarity of dance studies, which draws from fields such as anthropology, performance studies, critical race theory, and queer theory. At the core of this course is an investigation of subjectivity and the relationship between the body and agency. Is dance merely a reflection of society? Can it incite political change? Keeping in mind the relationship between self and other (and individual and society), we will look at the work of dance artists from countries such as the Democratic Republic of Congo, Brazil, India, China, the US, France, Morocco, Senegal, and Thailand to see how they conceive of the body in relation to space, society, and nation, and to consider the ways movement circulates globally in and across time. We will also bring in discussions of the dance studies-specific terms, choreopolitics (Lepecki) and geo-choreography (Osterweis). In looking at dance-and its scholarship-as a practice, we will keep in mind the ways social and vernacular dance become translated onto the concert stage, in various cultural contexts of circulation and exchange. Our readings will be informed by anthropologists and theorists including Michael Taussig, E. E. Evans-Pritchard, Theresa Buckland, Sally Ann Ness, Deidre Sklar, Anya Peterson Royce, Achille Mbembe, Barbara Browning, Mark Franko, Karl Marx, Edward Said, Judith Butler, Michel Foucault, Ananya Chaterjea, Thomas DeFrantz, and more. This is a participatory seminar; students will be expected to attend every class, write weekly responses to readings and performances, write two short essays, attend up to two performances in Los Angeles as a class, and submit a final ethnographic research essay. While this course is designed as the second semester BFA dance studies course in a series of four, it is open to students outside of dance. Students should expect to spend approx. 100 for books and performances.	Undergraduate	Arts in Context; Open to the Institute
Modern Dance History II	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	Undergraduate	Arts in Context

		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.		
Dance After 1960	DAIC-201	Dance After 1960: Virtuosity, Deskilling, and the Postdramatic interrogates international and local developments in concert, popular, screen, and subcultural dance, within and across decades, focusing on the 1960s to the present. It is a critical dance studies course in which students will continue to practice multiple approaches to researching and writing about dance. Because dance studies is an interdisciplinary field that engages with performance studies, history, anthropology, literary studies, critical race studies, gender studies, disability studies, film studies, and postcolonial studies, students will learn to identify and employ various lenses in their readings and analyses. Methodologies practiced in this course are ethnography, performance analysis, and the argumentative essay. Students will also have the opportunity to embody theory through praxis, improvising informally in various locations throughout the semester. Keeping in mind relevant historical and political events, concepts explored include the body, race, class, gender/sexuality, nation, virtuosity/disability, postmodernism, dramaturgy, deskilling, and the postdramatic. Dance works and practices from the U.S., Africa, Europe, Latin America, Asia, "home," and the internet will be represented. The following are examples of artists, movements, and works considered in this course: The Judson Dance Theater, Merce Cunningham, contact improvisation, aerobics, Fame, MTV, voguing, Twyla Tharp, William Forsythe, Pina Bausch, Narcissister, Miguel Guttierez, John Jasperse, Trajal Harrell, Desmond Richardson, Ralph Lemon, and Faustin Linyekula. Theorists and historians include Susan Foster, Mark Franko, Brenda Dixon Gottschild, Andre Lepecki, Judith Butler, Shannon Jackson, Tavia Nyong'o, Susan Stryker, Claire Bishop, Ramsay Burt, Hans Thies Lehmann, and more. This is a participatory seminar course. Students will be expected to attend all classes, attend two performances in Los Angeles as a class, write weekly responses to readings and performances, write three short essays, and give a final presentation. While this course is designed as the third semester BFA dance studies course in a series of four, it is open to students outside of dance with an interest in the material. Students should expect to spend approx. 100 for books and performances.	Undergraduate	Arts in Context; Open to the Institute
The Body in Performance	DAIC-202	The Body in Performance: Liveness, Activism, Feminisms is a course that inquires into the practices of feminist artists who call upon the live (often explicit) body in performance. We will analyze the ways in which these performances critique culture at large and trouble distinctions between dance, theater, performance art, activism, and visual art. The artists in question (many of whom comment on their training in dance) include (but are not limited to) Adrian Piper, Narcissister, Yoko Ono, Ann Liv Young, Annie Sprinkle, Carolee Schneemann, Yve Laris Cohen, Carmelita Tropicana, Marina Abromovic, Senga Nengudi, Ron Athey, Lee Bul, and Aliza Shvarts. We will read writing by scholars and artists such as Amelia Jones, Claire Bishop, Judith Butler, Rebecca Schneider, Adrian Piper, Trinh Minh-ha, Jane Bennett, Tavia Nyong'o, Anna Fisher, Jeanne Vaccaro, Linda Williams, Jennifer Doyle, Jose Munoz, bell hooks, Susan Stryker, and Coco Fusco. Major topics include performance, presence, abjection, embodiment, sexuality, dance in the museum, de-/re-skilling, vital materialism, transnational feminism, difficulty, obscenity, racial kitsch, and pain/pleasure. Moving from the midtwentieth century to the present through international contexts, we will study these artists and concepts through the interdisciplinary lenses of performance studies, gender and sexuality studies, critical race theory, critical dance studies, porn studies, and visual studies. While we will attune ourselves to the history of performance and live art, the course will be organized thematically (not chronologically), and case studies will include an artist (or set of artists) and theory/scholarship relevant to that artist. This course requires close reading of texts and art. It also includes a practiceas-theory component in which you will have the opportunity to experiment and make performance to supplement otherwise written work. While this course is designed as the fourth semester BFA dance studies course in	Undergraduate	Arts in Context; Open to the Institute

		a series of four, it is open to students outside of dance with an interest in the material. Students should expect to spend approx. 100 for books and performances.		
Music for Dancers I	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 influences. Understanding compositional trends through the following artistic musical element choices: rhythm, meter, polyrhythm, pitch systems for linear and vertical constructs, and structural and thematic organization.	Undergraduate	Arts in Context
Dance and World Cultures II	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
Metamorphosis/Transformations	DAIC-317W	Metamorphosis / Transformations A performance charrette "I want to speak about bodies changed into new forms." So begins Ovid's Metamorphosis, an epic poem about the creation and destruction wrought by love in its many forms played out by gods, men, and beasts. This course is a 10-day intensive, open to all comers, in which we create and perform an ensemble-derived dance/theater/musical piece inspired by Ovid's Metamorphosis. An immersive creative experience culminating in a fully produced performance fully created by the participants. All participating students commit to fully engage with all aspects of creation and performance. The Ovid & Hughes book is required reading in preparation for the course (meaning you need to read this book before you show up). On-line reading selections will be assigned during the course. If you have questions please contact rgamson@calarts.edu Additional reading: Selections from A.S. Kline translation of Ovid's Metamorphosis: Selections from Aristotles Poetics, TBA	Undergraduate	Arts in Context; Wintersession; Open to the Institute
Critical Dance Studies	DAIC-520	Critical Dance Studies: Corporealities and Cultures is a graduate course that familiarizes students with the interdisciplinary field of critical dance studies and its historical, ethnographic, and theoretical approaches. Dance studies provides students with ways of analyzing bodies in socio-cultural contexts while also developing an understanding of historical trajectories of dance on and off stage. Students in this course will learn and generate vocabulary to analyze formal aspects of choreography. This course pays special attention to issues of race, gender, sexuality, and class. The types of dance examined include concert dance (ballet, modern, contemporary), social dance (from salsa to hip-hop), and dance on screen in contexts as diverse as the proscenium stage, the museum, the space of ritual, the club, television, and other public and domestic spaces. This course will address the ways in which bodies, dancing and otherwise, reflect concepts and realities of nation, politics, gender performance, racial dynamics, power, taste, and labor. In addition to gaining a background in the history of dance discourse itself, students will acquire facility with critical concepts such as "choreography," "corporeality," "embodiment," and "performance." Students will engage in close readings of texts and dance, developing discursive tools of analysis (formal/aesthetic and cultural) in written and presentation form. Students will also develop an understanding of how dance interacts with other arts. This course will be conducted in seminar format; as such, it is participatory. Requirements include weekly readings, writing assignments in response to readings as well as live and recorded dance, two short essays, one research paper, one presentation, and attending up to two live performances in Los Angeles as a class. While this course fulfills a Dance MFA requirement, it is open to graduate students across campus. Students should expect to spend approx. 100 for books and performances.	Graduate	Open to the Institute
Performance Studies	DAIC-530	This graduate course introduces students to the	Graduate	Open to the

		interdisciplinary field of performance studies. We will investigate performance and performativity as theoretical concepts influenced by-and influencing- trends in anthropology, theatre, dance, and visual, rhetorical, gender, and cultural studies. This course takes into consideration and complicates assumptions about embodiment, spectatorship, agency, subjectivity, action, and community. Troubling the supposed divide between practice and theory, this course will provide the opportunity to exercise performative writing and ethnography, as well as live performance in an academic context. In a collaborative spirit, we will share work with each other. Readings will include selections from Schechner, Jackson, Phelan, Foster, Lepecki, Taylor, Turner, Taussig, Brecht, Schneider, Moten, Hartman, Austin, and Butler. In addition to creating written work, students will attend up to two performances in LA, and have the opportunity to create a short performance work. Ultimately, we will keep in mind that performance operates as both a critical lens and an object of study. Students will be expected to engage in invested textual, theoretical, and formal/performance analysis, relating the course material to their own theses and other critical or practice-based investigations. Requirements include close reading of text and performance, weekly written responses on text and performance, up to two short essays, and one longer final essay. While this course fulfills a Dance MFA requirement, it is open to graduate students across campus. Students should expect to spend approx. 100 for books and performances.		Institute
Choreography & Textuality	DAIC-540	Choreography and Textuality: Bodies on the Page, Words on the Stage is a graduate course that will explore relationships between choreography and writing. Presumably, choreography is to dance what writing is to language; what would it mean to "choreograph" words onto the page or to "write" dance onto the stage? Alternatively, what does text bring to questions of the corporeal, and what do dance and the body bring to questions of the textual? In mining such questions, we will attune ourselves to works of dance, performance, prose, and poetry that deconstruct and rearrange conventions of meaning, representation, communication, embodiment, and abstraction through unexpected treatments of form and content. When and how do choreographic, poetic, and critical modes coexist? This course inquires into William Forsythe's engagements with the work of Anne Carson and Virginia Woolf, Germaine Acogny and Kota Yamazaki's collaborative choreography based on a novel by Boubacar Boris Diop, work by The Wooster Group that draws from William Forsythe and Gertrude Stein, Ralph Lemon's parachoreographic texts and use of Kathy Acker's writing, Richard Move's archival work on Martha Graham, Arthur Pita's production of Kafka's Metamorphosis, Nijinsky's diaries, Pina Bausch's tanztheater, Gelsey Kirkland's autobiography, choreography by Miguel Guttierez, Jerome Bel, and Ohad Naharin, and writing by Franz Kafka, Barbara Browning, Maggie Nelson, Nathaniel Mackey, Fred Moten, Robert Grenier, and Elfride Jelinek that takes up the body, explicitly or otherwise. Students will write several essays, engage in live writing during performances, and have the opportunity to experiment with "performative" writing. Placing importance on issues of race, gender, sexuality, and class, this course will be informed by critical paradigms such as corporeality, embodiment, "difficulty," reperformance, reenactment, reskilling, translation, and gesture. This interdisciplinary course brings together performance studies, critical dance studies, and literary studies. While this course fulfills a Dance MFA requirement, it is open to graduate students across campus.	Graduate	Open to the Institute
Extreme Body in Performance	DAIC-550	The Extreme Body in Performance: Sexuality, Race, Labor is a graduate course that engages students in the interdisciplinary field of performance studies, paying particular attention to how the "extreme" body generates and disrupts socio-cultural constructions of sexuality, race, and labor through performance and live art. How do we "read" bodies; how do bodies "read" us? Keeping in mind that performance operates as both a critical lens and an object of study, this course inquires into practices of artists of color and/or queer or feminist artists who call upon the live (often explicit or "difficult") body in performance. We will analyze the ways in which such performances critique culture at large and trouble distinctions between dance, theater, performance art, activism, and visual art. Concepts explored include embodied memory/archive, surface/mutability, virtuosity/disability, queer of color critique, racial kitsch, mixed-race and trans identity, abjection, reskilling, vital materialism, difficulty, obscenity, freakery, and pain/pleasure. The artists in question (many of whom	Graduate	Open to the Institute

		comment on their training in dance) include Adrian Piper, Narcissister, Yoko Ono, Ann Liv Young, Annie Sprinkle, Carolee Schneemann, Yve Laris Cohen, Carmelita Tropicana, Marina Abromovic, Senga Nengudi, Ron Athey, Lee Bul, Aliza Shvarts, and more. We will read writing by scholars and artists such as Adrian Piper, Rebecca Schneider, Amelia Jones, Claire Bishop, Judith Butler, Jane Bennett, Tavia Nyong'o, Linda Williams, Jennifer Doyle, Jose Munoz, bell hooks, Susan Stryker, Roderick Ferguson, Saidiya Hartman, Alison Kafer, Mark Anthony Neal, Hortense Spillers, and Anne Anlin Cheng. Moving from the 1960s to the present through international contexts, we will study these artists and concepts through the interdisciplinary lenses of performance studies, gender and sexuality studies, critical race theory, critical dance studies, porn studies, and visual studies. In addition to generating written work, students will attend up to two performances in LA, and may have the opportunity to create a short performance work. Requirements include close reading of text and performance, weekly written responses on text or performance, up to two short essays, and one longer final essay. While this course fulfills a Dance MFA requirement, it is open to graduate students across campus.		
Metamorphosis/Transformations	DAIC-617W	Metamorphosis / Transformations A performance charrette "I want to speak about bodies changed into new forms." So begins Ovid's Metamorphosis, an epic poem about the creation and destruction wrought by love in its many forms played out by gods, men, and beasts. This course is a 10-day intensive, open to all comers, in which we create and perform an ensemble-derived dance/theater/musical piece inspired by Ovid's Metamorphosis. An immersive creative experience culminating in a fully produced performance fully created by the participants. All participating students commit to fully engage with all aspects of creation and performance. The Ovid & Hughes book is required reading in preparation for the course (meaning you need to read this book before you show up). On-line reading selections will be assigned during the course. If you have questions please contact rgamson@calarts.edu Additional reading: Selections from A.S. Kline translation of Ovid's Metamorphosis: Selections from Aristotles Poetics, TBA	Graduate	Wintersession; Open to the Institute
Dance Studies Methodologies	DAIC-620	Dance Studies Methodologies: History, Ethnography, Theory is a writing-focused graduate course that familiarizes students with the three main approaches to critical dance studies. The course will focus on reading dance history, ethnography, and theory as well as writing in these three modes (the historiographic, the ethnographic, and the theoretical) in the form of three short essays and one final research paper that engages with concepts and case studies informing one's own art making. While this course is largely framed through foundational thought in western dance history, it also asks students to engage in historical and cultural comparative analyses and perspectives from nonwestern dance contexts. This course will continue to familiarize students with revisionist dance history and dance theory. Students will investigate early notions of choreography, archive, and notation (from ethnographies, journalism, and historical dance manuals) in relationship to evolving concepts of subjectivity, modernity, and preservation. As such, in this course, students will view contemporary performances that engage in the revival, reconstruction, and reperformance of historical dance. Another important aspect of this course will be exercising writing in the service of one's own artistic/choreographic project such that one's work becomes legible and compelling to grant readers and the larger public. While this course fulfills a Dance MFA requirement, it is open to graduate students across campus. Students should expect to spend approx. 100 for books and performances.	Graduate	Open to the Institute
Reading Dance, Writing Dance	DAIC-630	Reading Dance, Writing Dance: Studies in Discourse is a writing-focused graduate course in critical dance studies attuned to artistic, critical, and scholarly developments in dance writing, globally, from the 19th century to the present. While there will be an emphasis on writing in and about concert dance practices, we will also explore site-specific work, performance art, dancing online, vernacular dance, and the relationship between dance and literature (poetry, prose, fiction). The course will provide an opportunity for students to continue to explore dance and performance theory, and concepts will be examined trans-historically and cross-culturally. By the end of the semester, we will question and challenge the status of the term "dance" itself. In conversation with the works and scholarship represented in this course, students will have the	Graduate	Open to the Institute

		opportunity to exercise their own critical and scholarly voices, developing their capacity to write convincing argumentative and experimental essays that analyze dance, performance, and choreography. Themes and theoretical paradigms represented in this course include space, surface, archive, gender, race, virtuosity, de-/re-skilling, reperformance, manifesto, transgression, ritual, disability, discipline, secrecy, appropriation, and the postdramatic. This course, structured as a seminar, is as collaborative as it is self-driven, experimental as it is rigorous. This course requires close reading, regular journaling (including live/performative writing), several short essays, a manifesto, attending up to two performances, and a final paper and presentation. While this course fulfills a Dance MFA requirement, it is open to graduate students across campus. Students should expect to spend approx. 100 for books and performances.		
Institute Dance Composition	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	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, and the class will culminate in final performance projects to be presented at the end of the semester.	Undergraduate	
Composition I BFA 1	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	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	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	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	Course available by permission of instructor only. Designed for performing artists and anyone with a background in physical practice, this course provides opportunities to	Undergraduate	

		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.	
Choreography I BFA 3	DCHR-330	Course open to BFA 3 & 4 Dance School students only. This course is centered on the expressivity of movement, and challenges the student to make it visible. One focus is on skills: Building the abilities to manipulate movement, work fruitfully with others, use sound and music effectively, and create form that is content. The other, and equally important, focus is on uncovering and developing each student's individual taste.	Undergraduate
Choreography I BFA 3	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	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	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	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	This course provides the opportunity to investigate the diversity of contemporary choreography as it is currently being produced by artists in America and around the world. Recognizing that the 20th century tradition of Modern Dance has given rise to a wide array of dance practices and approaches to choreography, this course will examine individual artists and trends characteristic of the early years of the 21st century. Emphasis is on choreographers creating for live performance.	Undergraduate
Institute Dance Composition	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	Course open to MFA1 Dance School students only. This	Graduate

		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.	
Choreography I MFA 1	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	This course provides the opportunity to investigate the diversity of contemporary choreography as it is currently being produced by artists in America and around the world. Recognizing that the 20th century tradition of Modern Dance has given rise to a wide array of dance practices and approaches to choreography, this course will examine individual artists and trends characteristic of the early years of the 21st century. Emphasis is on choreographers creating for live performance.	Graduate
Graduate Advanced Improvisation	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	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 will be able to develop the clarity, range and responsiveness of their own artistic voices.	Graduate
Choreography II MFA 2	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	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		Undergraduate
Independent Study	DIND-299		Undergraduate
Independent Study	DIND-399		Undergraduate

Independent Study	DIND-499		Undergraduate
Independent Study	DIND-599		Graduate
Independent Study	DIND-699		Graduate
Independent Study	DIND-799		Graduate
Internship	DINT-199		Undergraduate
Internship	DINT-299		Undergraduate
Internship	DINT-399		Undergraduate
Internship	DINT-499		Undergraduate
Internship	DINT-599		Graduate
Internship	DINT-699		Graduate
Choreo/Performance Lab BFA 1	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	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	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	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	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	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	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	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-312W	This course will teach and direct students in the choreographic process of Alvin Ailey and his work "Streams". This course is only offered to School of Dance students. This course is offered Jan 9-20 2017 from 1-4pm.	Undergraduate
Choreo/Performance Lab BFA 4	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	Open to BFA4 students only. Weekly gathering of all	Undergraduate

		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.	
Company Repertory	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	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	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	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	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
Contemporary Repertory	DPER-612W	This course will teach and direct students in the choreographic process of Alvin Ailey and his work "Streams". This course is only offered to School of Dance students. This course is offered Jan 9-20 2017 from 1-4pm.	Graduate
Production Crewing BFA 1	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	Open to Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate
Production Technology for Dance	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	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	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	Course open to BFA2 Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate
Production Crewing BFA 2	DPRD-202	Open to Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate
Concepts in Lighting Design Dance	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	Course open to BFA3 Dance School students only. Analysis and application of technical production skills needed for	Undergraduate

		individual projects.		
Production Crewing BFA 3	DPRD-302	Open to Dance School students only. Analysis and application of technical production skills needed for individual projects.	Undergraduate	
Dance Film	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. 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 II	DPRD-361	This elective course is open to Dance School students only. This course gives students the opportunity to focus on the creation and completion of their own dance films. Students will explore more advanced production skills, incorporating the use of cameras, lights, microphones and grip equipment. Post-production skills will include 3-point editing, mixing, color-correction, media management, project trimming, and sound effects using Final Cut Pro.	Undergraduate	
Video-Dance/Projection	DPRD-362W	Video-Dance, An Impossible Dance and Projection of Dance Video-Dance, An Impossible Dance and Projection of Dance Video-Dance, An Impossible Dance Intensive Hands-on Workshop on Screendance at CalArts by Silvina Szperling This workshop attempts to open a door, and a channel for dialogue between practice and theories in Video-dance. Departing from perceptual development exercises, and several practices in small groups, we'll try to offer and generate particular visions that allow and encourage the development of creative and personal proposals. We'll stimulate the interdisciplinary and collaborative work, taking the Rodrigo Alonso's hypothesis "What could video-dance be, other than a casual encounter, the product of the curious bonding between one of the oldest form of expression and one of the most contemporary ones; the unsuspected result of the common ground of one medium incarnated the materiality of the with a medium de-corporized, abstract, almost inhuman?" Participants: artists and students in Dance, Film, Theatre, Music, Visual Arts and Arts in general. Please, bring your own camera or devise with moving images recording capabilities of any kind. Projection of Dance Francesca Penzani Interim Week 2 A playful collaborative laboratory open to the Institute. We will work with multimedia performance, focusing on projection and processing of live video using Isadora, qlab. We will play with camera set-ups, experimenting on creating footage for performances (like the DAM exhibition) and/or working with footage generated by "Impossible Dance1" from week 1. We will also be covering some basics of live music production using Ableton and Logic Pro. The aim is to provide a space that caters to the collaborative process that will ultimately demystify multimedia-dance performance. Participants: artists and students in Dance, Film, theatre, Music, Visual Arts and Arts in general. Please, bring your own camera or devise with moving images recording capabilities of any kind.	Undergraduate	Wintersession; Open to the Institute
Production Crewing BFA 4	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	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	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	
Digital Portfolio I	DPRD-460	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	Undergraduate	

		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.		
Digital Portfolio II	DPRD-461	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.	Undergraduate	
MFA Music Seminar I	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	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	
Graduate Forum	DPRD-525	Meet and discuss current issues and events related to your artistic life as a graduate student. Develop concepts concurrent with self directed Master projects and proposals. Originate and practice articulating a proposal by "pitching" your idea to others. Revise CV as needed, and construct a biography that is relevant to your career goals.	Graduate	
Graduate Forum	DPRD-525A	Meet and discuss current issues and events related to your artistic life as a graduate student. Develop concepts concurrent with self directed Master projects and proposals. Originate and practice articulating a proposal by "pitching" your idea to others. Revise CV as needed, and construct a biography that is relevant to your career goals.	Graduate	
Graduate Forum	DPRD-525B	Meet and discuss current issues and events related to your artistic life as a graduate student. Develop concepts concurrent with self directed Master projects and proposals. Originate and practice articulating a proposal by "pitching" your idea to others. Revise CV as needed, and construct a biography that is relevant to your career goals.	Graduate	
Video Editing I	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	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	
Dance Film II	DPRD-561	This elective course is open to Dance School students only. This course gives students the opportunity to focus on the creation and completion of their own dance films. Students will explore more advanced production skills, incorporating the use of cameras, lights, microphones and grip equipment. Post-production skills will include 3-point editing, mixing, color-correction, media management, project trimming, and sound effects using Final Cut Pro.	Graduate	
Video-Dance/Projection	DPRD-562W	Video-Dance, An Impossible Dance and Projection of Dance Video-Dance, An Impossible Dance and Projection of Dance Video-Dance, An Impossible Dance Intensive Hands-on Workshop on Screendance at CalArts by Silvina Szperling This workshop attempts to open a door, and a channel for	Graduate	Wintersession; Open to the Institute

		dialogue between practice and theories in Video-dance. Departing from perceptual development exercises, and several practices in small groups, we'll try to offer and generate particular visions that allow and encourage the development of creative and personal proposals. We'll stimulate the interdisciplinary and collaborative work, taking the Rodrigo Alonso's hypothesis "What could video-dance be, other than a casual encounter, the product of the curious bonding between one of the oldest form of expression and one of the most contemporary ones; the unsuspected result of the common ground of one medium incarnated the materiality of the with a medium de-corporized, abstract, almost inhuman?" Participants: artists and students in Dance, Film, Theatre, Music, Visual Arts and Arts in general. Please, bring your own camera or devise with moving images recording capabilities of any kind. Projection of Dance Francesca Penzani Interim Week 2 A playful collaborative laboratory open to the Institute. We will work with multimedia performance, focusing on projection and processing of live video using Isadora, qlab. We will play with camera set-ups, experimenting on creating footage for performances (like the DAM exhibition) and/or working with footage generated by "Impossible Dance1" from week 1. We will also be covering some basics of live music production using Ableton and Logic Pro. The aim is to provide a space that caters to the collaborative process that will ultimately demystify multimedia-dance performance. Participants: artists and students in Dance, Film, theatre, Music, Visual Arts and Arts in general. Please, bring your own camera or devise with moving images recording capabilities of any kind.	
MFA 1 Thesis Project I	DPRD-580	Course open to MFA1 Dance School students only. Creation, rehearsal, critique, development and concert preparation for MFA 1 choreography. Includes individual rehearsal and choreographic studio work as well as group critique of discussion. Culminates in three produced works throughout the year.	Graduate
MFA 1 Thesis Project II	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
Critical Perspectives	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	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	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
Dance Program Design and Administration	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	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	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 choreography and composition. This class will involved in class participation and experimentation with the concepts introduced.	Graduate
Next Preparing for My Future in Dance	DPRD-632	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.	Graduate
Graduate Concepts in Lighting Design	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	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	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	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	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	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	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	Undergraduate

		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.		
The Anatomy of Movement II	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	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	Open to the Institute
Ballet Technique Level 1	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	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	
Ballet Technique A	DTCH-102W	Beginning ballet technique skills focusing on elementary skills and ballet basics i.e. turn-out, positions of the feet and arms, body directions as well as addressing correct alignment and posture, musicality, flexibility, strength, elevation and agility as well as artistic quality.	Undergraduate	Open to the Institute; Wintersession
Contemporary Technique Level 1	DTCH-121	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 1	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	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	
Hip Hop	DTCH-132W	Studio study and practice of hip hop dance styles beginning through intermediate.	Undergraduate	Open to the Institute; Wintersession
Partnering	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	Open to Dance School students only. Selections from contemporary repertoire with emphasis on in-depth study of the basics of partner work.	Undergraduate	
Fitness	DTCH-150W	The course is a Fitness course that will use cardio vascular	Undergraduate	Open to the

		fitness elements/properties, along with somatic applications such as Yoga and Pilates to develop a more sound and holistic physical regimen.		Institute; Wintersession
Pilates Mat 1	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	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	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 B	DTCH-202W	Intermediate ballet technique skills addressing artistic quality, alignment, musicality, flexibility, strength, elevation and agility using adagio, petite and grand allegro, pirouettes and other combinations of turning exercises.	Undergraduate	Wintersession
Contemporary Technique Level 2	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	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 B	DTCH-222W	Physical practice of contemporary dance utilizing different styles through the use of floor work, control and vigor to gain strength, coordination, agility, speed and artistic quality.	Undergraduate	Wintersession
Conditioning With Imagery for Dancers	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	Course available by permission of instructor only. Intensive weekly sessions in Intermediate and Advanced Pilates Mat Technique.	Undergraduate	
Pilates Reformer 1	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	Course open by Permission of Instructor only. Basic Pilates mat work translated on to the universal reformer.	Undergraduate	
Ballet Technique Level 3	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	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 C	DTCH-302W	Advanced ballet technique skills addressing alignment, musicality, flexibility, strength, elevation and agility using adagio, petite and grand allegro and pirouettes along with other combinations of turning exercises.	Undergraduate	Wintersession
Ballet Men's Class	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	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	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	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	Course open to Dance School students only, by Permission of Instructor only. Advanced ballet technique Permission of instructor required	Undergraduate	
Pointe	DTCH-332	Open to Dance School students only. Advanced ballet technique Permission of instructor required	Undergraduate	
Dance Pedagogy	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	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	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	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	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	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	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	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	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	Graduate	Open to the Institute

		art of dance in which the body is the primary means of expression.		
Ballet Technique	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	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 A Ballet Technique a	DTCH-502W	Beginning ballet technique skills focusing on elementary skills and ballet basics i.e. turn-out, positions of the feet and arms, body directions as well as addressing correct alignment and posture, musicality, flexibility, strength, elevation and agility as well as artistic quality.	Graduate	Open to the Institute; Wintersession
Contemporary Technique 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	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 B	DTCH-522W	Physical practice of contemporary dance utilizing different styles through the use of floor work, control and vigor to gain strength, coordination, agility, speed and artistic quality.	Graduate	Wintersession
Contemporary Jazz	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	
Hip Hop	DTCH-532W	Studio study and practice of hip hop dance styles beginning through intermediate.	Graduate	Open to the Institute; Wintersession
Conditioning With Imagery for Dancers	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	
Fitness	DTCH-550W	The course is a Fitness course that will use cardio vascular fitness elements/properties, along with somatic applications such as Yoga and Pilates to develop a more sound and holistic physical regimen.	Graduate	Open to the Institute; Wintersession
Pilates Mat 1	DTCH-551	Course open to BFA1 Dance School students only. Intensive weekly sessions in Pilates Method mat Technique.	Graduate	
Pilates Reformer 1	DTCH-556	Course open by Permission of Instructor only. Basic Pilates mat work translated on to the universal reformer.	Graduate	
Dance Pedagogy	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	
Ballet Technique B	DTCH-602W	Intermediate ballet technique skills addressing artistic	Graduate	Wintersession

		quality, alignment, musicality, flexibility, strength, elevation and agility using adagio, petite and grand allegro, pirouettes and other combinations of turning exercises.		
Contemporary Technique	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	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	Intensive weekly sessions in Intermediate and Advanced Pilates Mat Technique.	Graduate	
Pilates Reformer 2	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	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	
Ballet Technique C	DTCH-702W	Advanced ballet technique skills addressing alignment, musicality, flexibility, strength, elevation and agility using adagio, petite and grand allegro and pirouettes along with other combinations of turning exercises.	Graduate	Wintersession
Physical Theater & Clown Improv	IWNT-411	Dance, Physical Theater and Clown Improvisation and Composition Workshop. As humour lay less in our words than in our bodies, you will analyse, understand and enlarge your performing skills through guided games. The course explores the connection between physicality and creativity. New sources of inspiration through actions will be explored, and students will focus on making the most of a comedic and/or emotional potential rarely tapped into. Through various games, they will increase their body expression range. The beginning of this exploration will be from the state of catastrophe, when the world collapses around the idea of what a performer considers "good" or "right".	Undergraduate	Wintersession; Open to the Institute
Physical Theater & Clown Improv	IWNT-611	Dance, Physical Theater and Clown Improvisation and Composition Workshop. As humour lay less in our words than in our bodies, you will analyse, understand and enlarge your performing skills through guided games. The course explores the connection between physicality and creativity. New sources of inspiration through actions will be explored, and students will focus on making the most of a comedic and/or emotional potential rarely tapped into. Through various games, they will increase their body expression range. The beginning of this exploration will be from the state of catastrophe, when the world collapses around the idea of what a performer considers "good" or "right".	Graduate	Wintersession; Open to the Institute
Choreographers & Composers	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	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

Table of Contents

- Residence Requirements
- Curriculum Requirements
  - Bachelor of Fine Arts and Certificate of Fine Arts
  - Master of Fine Arts and Advanced Certificate of Fine Arts
  - Concentration in Integrated Media
- Program in Film and Video
  - BFA Required Courses
  - MFA Required Courses
- The Film Directing Program (MFA Only)
  - MFA Required Courses
- Program in Experimental Animation
  - BFA Required Courses
  - MFA Required Courses
- Character Animation Program
  - BFA Required Courses

Residence Requirements

The four-year Bachelor of Fine Arts and Certificate of Fine Arts programs in the School of Film/Video require a minimum of two years fulltime study in residence. The Master of Fine Arts and Advanced Certificate of Fine Arts programs require three years in residence (see CalArts Residence policy). On rare occasions, the 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).

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.

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.

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.

I U S 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.

U S are required to take at least one Visiting Artists Workshop (FPFV450) during their 3rd or 4th year.

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.

S 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).

S 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.

- *S* are required to take at least one Visiting Artist Workshop (FPFV650).
- *S* 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 uestions 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 uestions 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.

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 m tier 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.

Film Directing Course Requirements

First year requirements provide necessary fundamentals. The second and third years are comprised of minimum 6 m tier 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

- FFDP513 Scene Study
- FFDP521 Narrative Fundamentals
- FFDP529 Technical Workshop (fall and spring)
- FFDP540 Guest Artist Workshop
- FAIC621 Film 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
- M tier, 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
- M tier, Special Topics and Elective courses as determined by student and mentor (see course list below)

MFA 3 Students

FALL AND SPRING SEMESTERS

M tier, 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)

O T M A

Courses offered in Fall 2014 semester

Courses offered in Spring 2015 semester

- FFDP682 Project Development
- FFDP616 /FFDP617 One Act to Cinematic Event
- FFDP524 Cinematic Storytelling
- FFDP625 Advanced Scripting
- FFDP632 Advanced Staging
- FFDP633 Real World Survival Skills
- FFDP655 Special Topics: Survey of Historical Directors
- FFDP656 Special Topics: Experiments in Narrative
- FFDP657 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):

O T M A

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.

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 m tiers, 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.

Track 1 Requirements: Student Accepted as a BFA1

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 m tier (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 m tier 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 m tiers. 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 m tier 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 m tier practice (2 credits)
- Critical Studies and electives as needed (11 - 15 credits recommended)

SPRING SEMESTER

- Other m tier 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 m tier 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 m tier (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 m tier 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 office.

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 m tiers. 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 m tier 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 m tier 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 m tier 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.

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 MFA Students

- 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 m tiers, 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 m tiers (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 m tiers (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.

Character Animation Program

Learning Goals for the Character Animation Program

- The ability to tell compelling, visual stories, both time-based and static, using animated actors;
- A developed personal aesthetic, utilizing strong 2D and/or 3D animation techniques;
- Advanced understanding of film and theatrical production principles, such as directing, acting, editing, screenwriting and producing;
- A demonstrated breadth of advanced animation skills, including conceptual framing; visual observation; highly developed ability in either 2D or 3D technique with proficiency in the other; story development; layout, design and color; locomotion; character improvisation; sound design; and drawing;
- An understanding of and appreciation for the history of animation and its artistic / cultural contexts;
- The ability to relate critically, creatively and collaboratively to the other artistic disciplines at CalArts, as evidenced by a broad contextual grounding and participation in the greater arts landscape and the world of ideas; and
- The ability to function effectively as a professional artist in a variety of work settings, as demonstrated by (1) the ability to communicate verbally, visually and in writing; (2) demonstrated willingness to work collaboratively as part of a creative team, as well as entrepreneurially as an individual auteur; (3) participation in one of the Program's professional practices workshops; and (4) a demonstrated work ethic and commitment to the craft through the timely completion of coursework and projects.

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

First Year / 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

Third Year / BFA3

FALL

- FVCA300 2D Character Animation III
- FVCA311 through FVCA316 Life Drawing (choice of various classes; 3 hrs required)
- FVCA320 Film Workshop III

- FVCA334 Professional Preparation III
- FVCA370 CG Character Animation III

SPRING

- FVCA301 2D Character Animation III
- FVCA311 through FVCA316 Life Drawing (choice of various classes; 3 hrs required)
- FVCA321 Film Workshop III

Fourth Year / BFA4

FALL

- FVCA400 2D Character Animation IV
- FVCA311 through FVCA316 Life Drawing (choice of various classes; 3 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.

TITLE	COURSE NAME	DESCRIPTION	ACADEMIC LEVEL	COURSE TYPES
Animation History I	FAIC-170	Course is for BFA1s and BFA2 transfer students, but other students can add it with Permission of Instructor on Course Advising Day. This is the first semester of a yearlong international historical survey of animated media, covering the period from the mid-20th century to current contexts. Lectures and readings stress the historical contexts of the topics covered.	Undergraduate	Arts in Context
Animation History II	FAIC-171	Course is for BFA1s and BFA2 transfer students, but other students can add it with Permission of Instructor on Course Advising Day. This is the second semester of a yearlong international historical survey of animated media, covering the period from the mid-20th century to current contexts. Lectures and readings stress the historical contexts of the topics covered.	Undergraduate	Arts in Context
History of Character Anim	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 flipbook project demonstrates the student's knowledge of basic animation principles.	Undergraduate	Arts in Context
Survey of CG Art & Animation	FAIC-370	Historical survey of CG (computer graphic) art and animation from the early introduction of digital technology to current developments. The course will engage in frequent discussions about the theory and practice of CG art and animation. Class sessions will consist of lectures, screenings and readings that focus on the historical, social, and cultural contexts of related topics.	Undergraduate	Arts in Context; Open to the Institute
Screenwriting for Animators	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	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	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	Course available by permission of instructor only (enroll online; a few spots will be available on Course Advising Day as well). Course receives Critical Studies credit in the Arts in Context(AIC) category. In this course, students will learn about Disney 2D animated features from the studio's beginnings through the 1960s. Readings, lectures, and screenings will be prepare students for discussion of the films. They will analyze developments in narrative, adaptation, character design, animated movement, backgrounds, and other aesthetic elements. They will also learn about the role of individual artists at the Disney studio. Students will keep weekly notes on films, generate short papers, and take written exams.	Undergraduate	Arts in Context; Open to the Institute
Comics World: History and Art	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;	Undergraduate	Arts in Context

		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 field. 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	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	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. Film 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	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 I	FAIC-410	This course is available for online registration and also open by Permission of the Instructor at Advising Day. An historical survey of documentary (or non-fiction) tradition in motion pictures and it major genre: the exploration film, the ethnographic film, the travel film, historical reconstruction and essay film. Offered by the Program in Film and Video. Maybe repeated for credit.	Undergraduate	Arts in Context
History of Documentary Film II	FAIC-411	This course is available for online registration and also open by Permission of the Instructor at Advising Day. An historical survey of documentary (or non-fiction) tradition in motion pictures, with special emphasis on the development of the origins and development of cinema verite, direct cinema and counter trends in response to the theoretical claims of the partisans of these two influential approaches. And will trace the subsequent development in technology, aesthetics approaches and evolving subject matter in the field. The course will cover the last forty-five years of developments in documentary or non-fiction film, from 1970- 2016.	Undergraduate	Arts in Context
Documentary Inquiries	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. Drawing from work in film, video, and new media, this course will explore time-based projects informed by documentary gestures such as journaling, cinema-verite recording, surveillance, re-performance, and non-linear structuring of information. Narrative and performative projects resulting from creative detours in documentary exercises will also be screened. The course will additionally examine collections of work from specific historical moments that aspired to strategic cultural interventions, including a range of provocative work across genre on incarceration in the U.S., samizdat and media arts projects produced during late 1980s, dramatic cultural shifts in east central Europe, and collective experiments withnew technologies and audiences from the U.S. in the 1960s/early 70s. Media projects from Chile, Nunavut, and South East Asia address generational loss or repression of archived information and reinvigorate dialogues across the distance of time. Offered by Program in Film and Video.	Undergraduate	Arts in Context
uestions of Third Cinema	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	Undergraduate	Arts in Context

		dialectical connection between domination/subordination, centre/periphery and resistance/hegemony. While First Cinema is Hollywood, Second Cinema is Western 'auteur' cinema, Third Cinema is resolutely non-capitalist and non-Western. We will look at films from Africa, the Arab World, East India, Latin America, Taiwan...but also films that assert a cultural/political resistance within Western industrialized countries, such as African American cinema, the Black British workshops and the 'Beur' films in France. Offered by Program in Film and Video. May be repeated for credit.		
Cinema and Media: East Central Europe	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 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.	Undergraduate	Arts in Context
Film History I - 1895-1950	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 films. Requirements include strict regular attendance, weekly readings, weekly short papers and a final research paper. Offered by Program in Film and Video. Required of PFV BFA1 and EA BFA1. May be repeated for credit.	Undergraduate	Arts in Context
Film History II - 1950-PRESENT	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 films. 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	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	Cinema of Exile: Perspectives on Palestine and Israel The course addresses the experience of exile and displacement understood both as a physical and psychic condition, as expressed in films and texts from Palestine and Israel. Through screening a variety of documentary, narrative and experimental films, the course provides an opportunity for an expanded perspective on the region and its history, one that goes far beyond the usual news reports and headlines. This is primarily a screening class, but students will also be encouraged to make work (media or written) that relates to the subject matter. The instructor recently returned from one year in the	Undergraduate	Arts in Context

		region as a MENA (Middle East and North Africa) Fulbright Fellow. This course is open to the institute, available for online registration and also open by Permission of the Instructor at Advising Day. Critical Studies credit.		
Prostitution in Film	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	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 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.	Undergraduate	Arts in Context
Women in Cinema: Femininity /Performance	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. Different 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	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	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	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	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	Undergraduate	Arts in Context

		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.		
Special Topics: Rock & Roll Movies	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	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.	Undergraduate	Arts in Context
Chantal Akerman: An Intimate Passion	FAIC-465	When Chantal Akerman (1950-2015) committed suicide, she left behind a prolific and singular oeuvre. A truly independent filmmaker, she used to write or co-write all her screenplays, and her films outline an autobiography of sorts. She worked in a variety of formats, exploring both documentary, fiction and the personal essay form - in most than 60 works: 18 features, countless shorts and featurettes, and a dozen multiple-screen installations that were often variations of her single-channel films - always mixing high art with popular culture, minimalist rigor with physical exuberance. Through this multiplicity of formats, though, a unique tone, the specific quality of the gaze, an inimitable mastery of the mise en scene constituted a style that can be immediately spotted. Her presence in her films was the index of a new way of performing femininity, as well as queerness and the anguish felt by the children of Holocaust survivors. Hers was an unclassifiable body willfully exploding the boundaries of sex, race, ethnicity, genre, language, and geography - or, at the border of the image, at the border between documentary and fiction (to allude to the title of one of her installations), as an inimitable voice, talking and singing, the thinly melodious voice of a child, later made husky by the smoke of a thousand cigarettes. Many of her films are about a girl/a woman whose desires, passions, longings, and obsession with an unspoken past are too big to be contained. Women run away, cut classes, hitch-hike, sleeplessly walk the streets at night, love two people at the same time, strive to marry the wrong person, stalk female ex-lovers, commit murders, travel throughout Europe, go to America, to Eastern Europe, to Asia, illegally cross borders - in situations that go from the banal to the surreal. The excess contained in Akerman's signature frontal shots pours out in language, in pleasure. Having been a friend of Akerman's, co-curated two major retrospectives of her work, edited a dossier on her legacy shortly after her death, and written a number of articles about her, I have access to DVDs and VHS not commercially available and will contextualize them, as well as more "mainstream" examples of her work, within a discussion of - gender politics - queer theory - the ethics of representation of the Shoah and the question of "the witness" - questions of mise en scene and cinematic representation (composition of shots, editing, off-screen space, relationship between image and sound).	Undergraduate	Arts in Context; Open to the Institute
The Tracking Shot in Kapo	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 Look however in Kapo, the shot where Emmanuelle Riva commits suicide by throwing herself on electric barbwire: the man who decides at this moment to make a forward tracking shot to reframe the dead body - carefully positioning the raised hand in the corner of the final framing - this man is worthy of the most profound contempt. - Jacques Rivette, Cahiers du cinema, June 1961. 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	Undergraduate	Arts in Context

		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.		
History of Experimental Animation	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 finding and exploring some common threads. In our class attempt to define what "experimental animation" is, we will arrive at a more complex understanding of the concept of animation itself. By the end of the semester, students will have been exposed to a radically diverse selection of work, and ideally come away from the experience with a rich, impressionistic understanding of the history, scope, and possibilities in experimental animation. Each class session will include screenings of multiple works, as well as contextualizing and supplemental information. Discussion will be greatly encouraged in class.	Undergraduate	Arts in Context
The Art of Intuition	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	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	
Survey of CG Art & Animation	FAIC-580	Historical survey of CG (computer graphic) art and animation from the early introduction of digital technology to current developments. The course will engage in frequent discussions about the theory and practice of CG art and animation. Class sessions will consist of lectures, screenings and readings that focus on the historical, social, and cultural contexts of related topics.	Graduate	Open to the Institute
Screenwriting for Animators	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 and Art	FAIC-596	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 be on artists who made significant contributions to the broad field. 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	Graduate	

		to spend 52 on one book and reproduced artwork to be handed out in class. Approved for Critical Studies credit		
Film Today	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	This course is available online. It will also be open by Permission of Instructor at Advising Day for additional enrollment. Film 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	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 I	FAIC-610	This course is available for online registration and also open by Permission of the Instructor at Advising Day. An historical survey of documentary (or non-fiction) tradition in motion pictures and it major genre: the exploration film, the ethnographic film, the travel film, historical reconstruction and essay film. Offered by the Program in Film and Video. Maybe repeated for credit.	Graduate	
History of Documentary Film II	FAIC-611	This course is available for online registration and also open by Permission of the Instructor at Advising Day. An historical survey of documentary (or non-fiction) tradition in motion pictures, with special emphasis on the development of the origins and development of cinema verite, direct cinema and counter trends in response to the theoretical claims of the partisans of these two influential approaches. And will trace the subsequent development in technology, aesthetics approaches and evolving subject matter in the field. The course will cover the last forty-five years of developments in documentary or non-fiction film, from 1970- 2016.	Graduate	Arts in Context
Documentary Inquiries	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. Drawing from work in film, video, and new media, this course will explore time-based projects informed by documentary gestures such as journaling, cinema-verite recording, surveillance, re-performance, and non-linear structuring of information. Narrative and performative projects resulting from creative detours in documentary exercises will also be screened. The course will additionally examine collections of work from specific historical moments that aspired to strategic cultural interventions, including a range of provocative work across genre on incarceration in the U.S., samizdat and media arts projects produced during late 1980s, dramatic cultural shifts in east central Europe, and collective experiments withnew technologies and audiences from the U.S. in the 1960s/early 70s. Media projects from Chile, Nunavut, and South East Asia address generational loss or repression of archived information and reinvigorate dialogues across the distance of time. Offered by Program in Film and Video.	Graduate	
uestions of Third Cinema	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 dialectical connection between domination/subordination, centre/periphery and resistance/hegemony. While First Cinema is Hollywood, Second Cinema is Western 'auteur' cinema, Third Cinema is resolutely non-capitalist and non-Western. We will look at films from Africa, the Arab World, East India, Latin America, Taiwan...but also films that assert a cultural/political resistance within Western industrialized countries, such as African American cinema, the Black British workshops and the 'Beur' films in France. Offered by Program in Film and Video. May be repeated for credit.	Graduate	

Cinema and Media: East Central Europe	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	Course available by Permission of Instructor only. Film History is a two semester survey of cinema from its origins in the late 19th century to the present day. The course emphasizes the development of cinema aesthetics through the study of works by major filmmakers and national cinemas. The Fall semester covers the period from 1895 to 1950, focusing on both the evolution of narrative filmmaking and challenges to that style. The Spring semester is concerned with work from 1950 to today, with particular attention paid to the impact of neo-realism and the proliferation of new national cinemas and alternative approaches. The course is designed as a yearlong sequence and is best experienced that way, but students can begin the sequence in Spring, take a single semester, or repeat semesters to see alternate programming. Auditing is encouraged depending on class size. The class consists of lectures and screenings; after each session a voluntary (but highly recommended) discussion group meets to talk about that week's films. Requirements include strict regular attendance, weekly readings, weekly short papers and a final research paper. Offered by Program in Film and Video. PFV MFA are required to take one semester of FAIC620 or FAIC621. Required of FDP MFA1. May be repeated for credit.	Graduate	
Film History II - 1950-PRESENT	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 films. 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 MFA1. May be repeated for credit. Attendance required during Interim and Practicum.	Graduate	
Sexuality, Gender, Destruction in Cinema	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	Cinema of Exile: Perspectives on Palestine and Israel The course addresses the experience of exile and displacement understood both as a physical and psychic condition, as expressed in films and texts from Palestine and Israel. Through screening a variety of documentary, narrative and experimental films, the course provides an opportunity for an expanded perspective on the region and its history, one that goes far beyond the usual news reports and headlines. This is primarily a screening class, but students will also be encouraged to make work (media or written) that relates to the subject matter. The instructor recently returned from one year in the region as a MENA (Middle East and North Africa) Fulbright Fellow. This course is open to the institute, available for online registration and also open by Permission of the Instructor at Advising Day. Critical Studies credit.	Graduate	
Prostitution in Film	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 profession'. Prostitution has been a subject of singular fascination since biblical times. We will consider the construction of	Graduate	

		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	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	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. Different 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	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	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	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	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.	Graduate	
Special Topics: Rock &	FAIC-652	Rock & Roll & Movies is a history of Popular Music from 1955 to the	Graduate	

Roll Movies		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.		
Special Topics: The Western	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	
Chantal Akerman: An Intimate Passion	FAIC-665	When Chantal Akerman (1950-2015) committed suicide, she left behind a prolific and singular oeuvre. A truly independent filmmaker, she used to write or co-write all her screenplays, and her films outline an autobiography of sorts. She worked in a variety of formats, exploring both documentary, fiction and the personal essay form - in most than 60 works: 18 features, countless shorts and featurettes, and a dozen multiple-screen installations that were often variations of her single-channel films - always mixing high art with popular culture, minimalist rigor with physical exuberance. Through this multiplicity of formats, though, a unique tone, the specific quality of the gaze, an inimitable mastery of the mise en scene constituted a style that can be immediately spotted. Her presence in her films was the index of a new way of performing femininity, as well as queerness and the anguish felt by the children of Holocaust survivors. Hers was an unclassifiable body willfully exploding the boundaries of sex, race, ethnicity, genre, language, and geography - or, at the border of the image, at the border between documentary and fiction (to allude to the title of one of her installations), as an inimitable voice, talking and singing, the thinly melodious voice of a child, later made husky by the smoke of a thousand cigarettes. Many of her films are about a girl/a woman whose desires, passions, longings, and obsession with an unspoken past are too big to be contained. Women run away, cut classes, hitch-hike, sleeplessly walk the streets at night, love two people at the same time, strive to marry the wrong person, stalk female ex-lovers, commit murders, travel throughout Europe, go to America, to Eastern Europe, to Asia, illegally cross borders - in situations that go from the banal to the surreal. The excess contained in Akerman's signature frontal shots pours out in language, in pleasure. Having been a friend of Akerman's, co-curated two major retrospectives of her work, edited a dossier on her legacy shortly after her death, and written a number of articles about her, I have access to DVDs and VHS not commercially available and will contextualize them, as well as more "mainstream" examples of her work, within a discussion of - gender politics - queer theory - the ethics of representation of the Shoah and the question of "the witness" - questions of mise en scene and cinematic representation (composition of shots, editing, off-screen space, relationship between image and sound).	Graduate	Arts in Context; Open to the Institute
The Tracking Shot in Kapo	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 Look however in Kapo, the shot where Emmanuelle Riva commits suicide by throwing herself on electric barbwire: the man who decides at this moment to make a forward tracking shot to reframe the dead body - carefully positioning the raised hand in the corner of the final framing - this man is worthy of the most profound contempt. - Jacques Rivette, Cahiers du cinema, June 1961. 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	Graduate	

		Virilio) when the apparatus of cinema met with the apparatus of mass killing during WWII.		
History of Experimental Animation	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 finding and exploring some common threads. In our class attempt to define what "experimental animation" is, we will arrive at a more complex understanding of the concept of animation itself. By the end of the semester, students will have been exposed to a radically diverse selection of work, and ideally come away from the experience with a rich, impressionistic understanding of the history, scope, and possibilities in experimental animation. Each class session will include screenings of multiple works, as well as contextualizing and supplemental information. Discussion will be greatly encouraged in class.	Graduate	Open to the Institute
The Art of Intuition	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	Open to the Institute (enroll online). Course receives Critical Studies credit in the Computing & Research category. Fundamentals of Adobe Flash, for digital art and animation, as well as the study of digital art-making online. Adapted for students of varying experience levels with Flash, including those who haven't used the program before.	Undergraduate	Computing & Research
Flash	FCOM-564	Open to the Institute (enroll online). Course receives Critical Studies credit in the Computing & Research category. Fundamentals of Adobe Flash, for digital art and animation, as well as the study of digital art-making online. Adapted for students of varying experience levels with Flash, including those who haven't used the program before.	Graduate	Open to the Institute
Story	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	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 CINEMA 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 5 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	Undergraduate	

		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.		
Independent Project	FFDP-399	Course available by permission of instructor	Undergraduate	
Acting Workshop	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	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.	Undergraduate	Open to the Institute
Cinematheque	FFDP-406	Course available by Permission of instructor only A student curated screening course; a student teacher is selected each year from proposals submitted by students and selected by the FDP faculty. Precise topics and concentrations vary by year. Recommended for MFA One FDP students, but open to all.	Undergraduate	Open to the Institute
Rehearsal Crews & Performance	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	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	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	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,	Undergraduate	

		designers, musicians, and dance/movement. Each director will explore the inttricate relationship between actors, space and text by helming a ten to fifteen minute play or section of a play, presented in a short run of public performances. Plays will be chosen with a specific theme determined by the instructors and students to coalesce the presentation. 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-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. Each 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	This course is available by Permission of Instructor only on Advising Day. The entire sky is a grand narrative filled with stories enacted by protagonists and antagonists portraying legendary tropes and mythologies. This course explores story structure through experiences of , and exposure to, the history of astronomy including how the constellations were named and placed in the heavens. Students will invent cinematic story ideas through the process of looking at the canvas of stars in the night sky. Additionally this process will examine the basic concepts of cinematography such as depth of field, lens perspectives, exposure and aesthetics of composition while gazing through a telescope or capturing nighttime images on field trips. A creative project is required for completion of the course. Field trips will be a regular part of the class programming.	Undergraduate	Open to the Institute
Screenwriting: Expanded Cinema Structure	FFDP-423	This course examines expanded cinematic structures including feature films and episodic narratives, with a focus on dramatic tension, story turns, character arcs and the elements of a well written scene. The class will be tailored to each developing individual artist, encouraging them to find their unique voice while writing an emotionally engaging story. Study scripts and film clips will illuminate the writer's ongoing journey. Students will be expected to bring new pages to class every week, participate in table reads, and problem-solve each other's drafts in an "egoless writer's room." Screenwriting tools such as synopsis, story beats, scene cards and treatments will support writers toward completion of a feature length screenplay or series pilot/episodes. Course can be taken as a one or two semester option.	Undergraduate	
Cinematic Storytelling	FFDP-424	Course available by permission of instructor only. Fashioning cinematic stories from the artistEs developing ideas while exploring the storytelling strategies of influential cinema artists. The use of film clips,screenplays and other tools are used to inspire and inform decisions in sculpting the story idea,culminating in a short script. Second course in Film Directing Program Writing sequence.	Undergraduate	
Advanced Scripting	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	
Screenwriting: NarrativeRumble	FFDP-427	Screenwriting: NarrativeRumble-Eclectic Approaches to Storytelling This course is a series of eclectic, short term (maximum 2 to 3 weeks) writing workshops taught by a rotation of different artists. The instructors use a variety of themes and prompt to spark adventurous storytelling. While the emphasis is cinema, the course will allow students to unleash their ideas in a variety of narrative expressions not limited to words, but perhaps drawn or photographed (still or moving images). Specific themes for each session are yet to be finalized but the following list offers a sense of the potential. Screaming in Your Dreams: The Horror, Suspense, Thriller Genre and its application to heightened emotional expression. Love, Hate and Other Stories: Mine the depth of human emotions by sitting in memories of heartbreak, passion or lust (real or imagined). Students will grapple with filial, paternal or maternal love, celebrity worship and many other forms of intense emotions. Threading Stories from Historical Dress and Fashion: Utilizing the forms of fashion silhouettes from a variety of eras, students will develop characters and their backstories or histories from the shapes of celebrated clothing and accessories. Cheap and Cheesy: By making "terrible" scripts, we learn what elements are needed to create emotionally true, sophisticated, or dynamically inventive ones. Students examine cheesy 1-hour movie of the week scripts, telenovelas and American Soap operas among other genre driven "product" in order to tease out personal, original work.	Undergraduate	Open to the Institute

Cinematography for Directors	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	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	Course available by permission of instructor only. The goals of this class are to give the student practical knowledge and skills to succeed at sustaining their art practice post CALARTS. The art of making films continually evolves with different technologies and modalities, as do the myriad delivery systems and approaches to monetizing the work. It is crucial for early career artists to learn skills that will help them continue developing artistically and practically. To accomplish this, the class covers topics such as: Film financing from equity to crowdfunding. Film festival strategy. "Independent and/or Personal Filmaking" vs. "Film Industry" and other types of film production. Agents, Managers, Lawyers. How to pitch a project. Emphasis will be on new forms of career development strategies focusing on audience development, personal branding, and new distribution and marketing models.	Undergraduate	
Visual Design	FFDP-435	This directing workshop draws on ideas and investigations about filmmaking that were introduced in first year, asking you to consider how concept relates to image and meaning. Our main task will be a hands-on investigation of visual strategies for narrative directing, specifically focused on the translation from concept to cinema. In a series of labs and workshops, students will experiment with text analysis, visual design, mise-en-scene, staging, composition, movement, angle, focal length, rhythm, continuity, coverage and most of all, visual meanings. Students will prepare a portfolio of visual designs for a series of scenes, and act as a key collaborator in the design, production and editing of one scene, to be shot in class. Undergraduates must have previously taken a foundational production workshop course in order to enroll.	Undergraduate	
Guest Artist Workshop	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 GAW is designed to stimulate, provoke and open the student to different professional and aesthetic models.	Undergraduate	Open to the Institute
Heroes and Villains	FFDP-455	Heroics and Villainy: The Majesty of Good vs. Evil This is a course that explores heroics & villainy in storytelling as filtered through cinematic tropes. It is a journey into the origins and creation of mythic archetypes that have populated narrative forms from primitive storytelling to the silver screen. The majesty of any hero is only as good as the villain that opposes him. And is the image of villain devoid of heroic impulse? Is a sympathetic villain the antithesis to the antihero? What characteristics form our notions of heroism? What has led a person to engage in villainy? Why do we romanticize the hero and vilify the villain? What is the difference between heroes & villains and protagonist & antagonist? Through lectures and discussions, examination of film clips and storytelling exercises, we will find our way to answering why strong drama is grounded in conflict, how tropes emerge from contemporary issues influencing the cinema of its time and discover cultural impulses that lead to celebration of these characters. Throughout the class scripted scenes will be used to diagnose and "act" the complex architecture of hero, villain. This will be a class geared to practical application by allowing students to enact the elements of heroism or villainy in	Undergraduate	Open to the Institute

		scenes realized through some rehearsal, and through coursework culminating in either a 5 page script or short film, capturing each students personal version of heroism or villainy. Additional course fees 75.00		
Special Topics: Survey of Hist Directors	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 influences 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 collaborations, and/or teaching.	Undergraduate	
Special Topics: Love Stories	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. Love is politic, desire, obsession, belief; it is a paradox, one that continually contradicts its expectations. The class will examine how one describes the indescribable, films unique ability to speak to the ineffable. Most of all, love is dynamic, and requires a description of the exchange between people. It is seen in the most unlikely of gestures and exchanges. The class will focus on the ways a filmmaker depicts the substance of human relations, and how one articulates such moments. It will also focus on the dynamics and politics of human interactions, and the exchange of love and sex, especially as depicted in film. The class will be small and seminar based; students will be responsible for presentations throughout, organized around discussion topics. 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	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	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. Films will range from classical dramatic features to more radical filmic gestures and movements. The aim of the seminar is both creative and analytic, the work of analysis ultimately feeding into the understanding and implementation of new models of storytelling and depiction.	Undergraduate	
Fictions of Completion	FFDP-472	Fictions of Completion: Film Production Methods & Strategies This class will explore different strategies and methods of production, from shooting without a screenplay to scripting, storyboarding and rigorous pre-production planning. Students will work on a minimum of 3 short films. Each of them will be developed, produced, photographed and edited individually. The course encourages students to question the idea of completion: when is a film a film? Is a film completed after post production, after its first screening or does it ever reach completion? One of the main goals of this course is that students discover which method of production is more suitable for their temperament and artistic objectives. Furthermore, we will approach filmmaking as a holistic craft in which one person is able to create a cinematic work from start to finish. The course will incorporate screenings and discussions that present a variety of narrative and formal explorations for each film created in class. At the same time, we will incorporate floor exercises with equipments of various types so that students immerse themselves in deeper investigations of camerawork and editing techniques.	Undergraduate	Open to the Institute
Thesis Workshop	FFDP-475		Undergraduate	

Narrative Editing	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	Course available by Permission of Instructor only. An advanced theoretical and practical workshop to generate advanced projects, and foster a critical and creative community amongst second and third year students. This will be a development class, though the paths towards developing narrative work will be expansive, self motivated and, hopefully, challenging to the assumptions about process and methodology for narrative filmmaking. Students must make substantial progress towards a major work; this may be demonstrated in modes as diverse as traditional scriptwriting to documentary research, staging and performance exercises to theoretical writings.	Undergraduate	
Independent Project	FFDP-499	Course available by permission of instructor	Undergraduate	
Graduate Critique	FFDP-502	Course available by Permission of Instructor only. Workshop course for preparation of second year and thesis film projects.	Graduate	
Acting Workshop I	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. 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.	Graduate	
Cinematheque	FFDP-506	Course available by Permission of instructor only A student curated screening course; a student teacher is selected each year from proposals submitted by students and selected by the FDP faculty. Precise topics and concentrations vary by year. Recommended for MFA One FDP students, but open to all.	Graduate	Open to the Institute
Rehearsal Crews & Performance	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	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	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 Fundamentals	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 filmmaking. Over the semester, students move through five modular block sessions, each several weeks long. In each block, they will complete a cinematic assignment, including a 52 second silent "Lumiere" film, a cinematic landscape project, an observation exercise, a collaborative narrative	Graduate	

		work, and the depiction of an event that provokes an emotional and visceral response. The final "block" is the completion of a 3-5 minute film, which each student prepares and completes independently. The course explores different methods and approaches towards making narrative work, positing the idea that process and form are inextricably linked. Its intention is to begin the dialogue about form focused on critique and exploration of the student's own voice, method and body of work.		
Narrative Structure and Form	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	This course is available by Permission of Instructor only on Advising Day. The entire sky is a grand narrative filled with stories enacted by protagonists and antagonists portraying legendary tropes and mythologies. This course explores story structure through experiences of , and exposure to, the history of astronomy including how the constellations were named and placed in the heavens. Students will invent cinematic story ideas through the process of looking at the canvas of stars in the night sky. Additionally this process will examine the basic concepts of cinematography such as depth of field, lens perspectives, exposure and aesthetics of composition while gazing through a telescope or capturing nighttime images on field trips. A creative project is required for completion of the course. Field trips will be a regular part of the class programming.	Graduate	Open to the Institute
Screenwriting: Expanded Cinema Structure	FFDP-523	This course examines expanded cinematic structures including feature films and episodic narratives, with a focus on dramatic tension, story turns, character arcs and the elements of a well written scene. The class will be tailored to each developing individual artist, encouraging them to find their unique voice while writing an emotionally engaging story. Study scripts and film clips will illuminate the writer's ongoing journey. Students will be expected to bring new pages to class every week, participate in table reads, and problem-solve each other's drafts in an "egoless writer's room." Screenwriting tools such as synopsis, story beats, scene cards and treatments will support writers toward completion of a feature length screenplay or series pilot/episodes. Course can be taken as a one or two semester option.	Graduate	
Cinematic Storytelling	FFDP-524	Course available by permission of instructor only. Fashioning cinematic stories from the artistEs developing ideas while exploring the storytelling strategies of influential cinema artists. The use of film clips,screenplays and other tools are used to inspire and inform decisions in sculpting the story idea,culminating in a short script. Second course in Film Directing Program Writing sequence.	Graduate	
Post-Production for Directors	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	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	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	This directing workshop draws on ideas and investigations about filmmaking that were introduced in first year, asking you to consider how concept relates to image and meaning. Our main task will be a hands-on investigation of visual strategies for narrative directing, specifically focused on the translation from concept to cinema. In a series of labs and workshops, students will experiment with text analysis, visual design, mise-en-scene, staging, composition, movement, angle, focal length, rhythm, continuity, coverage and most of all, visual meanings. Students will prepare a portfolio of visual designs for a series of scenes, and act as a key collaborator in the design, production and editing of one scene, to be shot in class.	Graduate	
Guest Artist Workshop	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 GAW is designed to stimulate, provoke and open the student to different professional and aesthetic models.	Graduate	
Production Sound	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		Graduate	
Independent Projects	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	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	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. Each 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	
One Act to Cinematic Event: Adaptation	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. Each 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	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	
Screenwriting: NarrativeRumble	FFDP-627	Screenwriting: NarrativeRumble-Eclectic Approaches to Storytelling This course is a series of eclectic, short term (maximum 2 to 3 weeks) writing workshops taught by a rotation of different artists. The instructors use a variety of themes and prompt to spark adventurous storytelling. While the emphasis is cinema, the course will allow students to unleash their ideas in a variety of narrative expressions not limited to words, but perhaps drawn or photographed (still or moving images). Specific themes for each session are yet to be finalized but the following list offers a sense of the potential. Screaming in Your Dreams: The Horror, Suspense,	Graduate	Open to the Institute

		Thriller Genre and its application to heightened emotional expression. Love, Hate and Other Stories: Mine the depth of human emotions by sitting in memories of heartbreak, passion or lust (real or imagined). Students will grapple with filial, paternal or maternal love, celebrity worship and many other forms of intense emotions. Threading Stories from Historical Dress and Fashion: Utilizing the forms of fashion silhouettes from a variety of eras, students will develop characters and their backstories or histories from the shapes of celebrated clothing and accessories. Cheap and Cheesy: By making "terrible" scripts, we learn what elements are needed to create emotionally true, sophisticated, or dynamically inventive ones. Students examine cheesy 1-hour movie of the week scripts, telenovelas and American Soap operas among other genre driven "product" in order to tease out personal, original work.		
Advanced Staging	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	Course available by permission of instructor only. The goals of this class are to give the student practical knowledge and skills to succeed at sustaining their art practice post CALARTS. The art of making films continually evolves with different technologies and modalities, as do the myriad delivery systems and approaches to monetizing the work. It is crucial for early career artists to learn skills that will help them continue developing artistically and practically. To accomplish this, the class covers topics such as: Film financing from equity to crowdfunding. Film festival strategy. "Independent and/or Personal Filmaking" vs. "Film Industry" and other types of film production. Agents, Managers, Lawyers. How to pitch a project. Emphasis will be on new forms of career development strategies focusing on audience development, personal branding, and new distribution and marketing models.	Graduate	
Heroes and Villains	FFDP-655	Heroics and Villainy: The Majesty of Good vs. Evil This is a course that explores heroics & villainy in storytelling as filtered through cinematic tropes. It is a journey into the origins and creation of mythic archetypes that have populated narrative forms from primitive storytelling to the silver screen. The majesty of any hero is only as good as the villain that opposes him. And is the image of villain devoid of heroic impulse? Is a sympathetic villain the antithesis to the antihero? What characteristics form our notions of heroism? What has led a person to engage in villainy? Why do we romanticize the hero and vilify the villain? What is the difference between heroes & villains and protagonist & antagonist? Through lectures and discussions, examination of film clips and storytelling exercises, we will find our way to answering why strong drama is grounded in conflict, how tropes emerge from contemporary issues influencing the cinema of its time and discover cultural impulses that lead to celebration of these characters. Throughout the class scripted scenes will be used to diagnose and "act" the complex architecture of hero, villain. This will be a class geared to practical application by allowing students to enact the elements of heroism or villainy in scenes realized through some rehearsal, and through coursework culminating in either a 5 page script or short film, capturing each students personal version of heroism or villainy. Additional course fees 75.00	Graduate	Open to the Institute
Special Topics: Survey of Hist Directors	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 influences 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 collaborations, and/or teaching.	Graduate	
Special Topics: Love Stories	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. Love is politic, desire, obsession, belief; it is a paradox, one that continually contradicts its expectations. The class will examine how one describes the indescribable, films unique ability to speak to the ineffable. Most of all, love is dynamic, and requires a description of the exchange	Graduate	

		between people. It is seen in the most unlikely of gestures and exchanges. The class will focus on the ways a filmmaker depicts the substance of human relations, and how one articulates such moments. It will also focus on the dynamics and politics of human interactions, and the exchange of love and sex, especially as depicted in film. The class will be small and seminar based; students will be responsible for presentations throughout, organized around discussion topics. Films watched and discussed will draw on both fiction and documentary work; screening will be supp		
Special Topics: Coming of Age Stories	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	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. Films will range from classical dramatic features to more radical filmic gestures and movements. The aim of the seminar is both creative and analytic, the work of analysis ultimately feeding into the understanding and implementation of new models of storytelling and depiction.	Graduate	
Fictions of Completion	FFDP-672	Fictions of Completion: Film Production Methods & Strategies This class will explore different strategies and methods of production, from shooting without a screenplay to scripting, storyboarding and rigorous pre-production planning. Students will work on a minimum of 3 short films. Each of them will be developed, produced, photographed and edited individually. The course encourages students to question the idea of completion: when is a film a film? Is a film completed after post production, after its first screening or does it ever reach completion? One of the main goals of this course is that students discover which method of production is more suitable for their temperament and artistic objectives. Furthermore, we will approach filmmaking as a holistic craft in which one person is able to create a cinematic work from start to finish. The course will incorporate screenings and discussions that present a variety of narrative and formal explorations for each film created in class. At the same time, we will incorporate floor exercises with equipments of various types so that students immerse themselves in deeper investigations of camerawork and editing techniques.	Graduate	Open to the Institute
Thesis Workshop	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 film. 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	Course available by permission of instructor only. A practical workshop in editing the narrative film, emphasizing post-production strategies, narrative structure, editing rhythms, and cutting for performance. Students must be in post-production on a substantial narrative project in order to take the course. The class is built around critique; each student must screen at least three times over the semester and participate actively in discussions. Prerequisite could be FFDP-534 or equivalent. To be taken for FDP metier credit.	Graduate	
Post Production Sound	FFDP-680	This course is by Permission of Instructor. It is required of MFA1 Film Directing students. Covers all aspects of post-production and	Graduate	

		basic sound design, editing and mixing concepts. Gives access to individual Pro Tools rooms and E 105 basic studio.	
Project Development	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 filmmaking. Students must make substantial progress towards a major work; this may be demonstrated in modes as diverse as traditional scriptwriting to documentary research, staging and performance exercises to theoretical writings.	Graduate
Internship	FFDP-698		Graduate
Independent Project	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		Graduate
Independent Project	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		Undergraduate
Film/Video - Internship	FINT-299		Undergraduate
Film/Video - Internship	FINT-399		Undergraduate
Film/Video - Internship	FINT-499		Undergraduate
Film/Video - Internship	FINT-599		Graduate
Film/Video - Internship	FINT-699		Graduate
Film/Video - Internship	FINT-799		Graduate
Filmmaking Fundamentals I	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	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	Course open to Film/Video Program only, by Permission of Instructor only. Must also take FPFV-134. 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	A comprehensive introduction to digital editing techniques and post-production workflows using Avid Media Composer, Adobe Premiere, Compressor, and related software. Topics will include media management, transcoding, editing, sound editing, effects, color correction, and exporting. Required of and limited to all incoming PFV students. A Digital Editing Lab is being provided on Wednesdays 7-10pm in E60.	Undergraduate
Cinematic Voices: Film & Video In-Person	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		Undergraduate
Independent Project	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	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	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	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	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	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	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		Undergraduate
Independent Project	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	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	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	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	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		Undergraduate
Independent Project	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	Course available by Permission of Instructor only. Students will be exposed to video production and post-production methodologies	Undergraduate

		necessary for becoming self-sufficient video makers within the CalArts environment. Various methods of digital production and post-production will be covered, with special focus on best practices for production with Sony EX and Canon DSLR cameras, as well as finishing within the CalArts post path. Both the technical and aesthetic ramifications of video production and post will be covered. Limited to upper level PFV students.		
Light and Lighting	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 first half of the class will be dedicated to observing and analyzing the qualities and mood of light in artistic expression as well as lived experience. The second part of the class will be dedicated to the craft of designing and using artificial light. Technical workshops will be supplemented with screenings and field trips.	Undergraduate	
Adv Digital Production and Post	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	Explorations of Site-Specificity 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.	Undergraduate	Open to the Institute
Writing About Film	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. Examples of writing about film will be handed out and discussed. Sequences of classical, contemporary, foreign and experimental film and videos will be screened in class and analyzed using the proper descriptive and critical vocabulary. Major critical approaches to film and video will also be discussed. In addition each student is expected to complete a full-length critical essay on a topic decided after discussion with the instructor. Through-out the semester students will bring samples of their writing in class and will get feedback from the instructor and from their peers. Open to the Institute but you must have completed a minimum of one short film or video (under 30 minutes) to be eligible. Priority given to Film/Video students.	Undergraduate	
Improper Cinema	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	Undergraduate	

		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.	
Optical Printing	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	Course available by Permission of Instructor only. This course explores the documentary form through theory and practice. Students will look at different documentary approaches and methods. Viewing and analysis of various films will be a vital part of the class; however, the main emphasis of the course will be on documentary production.	Undergraduate
Documentary Prod: The Virtual Field	FPFV-410A	Documentary Production: Fieldwork in the Virtual Field This project-based class will investigate a wide range of themes and possibilities suggested by the particularities of networked media in relation to documentary production, including, but not limited to identity, privacy, collaboration, virtuality, security, fragility and storytelling. We will look critically at a variety of apps and platforms and work both with and against them to engage with the formal, aesthetic, political, social and economic issues that they suggest.	Undergraduate
Devices of Illusion	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	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	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	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	Course available by Permission of Instructor only. This course is to provide Graduate Students with an opportunity to gain valuable teaching experience. Each student will prepare a two-hour teaching presentation and each week a different student will perform/teach their presentation. The course will pursue both innovative and creative ways of disseminating information and ideas. Students will be encouraged to consider the research they are currently undertaking for their thesis projects, but presentations will not only be limited to such research. Research in general is an essential element of this course. The demands for research and alternatives will be extensive. The final hour of each class will be used for general group critique of the teaching and presentation techniques. Graduate students only.	Undergraduate
Film to Video	FPFV-422	Course available by permission of instructor only. A film-making and	Undergraduate

Production		video production course. Film 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.		
Aesthetics of Sound and Image	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	
Graduate Critique	FPFV-425	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.	Undergraduate	
Media Temporalities	FPFV-426	This course will concentrate on time as a category of analysis. Cinema possesses distinct affinities with the rationalization of labor and standardization of time that took place at the end of the nineteenth century, and yet it also provides a way of negotiating and resisting these processes, as it imagines alternative relations to standardized time. The first half of this course will proceed from this hypothesis to explore how cinema provided a way for the twentieth century to re-think it's changed relation to time after industrial modernity. In the second half of the semester, we will open our consideration of temporality from the strictly cinematic to examine how the advent of networked, digital media-with its spatial metaphors and obsession with asymptotically approaching simultaneity-has changed our lived relation to time and recast conceptions of cinematic time. Topics will include amnesia, boredom, duration, distraction, finitude, indexicality memory, the supposed "death of cinema," the remembered film, real time, and simultaneity.	Undergraduate	
Video Studio Teaching Assistant Class	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. Video Studio TAs will have access to the Video Studio.	Undergraduate	
Multi-Ch. & Video Installation	FPFV-430	Course available by permission of instructor only. The objectives of this course are to learn how to work with the moving image and sound in the form of installation. We will focus on using video to create understanding through intentional relations between content, space and scale. We will contemplate the essential component of video (time), the definitive condition of installation (space), and 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 on 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. Students with a current project in mind are encouraged to enroll. Open to Institute with priority given to Film Students.	Undergraduate	Integrated Media; Open to the Institute
Intimate Images-The History & Art of 8MM	FPFV-432	Intimate Images - The History and Art of 8mm Filmmaking Discover a vibrant world of filmmaking that has existed for nearly 100 years but remains little known and appreciated. Small-gauge film -- Regular 8mm and Super-8mm -- was the first, and for decades the only -- way people had to make and show moving pictures in their own homes. In the hands of artists and lovers of home movies, 8mm film was a medium with special qualities that have never been replaced. It can still be used for personal and radical artistic expression. Compared with 35mm, 16mm, and more recently, Digital, 8mm frames allow a small compositional area in which space, people and objects are less precisely defined and even become somewhat abstracted. However, when used creatively, these qualities convey a sense of reality that has exquisite subtlety, fragility, and is expressive of the maker. Beginning in the 1940s and 1950s, serious young filmmakers were also attracted to small-gauge 8mm, making intimate and poetic films that utilized the formats' immediacy, inexpensiveness and inherent visual qualities. In contrast to the Hollywood cinema, these early 'personal' filmmakers focused on their lives, inner concerns and fantasies as subjects. This course will familiarize students with little-known but great 8mm films by Stan Brakhage, Takahiko Iimura, George and Mike Kuchar, Bruce Conner, Storm De Hirsch, Marjorie Keller, Saul Levine, Carolee Schneemann, Vito Acconci, Anne Charlotte Robertson, Luther Price, Willie Varela, Lewis Klahr, Phil Solomon, John Porter, Peggy Ahwesh, Joe Gibbons,	Undergraduate	

		Helga Fanderl, Nathaniel Dorsky, Daichi Saito, Pablo Marin, Karen Johannesen, Joe Bernard, James Otis, Rick Bahto and others, as well as notable examples of anonymous home movies. Two filmmakers will appear in person. Small-format videos by artists who have shared these filmmakers' concerns will also be shown, among them Nam Jun Paik, Martha Rosler, Sadie Benning, William Wegman, Julia Heyward and Mona Hatoum, as well as filmmakers who also made intimate small-gauge videos, such as George Kuchar, Carolee Schneemann, Bruce Baillie, Owen Land, Leslie Thornton and Peggy Ahwesh. In addition to weekly responses and one longer paper, students will be asked to make a short, one roll Super-8mm (or Standard/Regular 8mm if preferred) film so they will have a first-hand, creative experience using tools that are considered outmoded but are still commonly available. A knowldege of avant-garde/experimental film, or previous completion of one of the following courses is suggested: History of Experimental Film, History of Video Art, Radicalizing Vision, or, Aesthetics of Sound.	
Shame and Trauma in Cinema	FPFV-433	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?	Undergraduate
Sound T.A. Course	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	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	This class is a continuation of Experimental Film Techniques I and priority will be given to students who were previously enrolled. However, this class is open to all and should be taken by any PFV student who is planning to finish a film on film. Experimental Film Techniques II will continue to explore and experiment with methods for manipulating the film image, but will also include a series of in-depth presentations concerning laboratory procedures and the technical steps involved in completing a film on film. Equal emphasis on shooting and completion processes with lots of experimental film viewing as well. Students will be encouraged to shoot and complete a short 16mm film. Students must shoot a minimum of 3 rolls of film..	Undergraduate
Color Grading & Adv Workflows	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	Course available by Permission of Instructor only. Wonder where and how to look for funding, prepare and present your work and yourself when applying for grants or pitching a project for industry consideration? You 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	Pre-Production/Pre-Visualization explores concept development through story analysis, and the conceptual and visceral intent of your vision, as it is affected by camera choice, film grammar techniques, environmental considerations such as the controlled environment of a studio, and/or alternative interior and exterior locations analyzing space, light, sound, and choreography of movement. All film genres, from experimental, to exploratory narrative in various stages of development, from idea, story, or script will be considered. Lectures, practice and location field trips will take place during the	Undergraduate

		class period, except for one evening lecture. Pre-production/Pre-visualization, is a prerequisite for the Advanced Production Class.	
Radicalizing Sound & Image	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. Equal time will be dedicated to innovative works of sound, music and the spoken word, either in combination with or separate from the visual form. The class will present a range of work in different formats that are radical in both form and content, and will examine how and if unconventional approaches are able to translate between mediums.	Undergraduate
Editing Aesthetics	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	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	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	Course available by permission of instructor only. The class will provide a structure and a workshop for students who wish to create a short work (under fifteen minutes) of their choosing. We will work on each stage of the production process, including script/concept, production planning, casting, shooting, cutting and finishing the film or video. Each student is expected to fully complete one piece by the end of the semester. Students who are currently in process on a short film are also welcome.	Undergraduate
Advanced Production	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	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	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	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	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.	Undergraduate
Advanced Sound T.A. Course	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	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	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	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	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	A course to de-construct acting and narration. The main goal will be to define performance in new, non-traditional ways. Students will develop dialogues and/or narrations taken from real life (court transcripts, overheard conversations) to fictional (soap operas, novels) and poetic texts. These texts will then be performed in class emphasizing a multitude of executions. Each performance will be recorded on video, studied and then re-performed.	Undergraduate
Los Angeles: A City on	FPFV-475	Los Angeles, it seems, continues to fascinate people around the world	Undergraduate

Film		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.	
Sound Mixing & Editing	FPFV-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
Creative Sound Design	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	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	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 BFA3/4 students. Permission of instructor required. May be repeated for credit.	Undergraduate
Graduate Seminar: Deleuze & Cinema	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	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	Undergraduate

		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 Seminar: Narrative Theory	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	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.	Undergraduate
Alchemical Cinema	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. Everything is DIY and low-tech, as students hand-process films utilizing a variety of easily available tools and chemicals. B/W and color developing, reversal and negative, and high and low contrast emulsions will be explored from an 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		Undergraduate
Independent Project	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	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	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	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	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 all PFV MFA 1s.	Graduate
Video Production Workshop	FPFV-526	Course open to Film/Video Program only, by Permission of Instructor only. Must also take FPFV-534. 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. Video fundamentals, HD signal information and workflow, and DSLRs will be covered. Bijou.	Graduate
Filmmaker As Curator: the Bijou Festival	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	Graduate

		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.		
Digital Editing	FPFV-534	A comprehensive introduction to digital editing techniques and post-production workflows using Avid Media Composer, Adobe Premiere, Compressor, and related software. Topics will include media management, transcoding, editing, sound editing, effects, color correction, and exporting. Required of and limited to all incoming PFV students. A Digital Editing Lab is being provided on Wednesdays 7-10pm in E60.	Graduate	
Cinematic Voices: Film & Video In-Person	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	Course available by Permission of Instructor only. Through discussion, critique, technical workshops, we will develop an understanding of the rich meaning-potential of sound, made even more powerful in its relationship to moving images. We will analyze the nature of sound perception. We will analyze the function of sound recorders and microphones. If we can capture appropriate, relevant sound during production, we have already beaten the toughest part of post-production sound. Gives access to field recorders and microphones. Required of all incoming PFV MFA1 students.	Graduate	
Post Production Sound	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		Graduate	
Independent Project	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	Course available by Permission of Instructor only. Students will be exposed to video production and post-production methodologies necessary for becoming self-sufficient video makers within the CalArts environment. Various methods of digital production and post-production will be covered, with special focus on best practices for production with Sony EX and Canon DSLR cameras, as well as finishing within the CalArts post path. Both the technical and aesthetic ramifications of video production and post will be covered. Limited to upper level PFV students.	Graduate	
Light and Lighting	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 first half of the class will be dedicated to observing and analyzing the qualities and mood of light in artistic expression as well as lived experience. The second part of the class will be dedicated to the craft of designing and using artificial light. Technical workshops will be supplemented with screenings and field trips.	Graduate	
Adv Digital Production and Post	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	Explorations of Site-Specificity 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	Graduate	Open to the Institute

		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-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. Examples of writing about film will be handed out and discussed. Sequences of classical, contemporary, foreign and experimental film and videos will be screened in class and analyzed using the proper descriptive and critical vocabulary. Major critical approaches to film and video will also be discussed. In addition each student is expected to complete a full-length critical essay on a topic decided after discussion with the instructor. Through-out the semester students will bring samples of their writing in class and will get feedback from the instructor and from their peers. Open to the Institute but you must have completed a minimum of one short film or video (under 30 minutes) to be eligible. Priority given to Film/Video students.	Graduate
Bad Sound: Non-Traditional Ways	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	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	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	Course available by Permission of Instructor only. This course explores the documentary form through theory and practice. Students will look at different documentary approaches and methods. Viewing and analysis of various films will be a vital part of the class; however, the main emphasis of the course will be on documentary production.	Graduate
Documentary Prod: The Virtual Field	FPFV-610A	Documentary Production: Fieldwork in the Virtual Field This project-based class will investigate a wide range of themes and possibilities suggested by the particularities of networked media in relation to	Graduate

		documentary production, including, but not limited to identity, privacy, collaboration, virtuality, security, fragility and storytelling. We will look critically at a variety of apps and platforms and work both with and against them to engage with the formal, aesthetic, political, social and economic issues that they suggest.	
Devices of Illusion	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	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	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	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.	Graduate
Teaching, Research & ...	FPFV-620	Course available by Permission of Instructor only. This course is to provide Graduate Students with an opportunity to gain valuable teaching experience. Each student will prepare a two-hour teaching presentation and each week a different student will perform/teach their presentation. The course will pursue both innovative and creative ways of disseminating information and ideas. Students will be encouraged to consider the research they are currently undertaking for their thesis projects, but presentations will not only be limited to such research. Research in general is an essential element of this course. The demands for research and alternatives will be extensive. The final hour of each class will be used for general group critique of the teaching and presentation techniques. Graduate Students only.	Graduate
Film to Video Production	FPFV-622	Course available by permission of instructor only. A film-making and video production course. Film 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	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	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
Media Temporalities	FPFV-626	This course will concentrate on time as a category of analysis. Cinema possesses distinct affinities with the rationalization of labor and standardization of time that took place at the end of the nineteenth century, and yet it also provides a way of negotiating and resisting these processes, as it imagines alternative relations to standardized time. The first half of this course will proceed from this hypothesis to explore how cinema provided a way for the twentieth century to re-think it's changed relation to time after industrial modernity. In the second half of the semester, we will open our consideration of temporality from the strictly cinematic to examine how the advent of networked, digital media-with its spatial metaphors and obsession with asymptotically approaching simultaneity-has changed our lived relation to time and recast	Graduate

		conceptions of cinematic time. Topics will include amnesia, boredom, duration, distraction, finitude, indexicality memory, the supposed "death of cinema," the remembered film, real time, and simultaneity.		
Video Studio Teaching Assistant Class	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. Video Studio TAs will have access to the Video Studio.	Graduate	
Multi-Ch. & Video Installation	FPFV-630	Course available by permission of instructor only. The objectives of this course are to learn how to work with the moving image and sound in the form of installation. We will focus on using video to create understanding through intentional relations between content, space and scale. We will contemplate the essential component of video (time), the definitive condition of installation (space), and 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 on 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. Students with a current project in mind are encouraged to enroll. Open to Institute with priority given to Film Students. students.	Graduate	Integrated Media; Open to the Institute
Intimate Images-The History & Art of 8MM	FPFV-632	Intimate Images - The History and Art of 8mm Filmmaking Discover a vibrant world of filmmaking that has existed for nearly 100 years but remains little known and appreciated. Small-gauge film -- Regular 8mm and Super-8mm -- was the first, and for decades the only -- way people had to make and show moving pictures in their own homes. In the hands of artists and lovers of home movies, 8mm film was a medium with special qualities that have never been replaced. It can still be used for personal and radical artistic expression. Compared with 35mm, 16mm, and more recently, Digital, 8mm frames allow a small compositional area in which space, people and objects are less precisely defined and even become somewhat abstracted. However, when used creatively, these qualities convey a sense of reality that has exquisite subtlety, fragility, and is expressive of the maker. Beginning in the 1940s and 1950s, serious young filmmakers were also attracted to small-gauge 8mm, making intimate and poetic films that utilized the formats' immediacy, inexpensiveness and inherent visual qualities. In contrast to the Hollywood cinema, these early 'personal' filmmakers focused on their lives, inner concerns and fantasies as subjects. This course will familiarize students with little-known but great 8mm films by Stan Brakhage, Takahiko Iimura, George and Mike Kuchar, Bruce Conner, Storm De Hirsch, Marjorie Keller, Saul Levine, Carolee Schneemann, Vito Acconci, Anne Charlotte Robertson, Luther Price, Willie Varela, Lewis Klahr, Phil Solomon, John Porter, Peggy Ahwesh, Joe Gibbons, Helga Fanderl, Nathaniel Dorsky, Daichi Saito, Pablo Marin, Karen Johannesen, Joe Bernard, James Otis, Rick Bahto and others, as well as notable examples of anonymous home movies. Two filmmakers will appear in person. Small-format videos by artists who have shared these filmmakers' concerns will also be shown, among them Nam Jun Paik, Martha Rosler, Sadie Benning, William Wegman, Julia Heyward and Mona Hatoum, as well as filmmakers who also made intimate small-gauge videos, such as George Kuchar, Carolee Schneemann, Bruce Baillie, Owen Land, Leslie Thornton and Peggy Ahwesh. In addition to weekly responses and one longer paper, students will be asked to make a short, one roll Super-8mm (or Standard/Regular 8mm if preferred) film so they will have a first-hand, creative experience using tools that are considered outmoded but are still commonly available. A knowldege of avant-garde/experimental film, or previous completion of one of the following courses is suggested: History of Experimental Film, History of Video Art, Radicalizing Vision, or, Aesthetics of Sound.	Graduate	Open to the Institute
Shame and Trauma in Cinema	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	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,	Graduate	

		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.	
Sound T.A. Course	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 components and systems used for transfers, mixing, telecine, sound effects, digitizing, sample-rate conversion, etc.	Graduate
Experimental Film Techniques I	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	This class is a continuation of Experimental Film Techniques I and priority will be given to students who were previously enrolled. However, this class is open to all and should be taken by any PFV student who is planning to finish a film on film. Experimental Film Techniques II will continue to explore and experiment with methods for manipulating the film image, but will also include a series of in-depth presentations concerning laboratory procedures and the technical steps involved in completing a film on film. Equal emphasis on shooting and completion processes with lots of experimental film viewing as well. Students will be encouraged to shoot and complete a short 16mm film. Students must shoot a minimum of 3 rolls of film..	Graduate
Color Grading & Adv Workflows	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. Limit 12. Open to Upper level PFV students and FDP students only. Prerequisites: FFDP 534 or FPFV 534.	Graduate
Finding Money	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? You'll learn this, as well as how to prepare a budget, production book, and look book, understand copyrights, contracts, business plans, and fiscal sponsorship. Class will include presentations by industry professionals. Recommended for MFAs, BFA3s & BFA4s.	Graduate
Pre-Production/Visualization	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. Lectures, practice and location field trips will take place during the class period, except for one evening lecture. Pre-production/Pre-visualization, is a prerequisite for the Advanced Production Class.	Graduate
Radicalizing Sound & Image	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. Equal time will be dedicated to innovative works of sound, music and the spoken word, either in combination with or separate from the visual form. The class will present a range of work in different formats that are radical in both form and content, and will examine how and if unconventional approaches are able to translate between mediums.	Graduate
Editing Aesthetics	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	What exactly is 'ethnography'? Even anthropologists argue among themselves about what is and is not ethnographic, especially when it	Graduate

		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.	
The Film Essay	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	Course available by permission of instructor only. The class will provide a structure and a workshop for students who wish to create a short work (under fifteen minutes) of their choosing. We will work on each stage of the production process, including script/concept, production planning, casting, shooting, cutting and finishing the film or video. Each student is expected to fully complete one piece by the end of the semester. Students who are currently in process on a short film are also welcome.	Graduate
Advanced Production	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	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	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	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	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	Graduate

		countries that contributes insights to contemporary directions in the 'former East' will also be explored.	
Advanced Sound T.A. Course	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-656	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.	Graduate
Shooting Landscapes	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	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	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	A course to de-construct acting and narration. The main goal will be to define performance in new, non-traditional ways. Students will develop dialogues and/or narrations taken from real life (court transcripts, overheard conversations) to fictional (soap operas, novels) and poetic texts. These texts will then be performed in class emphasizing a multitude of executions. Each performance will be recorded on video, studied and then re-performed.	Graduate
Los Angeles: A City on Film	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	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	Graduate

		facility. Covers intermediate sound design and high-end Pro Tools editing, including use of plug-ins to premix a soundtrack.	
Creative Sound Design	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	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 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.	Graduate
Post-Production	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 MFA2/3 students. Permission of instructor required. May be repeated for credit.	Graduate
Graduate Seminar: Deleuze & Cinema	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	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	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	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.	Graduate

		Students will be asked to produce a creative final project in response to the issues raised in the seminar.		
Alchemical Cinema	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. Everything is DIY and low-tech, as students hand-process films utilizing a variety of easily available tools and chemicals. B/W and color developing, reversal and negative, and high and low contrast emulsions will be explored from an 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.	Graduate	
Internship	FPFV-698		Graduate	
Independent Project	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		Graduate	
Independent Project	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	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	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	Course available by Permission of Instructor only. Through discussion, critique, technical workshops, and labs, in this course we will develop an understanding of the rich meaning-potential of sound, made even more powerful in its relationship to moving images. We will analyze the nature of sound perception. We will analyze the function of sound recorders and microphones. We will practice the art of foley. We will learn the basics of sound editing and mixing using ProTools as a dynamic and exciting audio tool. We will do this all through lecture/discussions, workshops, creative sound design assignments, readings, technical training, and lab work.	Undergraduate	Open to the Institute
Filmmaker - Composer Workshop	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
Mid-Res Sound Design Workshop	FSFV-410	The charter of the Mid-Res Essential Sound Workshop is to guide mid-res students from all School of Film/Video programs toward a practical understanding of sound as the invisible equivalent of picture, thereby incorporating sound into the overall arc of their project development from inception to final mix. The course is intended primarily for mid-res students across all programs in the School of Film/Video. MFA2s and BFA 3s and 4s are typically at a development stage in their films and could benefit from a concentrated class that focuses on sound design concepts and practical tools and techniques that will directly relate to students' current and future projects. The course is also open to MFA3s in all Film/Video programs. Students will be expected to have completed	Undergraduate	

		one or two film sound courses at CalArts as prereqs or to have had prior experience with sound in film. This is a combination workshop/discussion/practical hands-on class that starts from renown sound designer Randy Thom's essay "Designing A Movie For Sound", which suggests that consideration of sound -- on a multitude of levels -- be woven into the life-cycle of a project, versus conceived of as some kind of mechanical glaze that is baked onto an already completed work; that sound design is not just "cool noises", but ideally an essential component of the filmmaking architecture. The quality of a sound is not the most important thing to consider. Rather, it is the quality of the relationship of any particular sound to the picture, to the preceding pictures and sounds, to the pictures and sounds that will follow, and to the viewers' expectations that is the complex realm we will be exploring in this class. Over this foundation, the course will revisit/refresh/expand the practical and technical film sound concepts pertinent to the work of the students' present and future projects. As one of the first steps of the Workshop, we will discuss, assess, and map out practical aspects of the sound process that would be most essential to the students' development as integrated filmmakers. Via a diversity of film and sound examples, discussions, and hands-on exercises, this Sound Workshop aspires to expand students' notions of the potential of sound and how they can use it wisely.		
Tiny Camera/Giant Image	FSFV-420A	Tiny Camera/ Giant Image: Challenging Standards of Digital Video Limited seats in this class are available for online registration. Additional seats will be available in-person on Course Advising Day. This class will meet using a stretched meeting structure: class will meet two weeks in a row on and off throughout the semester for a total of 7 actual class meetings. Weeks we don't meet are intended to give time and breathing room to make work. We will experiment with social media and other online learning platforms to share our work outside of class. Emerging digital technology has created the proliferation of compact cameras like GoPros and Cell Phones without significant loss of image quality. This course encourages play and experimentation with these devices to uncover new and unorthodox ways of making images. Can we break the conception that digital video should merely mimic analog film and instead discover new possibilities inherent within the medium? Students are encouraged to play and experiment with various cameras in order to invent their own techniques, camera stabilizers, or DIY lenses. Class sessions will be devoted to discussing the possibilities of each camera, completing assigned challenges with them, and sharing the resulting footage. Emphasis will be placed on resisting our common, pre-conceived notions regarding camera placement, stabilization, and movement in order to discover fresh, odd, or exciting ways to engage with the devices. A final assignment will require students to complete a project that incorporates an experimental technique they have developed over the course's duration. Short readings will be assigned and discussed regarding the proliferation of digital image-making, its use on the internet, and artists that are actively redefining notions of cinema and video art by using similar devices. The class aims to create an environment of open playfulness and curiosity among students, choosing to downplay intent or fully-formed reasons for working with a particular method or tool. The in-class challenges should be seen as sketches, exercises to let the mind draw freely with the camera. The purpose of the class is to establish a habit of questioning, experimentation, and assessment towards the artist's materials that can be applied to specific aesthetic questions and interests later on. Recommended to have some prior experience shooting video and editing with NLE of your choice.	Undergraduate	Open to the Institute
World Building	FSFV-420B	The term "world building" has often been used to describe the art direction decisions of video game designers or large studio film productions in the science-fiction/fantasy genres, but more recently this term is being used by individual artists making personal work in animation, comic art, and gallery installation. In this class, we will look at the process of creating short films, animated and live-action, as the building of a world governed by aesthetic "rules" determined by the artist from the onset. These rules may be dictated by constraints in software, available materials, time, but all these limitations will be consciously considered for the sake of conveying a more coherent vision. uestions posed to the class might be: How could the palette of the film be limited to 2 or 3 dominant colors? What effect does CG work that rejects the time consuming labor of photorealism create? How might sound be used to project a world extending far beyond the camera frame? Could the entirety of the narrative be expressed in a single shot composition? We will explore world building in the manner that it is more dominantly discussed within science-fiction media (William Gibson, Jean "Moebius" Giraud), as well as utopic/dystopic visions imagined by feminist, queer and minority artists/art movements (Afrofuturism, Margaret Atwood, Jacolby Satterwhite, and more). We will discuss "internal logic" in contemporary narrative animated shorts, and also the idiosyncratic visual guidelines found in various works of outsider art. These discussions will frame the way the class engages several practical demonstrations on producing and integrating animated and	Undergraduate	Open to the Institute

		live-action assets. Students will be encouraged to use traditional hand-drawn media, Adobe After Effects, Flash, Photoshop, Premiere, and Cinema 4D with an emphasis on experimental ways to misuse, mask and mix these softwares to express singular aesthetics. This class is intended for animators and non-animators alike, so technical comprehension of a specific program is not compulsory. Students will be assessed based on two individual projects - ideally one minute-long films - that will be workshopped repeatedly as an exercise to reduce aesthetic elements to the leanest amount necessary to express a coherent vision. Weekly class-wide critique sessions of works in progress are essential for this course. The purpose is to teach each artist how to articulate exactly why certain details in a film aren't working or why a certain world seems unbelievable rather than a vague "feeling" of incoherence.		
Story vs. Social Media	FSFV-420C	Story vs. Social Media: De-/Constructing Narrative in Social Media. How has social media changed the way we tell stories? There are vast possibilities and extreme limitations when one tells a story in social media. In this course students will create several narrative projects within various social media platforms. These projects will be grounded in critique, discussion, assigned theoretical readings, and analysis of existing social media narrative works. We will explore a range of storytelling modes through forms as diverse as creative writing, photography, moving image, soundscape, podcast, and newer, less defined media. For context, we will also look at everything from Twitter novels, to Instagram poetry, to feature length films published on Snapchat. Limited seats in this class are available for online registration. Additional seats will be available in-person on Course Advising Day.	Undergraduate	Open to the Institute
Framing the Unexplainable	FSFV-420D	Framing the Unexplainable: A hybrid theory/practice course on cinematic moments that lie beyond language and reason Limited seats in this class are available for online registration. Additional seats will be available in-person on Course Advising Day. Cinema is an alternate reality that both relies on language and is beyond language. We experience emotions, visions, and phenomena that do not easily translate into words. In this hybrid course, theory meets practice as students mine means of communication in order to create an artistic work that depicts a visceral, transcendent, or enigmatic moment. Short video exercises will be supported by readings in philosophy and art that examinine memory, nostalgia, trauma, disease, hallucination, mysticism, and limit experiences (eroticism and death). Though open to all metiers, the course will focus on cinematic articulations of these moments. We will discuss the paradox of darkness and light, or fear and ecstasy, in historical mystical texts and how this concept translates to our respective mediums, which (not coincidentally) are studies in darkness and light, sound and silence themselves. In his book, In the Dust of This Planet, Eugene Thacker considers "the problem of mystical experience--its structure, its meaning, and the possibility (or impossibility) of its communication." We will take the path of possibility and face the questions of its structure and meaning. Students will locate recurring words, images, or symbols commonly used to describe mystical experiences and dig deeper to create fresh, personal renditions of these moments. We will view example scenes from script to screen and examine the process in between. How does the director communicate these opaque or unpredictable scenes? What tools does she use to direct a dissociative character? How does an animator invoke an out of body experience? Can we ever truthfully represent the internal? With what languages can we articulate how to portray these ineffable moments? Students will build a director's or artist's book of materials (sketches, writings, music, colors, soundscapes, etc.) for developing and communicating their visions. Through this process, students will specify their concepts and hone communication skills. Students can then use the personalized method of conception, analysis, and communication as well as the materials developed in class for upcoming productions or performances. Collaboration across metiers is encouraged, but individual projects are also acceptable.	Undergraduate	Open to the Institute
AMPAS Visiting Artist Workshops	FSFV-450	This course will be a series of hands-on workshops taught by visiting artists funded by the AMPAS grant. Students will be exposed to artists from around the world specializing in unique skills.	Undergraduate	Open to the Institute
Sound Mixing & Editing	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	Course available by Permission of Instructor only. Through discussion, critique, technical workshops, and labs, in this course we will develop an understanding of the rich meaning-potential of sound, made even more powerful in its relationship to moving images. We will analyze the nature of sound perception. We will analyze the function of sound recorders and microphones. We will practice the art of foley. We will learn the basics of sound editing and mixing using	Graduate	Open to the Institute

		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.		
Filmmaker - Composer Workshop	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 ideas to each other.	Graduate	Open to the Institute
Mid-Res Sound Design Workshop	FSFV-610	The charter of the Mid-Res Essential Sound Workshop is to guide mid-res students from all School of Film/Video programs toward a practical understanding of sound as the invisible equivalent of picture, thereby incorporating sound into the overall arc of their project development from inception to final mix. The course is intended primarily for mid-res students across all programs in the School of Film/Video. MFA2s and BFA 3s and 4s are typically at a development stage in their films and could benefit from a concentrated class that focuses on sound design concepts and practical tools and techniques that will directly relate to students' current and future projects. The course is also open to MFA3s in all Film/Video programs. Students will be expected to have completed one or two film sound courses at CalArts as prereqs or to have had prior experience with sound in film. This is a combination workshop/discussion/practical hands-on class that starts from renown sound designer Randy Thom's essay "Designing A Movie For Sound", which suggests that consideration of sound -- on a multitude of levels -- be woven into the life-cycle of a project, versus conceived of as some kind of mechanical glaze that is baked onto an already completed work; that sound design is not just "cool noises", but ideally an essential component of the filmmaking architecture. The quality of a sound is not the most important thing to consider. Rather, it is the quality of the relationship of any particular sound to the picture, to the preceding pictures and sounds, to the pictures and sounds that will follow, and to the viewers' expectations that is the complex realm we will be exploring in this class. Over this foundation, the course will revisit/refresh/expand the practical and technical film sound concepts pertinent to the work of the students' present and future projects. As one of the first steps of the Workshop, we will discuss, assess, and map out practical aspects of the sound process that would be most essential to the students' development as integrated filmmakers. Via a diversity of film and sound examples, discussions, and hands-on exercises, this Sound Workshop aspires to expand students' notions of the potential of sound and how they can use it wisely.	Graduate	
Tiny Camera/Giant Image	FSFV-620A	Tiny Camera/ Giant Image: Challenging Standards of Digital Video Limited seats in this class are available for online registration. Additional seats will be available in-person on Course Advising Day. This class will meet using a stretched meeting structure: class will meet two weeks in a row on and off throughout the semester for a total of 7 actual class meetings. Weeks we don't meet are intended to give time and breathing room to make work. We will experiment with social media and other online learning platforms to share our work outside of class. Emerging digital technology has created the proliferation of compact cameras like GoPros and Cell Phones without significant loss of image quality. This course encourages play and experimentation with these devices to uncover new and unorthodox ways of making images. Can we break the conception that digital video should merely mimic analog film and instead discover new possibilities inherent within the medium? Students are encouraged to play and experiment with various cameras in order to invent their own techniques, camera stabilizers, or DIY lenses. Class sessions will be devoted to discussing the possibilities of each camera, completing assigned challenges with them, and sharing the resulting footage. Emphasis will be placed on resisting our common, pre-conceived notions regarding camera placement, stabilization, and movement in order to discover fresh, odd, or exciting ways to engage with the devices. A final assignment will require students to complete a project that incorporates an experimental technique they have developed over the course's duration. Short readings will be assigned and discussed regarding the proliferation of digital image-making, its use on the internet, and artists that are actively redefining notions of cinema and video art by using similar devices. The class aims to create an environment of open playfulness and curiosity among students, choosing to downplay intent or fully-formed reasons for working with a particular method or tool. The in-class challenges should be seen as sketches, exercises to let the mind draw freely with the camera. The purpose of the class is to establish a habit of questioning, experimentation, and assessment towards the artist's materials that can be applied to specific aesthetic questions and interests later on. Recommended to have some prior experience shooting video and editing with NLE of your choice.	Graduate	Open to the Institute
World Building	FSFV-620B	The term "world building" has often been used to describe the art direction decisions of video game designers or large studio film	Graduate	Open to the Institute

		productions in the science-fiction/fantasy genres, but more recently this term is being used by individual artists making personal work in animation, comic art, and gallery installation. In this class, we will look at the process of creating short films, animated and live-action, as the building of a world governed by aesthetic "rules" determined by the artist from the onset. These rules may be dictated by constraints in software, available materials, time, but all these limitations will be consciously considered for the sake of conveying a more coherent vision. uestions posed to the class might be: How could the palette of the film be limited to 2 or 3 dominant colors? What effect does CG work that rejects the time consuming labor of photorealism create? How might sound be used to project a world extending far beyond the camera frame? Could the entirety of the narrative be expressed in a single shot composition? We will explore world building in the manner that it is more dominantly discussed within science-fiction media (William Gibson, Jean "Moebius" Giraud), as well as utopic/dystopic visions imagined by feminist, queer and minority artists/art movements (Afrofuturism, Margaret Atwood, Jacolby Satterwhite, and more). We will discuss "internal logic" in contemporary narrative animated shorts, and also the idiosyncratic visual guidelines found in various works of outsider art. These discussions will frame the way the class engages several practical demonstrations on producing and integrating animated and live-action assets. Students will be encouraged to use traditional hand-drawn media, Adobe After Effects, Flash, Photoshop, Premiere, and Cinema 4D with an emphasis on experimental ways to misuse, mask and mix these softwares to express singular aesthetics. This class is intended for animators and non-animators alike, so technical comprehension of a specific program is not compulsory. Students will be assessed based on two individual projects - ideally one minute-long films - that will be workshopped repeatedly as an exercise to reduce aesthetic elements to the leanest amount necessary to express a coherent vision. Weekly class-wide critique sessions of works in progress are essential for this course. The purpose is to teach each artist how to articulate exactly why certain details in a film aren't working or why a certain world seems unbelievable rather than a vague "feeling" of incoherence.		
Story vs. Social Media	FSFV-620C	Story vs. Social Media: De-/Constructing Narrative in Social Media. How has social media changed the way we tell stories? There are vast possibilities and extreme limitations when one tells a story in social media. In this course students will create several narrative projects within various social media platforms. These projects will be grounded in critique, discussion, assigned theoretical readings, and analysis of existing social media narrative works. We will explore a range of storytelling modes through forms as diverse as creative writing, photography, moving image, soundscape, podcast, and newer, less defined media. For context, we will also look at everything from Twitter novels, to Instagram poetry, to feature length films published on Snapchat. Limited seats in this class are available for online registration. Additional seats will be available in-person on Course Advising Day.	Graduate	Open to the Institute
Framing the Unexplainable	FSFV-620D	Framing the Unexplainable: A hybrid theory/practice course on cinematic moments that lie beyond language and reason Limited seats in this class are available for online registration. Additional seats will be available in-person on Course Advising Day. Cinema is an alternate reality that both relies on language and is beyond language. We experience emotions, visions, and phenomena that do not easily translate into words. In this hybrid course, theory meets practice as students mine means of communication in order to create an artistic work that depicts a visceral, transcendent, or enigmatic moment. Short video exercises will be supported by readings in philosophy and art that examinine memory, nostalgia, trauma, disease, hallucination, mysticism, and limit experiences (eroticism and death). Though open to all metiers, the course will focus on cinematic articulations of these moments. We will discuss the paradox of darkness and light, or fear and ecstasy, in historical mystical texts and how this concept translates to our respective mediums, which (not coincidentally) are studies in darkness and light, sound and silence themselves. In his book, In the Dust of This Planet, Eugene Thacker considers "the problem of mystical experience--its structure, its meaning, and the possibility (or impossibility) of its communication." We will take the path of possibility and face the questions of its structure and meaning. Students will locate recurring words, images, or symbols commonly used to describe mystical experiences and dig deeper to create fresh, personal renditions of these moments. We will view example scenes from script to screen and examine the process in between. How does the director communicate these opaque or unpredictable scenes? What tools does she use to direct a dissociative character? How does an animator invoke an out of body experience? Can we ever truthfully represent the internal? With what languages can we articulate how to portray these ineffable moments? Students will build a director's or artist's book of materials (sketches, writings, music, colors, soundscapes, etc.) for developing and communicating their visions. Through this process, students will specify their	Graduate	Open to the Institute

		concepts and hone communication skills. Students can then use the personalized method of conception, analysis, and communication as well as the materials developed in class for upcoming productions or performances. Collaboration across metiers is encouraged, but individual projects are also acceptable.		
AMPAS Visiting Artist Workshops	FSFV-650	This course will be a series of hands-on workshops taught by visiting artists funded by the AMPAS grant. Students will be exposed to artists from around the world specializing in unique skills.	Graduate	Open to the Institute
Sound Mixing & Editing	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	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	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to hand-drawn Character Animation techniques.	Undergraduate	
Life Drawing I	FVCA-110	Required course; open to BFA1 Character Animation students only (pre-enrolled). 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.	Undergraduate	
Life Drawing I Drawing Basics	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	Required course; open to BFA1 Character Animation students only (pre-enrolled). 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.	Undergraduate	
Character Design I	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	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	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	Required course; open to BFA1 Character Animation students only (pre-enrolled). Basic rendering and perspective drawing.	Undergraduate	
Story I	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	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	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	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to digital methods for painting,	Undergraduate	

		compositing, and editing.		
Digital Methods I	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	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to CG animation.	Undergraduate	
CG Character Animation I	FVCA-171	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to CG animation.	Undergraduate	
CG Foundation I	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	Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to CG software, concepts, and tools.	Undergraduate	
Internship	FVCA-198		Undergraduate	
Independent Project	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	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	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	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	
Life Drawing II	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	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	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	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	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	
Introduction to Digital Painting	FVCA-228	This introductory course will teach students the basics of digital painting in Adobe Photoshop. Various aspects of the program will be explored, with emphasis on creating illustrations. In each class session, the instructor will demonstrate a different tool, and students will use that demonstration to create their own work.	Undergraduate	Open to the Institute
Character Design II	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	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	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 film.	Undergraduate	
Story II: Storyboarding	FVCA-253	Optional course; open to BFA2 Character Animation students by permission of instructor only (enroll on Course Advising Day). Study	Undergraduate	

		of the theory and structure behind storytelling and its application towards the short form animated film.		
Digital Methods II: Sound	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	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	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	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	
CG Foundation II	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	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		Undergraduate	
Independent Project	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	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	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	Optional course; open to BFA3 and BFA4 students from across the Institute by permission of instructor only (enroll on Course Advising Day). 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	Optional course; open to BFA3 and BFA4 students from across the Institute by permission of instructor only (enroll on Course Advising Day). Armature, realistic and fantasy sculpting, mold making.	Undergraduate	Open to the Institute
Advanced Life Drawing: Illlustration	FVCA-313	Optional course; open to BFA3 and BFA4 students from across the Institute by permission of instructor only (enroll on Course Advising Day). 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	Optional course; open to BFA3 and BFA4 students from across the Institute by permission of instructor only (enroll on Course Advising Day). 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	Optional course; open to BFA3 and BFA4 students from across the Institute by permission of instructor only (enroll on Course Advising Day). Life drawing techniques for animation, focusing on gesture and story.	Undergraduate	Open to the Institute
Advanced Portrait Drawing and Painting	FVCA-316	Optional course; open to BFA3 and BFA4 students from across the Institute by permission of instructor only (enroll on Course Advising Day). Students will learn to accurately paint a portrait and/or figure	Undergraduate	Open to the Institute

		from life, with an emphasis on interpreting tonal values and shapes to accurately create an image with fidelity to the model.		
Film Workshop III	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	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	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	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	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	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	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	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	Required course; open to BFA3 Character Animation students only (pre-enrolled). Intermediate CG animation techniques, with a focus on performance in animation.	Undergraduate	
CG Look Development	FVCA-383	This course focuses on developing individual workflows to take character and/or environment designs from concept to completion using CG rendering. Looks may focus on the photoreal to the highly stylized, as per the student's individual goals. Using examples and design assignments, students will be challenged to create their own designs and realize them using a CG platform in conjunction with traditional art-making practices. Using Maya with mental ray and V-Ray, students will leverage textures and materials to better define the look of their designs and flesh out final looks for CG or traditional animations and films.	Undergraduate	Open to the Institute
Introduction to Brush	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 Brush 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.	Undergraduate	
Integrating CG & Live Action	FVCA-388	Integrating CG Techniques for Live Action The course focuses on incorporating CG and live-action filming to achieve special effects and animations. From scripts to storyboards, students will practice pre-production techniques to properly plan for and direct digital/live action workflows in production and post-production. Digital compositing and CG integration will be presented and practiced as students film and compose digital/live-action shots throughout the semester, including using digital characters and or environments to achieve their desired look.	Undergraduate	
CG Mini-Course: Toon Shading	FVCA-393	This 7-week mini-course focuses on a few CG techniques tot output scenes that look like and/or integrate with traditional animation. From outline rendering to flat shaded output to applying hand drawn	Undergraduate	Open to the Institute

		textures on CG assets, students will practice CG techniques tot output renders that emulate traditional animation looks.		
CG Mini-Course: Mapping BGs	FVCA-394	CG Mini-Course: Mapping Techniques for Backgrounds This 7-week mini-course focuses on a few CG techniques to create backgrounds and environments for CG or traditional animations. Students will be presented with, and heavily practice techniques to efficiently add background elements and environmental movement in CG for use in their animations or films. Techniques include transparency mapping, matte paintings, multi-planing in CG, and integration using composting.	Undergraduate	Open to the Institute
Cg Mini-Course: Camera Projections	FVCA-395	CG Mini-Course: Camera Projections & Perspective Tricks This 7-week mini-course focuses on a few CG techniques to allow animators to previsualize their traditional films for layout and camera movement. Students will create traditional artwork to be projected onto simple geometry in CG scenes to allow for more subtle camera movement and a heightened sense of perspective & camera use in their traditional style films.	Undergraduate	Open to the Institute
VR Mini-Course: Unity & HTC Vive	FVCA-396	CG Mini-Course: Virtual Reality Mini-Course: Unity and HTC Vive The course will provide students with an opportunity to develop their own project in virtual reality (VR). Students will create a short experience related to their current film project, or something unique to the class itself. They will be able to immerse a player/spectator into a world they design. Students will design their own unique VR experience, using their knowledge of filmmaking and storytelling. At the end of the course, students' work will be compiled into one individual VR space, to be shared in numerous avenues, including the CalArts Digital Arts Expo, and the website itch.io.	Undergraduate	
Entrepreneurial Studies	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		Undergraduate	
Independent Project	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	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	
2D Character Animation IV	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	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	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	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	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	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 Modeling	FVCA-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 finer points of constructing clean, deformable surfaces, which can be rigged for animation in CG Character Rigging the following semester.	Undergraduate	
CG Character Rigging	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	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 Special Effects for Animated Films	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		Undergraduate	
Independent Project	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	Introduction to hand-drawn Character Animation techniques.	Graduate	
2D Character Animation I	FVCA-501	Introduction to hand-drawn Character Animation techniques.	Graduate	
Advanced Painting	FVCA-511	Enrollment limited; instructor approval required. 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	Enrollment limited; instructor approval required. Armature, realistic and fantasy sculpting, mold making.	Graduate	Open to the Institute
Advanced Life Drawing: Illustration	FVCA-513	Enrollment limited; instructor approval required. 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	Enrollment limited; instructor approval required. 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	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. Enrollment limited; instructor approval required.	Graduate	
Life Drawing I	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. Enrollment limited; instructor approval required.	Graduate	
Life Drawing II	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. Enrollment limited; instructor approval required.	Graduate	
Life Drawing II	FVCA-519	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	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	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	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
Introduction to Digital Painting	FVCA-528	This introductory course will teach students the basics of digital painting in Adobe Photoshop. Various aspects of the program will be explored, with emphasis on creating illustrations. In each class session, the instructor will demonstrate a different tool, and students will use that demonstration to create their own work.	Graduate	Open to the Institute
Character Design IV	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	Basic composition and design of layout animation techniques. Enrollment limited; instructor approval required.	Graduate	
Visual Development	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	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. Enrollment limited; instructor approval required.	Graduate	
Advanced Story	FVCA-550	Advanced story development, storyboard preparation, scripting and story essentials.	Graduate	
Story II: Storyboarding	FVCA-552	Study of storyboarding and and its application towards the short form animated film.	Graduate	
Story II: Storyboarding	FVCA-553	Study of storyboarding and and its application towards the short form animated film.	Graduate	
Advanced CG Lighting/Rendering	FVCA-582	This 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.	Graduate	
CG Look Development	FVCA-583	This course focuses on developing individual workflows to take character and/or environment designs from concept to completion using CG rendering. Looks may focus on the photoreal to the highly stylized, as per the student's individual goals. Using examples and design assignments, students will be challenged to create their own designs and realize them using a CG platform in conjunction with traditional art-making practices. Using Maya with mental ray and V-Ray, students will leverage textures and materials to better define the look of their designs and flesh out final looks for CG or traditional animations and films.	Graduate	Open to the Institute
Introduction to Brush	FVCA-584	Optional course; open to MFA students by permission of instructor only (enroll on Course Advising Day). This course teaches Brush 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	
Brush-Maya Character Creation	FVCA-586	This course teaches Brush 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	
CG Special Effects for Animated Films	FVCA-587	This course focuses on using advanced digital tools to create special effects for CG as well as traditional animation. Special effects include lightning, rain, snow, smoke, water, fire, etc.	Graduate	
Integrating CG & Live Action	FVCA-588	Integrating CG Techniques for Live Action The course focuses on incorporating CG and live-action filming to achieve special effects and animations. From scripts to storyboards, students will practice pre-production techniques to properly plan for and direct digital/live action workflows in production and post-production. Digital compositing and CG integration will be presented and practiced as students film and compose digital/live-action shots throughout the semester, including using digital characters and or environments to achieve their desired look.	Graduate	
CG Mini-Course: Toon Shading	FVCA-593	This 7-week mini-course focuses on a few CG techniques tot output scenes that look like and/or integrate with traditional animation. From outline rendering to flat shaded output to applying hand drawn textures on CG assets, students will practice CG techniques tot output renders that emulate traditional animation looks.	Graduate	Open to the Institute
CG Mini-Course: Mapping BGs	FVCA-594	CG Mini-Course: Mapping Techniques for Backgrounds This 7-week mini-course focuses on a few CG techniques to create backgrounds and environments for CG or traditional animations. Students will be presented with, and heavily practice techniques to efficiently add background elements and environmental movement in CG for use in their animations or films. Techniques include transparency mapping,	Graduate	Open to the Institute

		matte paintings, multi-planing in CG, and integration using compositing.		
CG Mini-Course: Camera Proj.	FVCA-595	CG Mini-Course: Camera Projections & Perspective Tricks This 7-week mini-course focuses on a few CG techniques to allow animators to previsualize their traditional films for layout and camera movement. Students will create traditional artwork to be projected onto simple geometry in CG scenes to allow for more subtle camera movement and a heightened sense of perspective & camera use in their traditional style films.	Graduate	Open to the Institute
VR Mini-Course: Unity & HTC Vive	FVCA-596	CG Mini-Course: Virtual Reality Mini-Course: Unity and HTC Vive The course will provide students with an opportunity to develop their own project in virtual reality (VR). Students will create a short experience related to their current film project, or something unique to the class itself. They will be able to immerse a player/spectator into a world they design. Students will design their own unique VR experience, using their knowledge of filmmaking and storytelling. At the end of the course, students' work will be compiled into one individual VR space, to be shared in numerous avenues, including the CalArts Digital Arts Expo, and the website itch.io.	Graduate	
Entrepreneurial Studies	FVCA-597	Understanding copyright laws, contracts and the basics of starting your own animation studio.	Graduate	
Independent Project	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 Modeling	FVCA-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	
CG Character Rigging	FVCA-646	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	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	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	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 (I.) 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	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	Course available by permission of instructor only. There is more to creative use of After Effects then knowing basic navigation of the user interface. We will work to build a familiarity with the inner world of After Effects. Build an elevated, sophisticated artistic control through weekly lecture/demonstrations and projects that dig into a	Undergraduate	

		wide range of creative techniques underlying the expansive possibilities available in After Effects.		
Internship	FVEA-198		Undergraduate	
Independent Project	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	
Bfa2 Short Projects II	FVEA-202	The first semester of a two-semester course required of BFA2s in Experimental Animation. In this section, students develop and begin production of a short project involving animation. Emphasis is on conceptual development and increasing mastery of the digital work flow.	Undergraduate	
Bfa2 Short Projects II	FVEA-203	The second semester of a two-semester course required of BFA2s in Experimental Animation. In this section, students complete production of the short project involving animation that reflects the student's personal aesthetic.	Undergraduate	
The Animated Woman	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
Animated Woman 2.0 Workshop	FVEA-205A	This first time workshop will focus on creating an exchange with students and faculty at the Royal College of Art (RCA) surrounding the representation and status of women in animation on the screen or in the field. The course is designed to connect students from the Animated Woman course with RCA students on a collective and individual basis. Concepts explored in the class include international conscousness raising, discussions and connections in current news and issues, readings and screenings related to women in film and animation, plus further explorations and enlightenments in the differences and simlarities between Los Angeles and London. The course will be tailored to fit the students participating to fulfill an authentic connection between the participating schools and artists. The course will take place Wednesday Mornings 9a-12p: 10/26 and 11/30 in Room G201	Undergraduate	Open to the Institute
Motion Aesthetics	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	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	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	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		Undergraduate	
Independent Project	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	This class is Open to the Institute. Students will explore a variety of animation techniques in which media are directly manipulated, such	Undergraduate	

		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.		
Production Design for Stop Motion	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 filmmaking. Through a series of practical workshops in prop design, fabrication, storyboarding, location design, lighting and concept generation students will gain an in- depth understanding of how to create a 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	
Writers and Directors in Animation Arts	FVEA-312	Visiting writers and directors with an experimental sensibility and background will present case studies of industry work, focusing on such areas as storyboarding, layout, design, editing, and audio. Also discussed is the crew dynamic and the challenges of maintaining an experimental, individualized approach while working on industry projects. Open to students from across the Institute with permission of the instructor.	Undergraduate	Open to the Institute
Location Animation	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 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.	Undergraduate	
Figures in Motion	FVEA-335	Through study of various examples of drawn animation, live-action film, and figures in motion, students will focus on the physics of motion while developing their personal styles. Topics covered will include effects animation (water, fire, wind, etc.), specialized walk cycles and movement of figures, and the aesthetics of abstraction. Included will be discussion of practical issues for incorporating drawn imagery into a dynamic moving image work, including angels, use of space, and other topics related to the depiction of dynamic moving images. Students taking the course should have familiarity with drawing media and should have taken at least one previous drawing course. Open to students outside the program with permission of instructor.	Undergraduate	Open to the Institute
Intro to Cinema4D	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 & BFA4.	Undergraduate	
Advanced Cinema 4D	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 in Biodesign and VR	FVEA-340	Reflecting on the past and present, students will recognize how visual mediums, art practices and modalities of experience are in constant development; advancing towards new visions of the future within modern art, cinema, animation and contemporary design. Our focus includes various cultures relationships with storytelling, their engagement with the environment as well as contemporary multimedia contexts, including use of the MUSE brainwave sensor headset and the HTC Vive VR headset. This course focuses on inspiration, concept development, future art practices and designs, developed through sketching and writing exercises along with a final project. We will find inspiration in varied contexts, from natural formations, to cave paintings, shamanistic ritual, weavings, glyphs, the magic lantern, contemporary media, biodesign and ecology.	Undergraduate	Open to the Institute
I Am Not Me: the Horse Is Not Mine	FVEA-345	Borrowing from William Kentridge's exhibit titled: I Am Not Me, the Horse is Not Mine this is a drawing workshop/class. It is to designed	Undergraduate	Open to the Institute

		to discover how students can channel the impulses derived from obsessive observation of a particular image, memoir, real events, and appropriation and how to create incisive takes on them. Sound workshops as well will accompany the drawing/writing process to further the imagination and creative process. The Internet, sketchbooks, personal objects too are welcome in class as tools that allow students to gather and collect what resides as well. Future projects will be discussed: in site-specific installations, the book, the animated film, gifs, performance and how one goes about choosing a preferred method of making images that translate into artful actions. Students may bring ideas they are already working on for further development in the workshops. Outside assignments and writing are a necessary part of the research and drawing process. The semester will conclude with an exhibit of works. Additional course fees 25- 30		
Storyboarding, Layout & Timing	FVEA-363	Course available by permission of instructor only. A workshop that explores, in detail, storyboard, layout and timing for Experimental Animators.	Undergraduate	
Imagining Reality	FVEA-370	"When you try to show reality in cinema, most of the time it's totally false. But when you show what's going on in people's minds that's very cinematic." (Chantal Akerman) This course will investigate a broad range of non-fiction applications within Animation practice. Through a series of screenings, readings, discussions and practical workshops, students will explore the intersection between animation and documentary practice with attention to the the use of archive and object-led animation. Drawing from animated essays, long-form documentary and short animation, this course will investigate the representation of the real in animation and explore strategies of research led animation practice. Course available by Permission of Instructor only.	Undergraduate	Open to the Institute
Internship	FVEA-398		Undergraduate	
Independent Project	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	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	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	Course available by Permission of Instructor only. An interactive boot camp, this course provides a foundation for interactive media installation, creation of art-games, and performance. Students will gain experience using Unity3D, a game engine, for creation of interactive environment, No prior programming experience is 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
Interactive Media: Brain Waves	FVEA-410A	In this course, we will use brain wave sensing and other means in the creation of pieces for performance, installation, and hybrid media forms. We will also look at the use of brain waves to perform video editing. For added inspiration, we will discuss recent and historical	Undergraduate	Open to the Institute

		inquiries into cognition, time, and notions of reality, with emphasis on lesser-known, quirky, and quizzical thinking about humans, bodies, space, and thought. We will employ the Muse Platform. We will use Processing to receive data from the Muse and to then affect or generate media. Other methods of interaction can be utilized. The course will function in a workshop environment embracing both collaborative and independent development of work. No prior programming experience required. No prerequisites. Open to the Institute.		
Illuminated Language Lounge	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 Effects 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 I	FVEA-415	Each week incoming students take on a particular exercise to gain expertise in the skill of drawn animation with a rigor to hold on to the personal. The aim is for students 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 that are fundamental to learning animation. Screenings, critiques and demonstrations parallel weekly viewings of student work.	Undergraduate	
Drawn Techniques for Exp Animation II	FVEA-416	Drawn Techniques welcomes all students in the Experimental Animation Program in the spring semester. The spring course seeks to address advanced problems for the experimental animator with an emphasis on problem solving on a more personal level. The skill of drawn animation with a rigor to hold on to the personal is a primary goal with students aiming to gain control over image movement that is dynamic whether it is political, surreal, abstract memoir driven or humorous. Drawing workshops will yield possibilities for short narratives. Workshops will decide key drawings to be explored in animation as exercises are a fundamental part of learning animation. Screenings, critiques and demonstrations are a parallel part of the process.	Undergraduate	
Lighting and Camera for Exp Animation	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	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	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	Undergraduate	

		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.		
Intuitive Animation Workshop	FVEA-423	Students will explore the use of animation as a creative tool, as an art form and a distinct and personal language, as well as discussing editing approaches, covering techniques for devising a sequence and dealing with screen space. This is a workshop class - an advanced 2D animation class, using primarily Flash and After Effects, working on the Cintiqs in F105. No prior knowledge of Flash is required; the class will teach you the basics of the program. We work on a series of small assignments: the work is started in class, completed out of class, and the assignments presented the following week. Course available by Permission of Instructor only. Please sign up in person on Course Advising Day.	Undergraduate	Open to the Institute
Alternative Stop Motion Techniques	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	
Unity 3D Fundamentals	FVEA-427	This semester, students will learn and use the game-engine platform Unity 3D 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. Now enhanced with VR This semester students will be able to develop projects using the HTC Vive and immerse their audience further.	Undergraduate	Open to the Institute
Stop Motion Puppet Design & Fabrication	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	
Adv Interactive: Vortex Dome	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 final work will include non-interactive, interactive, participatory, and performative approaches and hybrids, and any other elements/aspects as class members invent/decide upon. In other words, the course functions to assist experimental approaches to time-based art forms within a visually encompassing experience. Students will learn technical options, in addition to investigation of implications for narrative, non-narrative, documentary, cinematic, non-cinematic, sound-based, and other dome-art pieces. We are not stuck in a dogma of any kind. We will examine what can be different about dome-based work and what opportunities have not yet been explored elsewhere. Open to the Institute. For MFAs, and students at BFA3 and BFA4 year levels. For students producing advanced work, but no prerequisite is strictly required. By permission of instructor.	Undergraduate	Open to the Institute
Adv Interactive: Vortex Dome	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 Dome. The Vortex 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 fits 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	Undergraduate	Open to the Institute

		immediately as the spring semester begins. By permission of instructor. Open to the institute.		
Sound Body of Visions: Drawing From Life	FVEA-434	Sound Body of Visions: Drawing from Life and Place Course available by Permission of Instructor With emphasis on practicing, improving, improving, expanding, experimenting, innovating personal drawing. Traditional AND non traditional, Expressive drawing informed by particular experiences, live models, drawing from memory of places visited, drawing "en plein air", 3D drawing and using a variety of tools are expected to increase students innovative graphic expression.	Undergraduate	Open to the Institute
Sound Body of Visions B	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 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.	Undergraduate	Open to the Institute
CG Character Modeling	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 finer points of constructing clean, deformable surfaces, which can be rigged for animation in CG Character Rigging the following semester.	Undergraduate	
Stereoscopic Imaging: VR	FVEA-442	"Explorations in Stereoscopic Imaging: from Wheatstone to VR". Since 1838 when Charles Wheatstone first formulated a theory of the role of binocular vision in stereopsis, numerous techniques for the creation and display of three dimensional images have been developed. Through a series of lectures, demonstrations, and projects we will explore the theory and practical application of the art of stereoscopy leading from Wheatstone's Stereoscope up to current developments in interactive stereoscopic head mounted VR displays. Is there a medium specificity involved in the production of monographic contrasted with stereographic art? How have artists subverted the stereoscopic potential for an increased sense of realism by creating apparently impossible spaces? In what other ways may stereoscopy be used to challenge notions of representation and objectivity? The course will include hands-on experience with motion control stop motion stereography using the Mark Roberts S3 Stereoscopic Stepper, the conversion of 2D drawings to 3D drawings using Adobe Photoshop, underwater stereography using the GoPro Dual HERO 3D system, and immersive stereoscopic Virtual Reality using the HTC Vive and Oculus Rift VR systems.	Undergraduate	Open to the Institute
Film Get-Feral Club	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 Effects. This course will incorporate both on- and off-computer components. Work done in one mode will be taken into another and reworked, then potentially brought back to the first. The idea: make it fast and make it different and make it return to the wild, untamed aspects of filmmaking.	Undergraduate	Open to the Institute
Experimental Animation: Visiting Artists	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	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	Course available by Permission of Instructor only. In the process of developing an animated film (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	Undergraduate	Open to the Institute

		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 3 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.		
Direction & Performance in Stop Motion	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	Art Direction and the Experimental Animator This course will cover, in a workshop setting, elements of design most useful to the experimental animator - for example: use of line, color, composition and layout, staging, handing off, aspects of motion, editing and storyboarding. We work in F105 using the Cintiqs and we work primarily in Flash and After Effects. If you do not know Flash, you will pick up the basics of it in this class. Course available by permission of instructor only. Please sign up in person on Course Advising Day.	Undergraduate	
Fast Code Camp: Processing	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
Rules	FVEA-478	"Rules" focuses on creative experimentation using constraints, permissions, and structures. The course will explore different ways in which setting, following, and breaking rules can allow for creative possibilities. Drawing inspiration from examples like John Cage, surrealist games, automated processes, occult practices, sports, structural film, and the writing methods of the OuLiPo, students will experiment with different ways to take advantage of rules as a creative tool. Students should expect to spend approximately 100 on supplies.	Undergraduate	Open to the Institute
The Professional World	FVEA-480	Course available by permission of instructor. This intensive workshop will focus on preparing students for life in the professional working world. We'll examine various career paths such as the studio system, freelance, and an independent artist path. We'll learn about and have bi-weekly assignments where students practice presenting an idea (treatments, pitching), bid out a project (invoicing, how to calculate project fees & rates), and self-promotion (reels, portfolios, websites, film festivals). We'll also discuss dealing with clients, representation, working with others, how to protect your work/self, and work/life balance. Additionally students will be encouraged to bring in any questions they have about the working world.	Undergraduate	
Exp Animation Undergrad Critique A	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	Undergraduate	

		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.		
Exp Animation Undergraduate Critique	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		Undergraduate	
Independent Project	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	Course will prepare students for making work using digital tools. This class will focus on the technical aspects of the pre-production, production and post-production processes. Covering animation and live action production workflows. Topics include various methods of acquisition and file type options, importing, basic editing, file output and the completion pathway on and off campus.	Graduate	
The Animated Woman	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
Animated Woman 2.0 Workshop	FVEA-505A	This first time workshop will focus on creating an exchange with students and faculty at the Royal College of Art (RCA) surrounding the representation and status of women in animation on the screen or in the field. The course is designed to connect students from the Animated Woman course with RCA students on a collective and individual basis. Concepts explored in the class include international conscousness raising, discussions and connections in current news and issues, readings and screenings related to women in film and animation, plus further explorations and enlightenments in the differences and simlarities between Los Angeles and London. The course will be tailored to fit the students participating to fulfill an authentic connection between the participating schools and artists. The course will take place Wednesday Mornings 9a-12p: 10/26 and 11/30 in Room G201	Graduate	Open to the Institute
Motion Aesthetics	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	This course is Permission of Instructor only. The Production Design for Stop Motion course will explore the full production process of stop motion filmmaking. Through a series of practical workshops in prop design, fabrication, storyboarding, location design, lighting and concept generation students will gain an in- depth understanding of how to create a 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	
Writers and Directors in Animation Arts	FVEA-512	Visiting writers and directors with an experimental sensibility and background will present case studies of industry work, focusing on such areas as storyboarding, layout, design, editing, and audio. Also discussed is the crew dynamic and the challenges of maintaining an experimental, individualized approach while working on industry projects. Open to students from across the Institute with permission of the instructor.	Graduate	Open to the Institute
Drawn Techniques for Exp Animation I	FVEA-515	Each week incoming MFA 1 students take on a particular exercise to gain expertise in the skill of drawn animation with a rigor to hold on to the personal. The aim is for students 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 that are fundamental to learning animation. Screenings, critiques and demonstrations parallel weekly viewings of student work.	Graduate	

Drawn Techniques for Exp Animation II	FVEA-516	Drawn Techniques welcomes all students in the Experimental Animation Program in the spring semester. The spring course seeks to address advanced problems for the experimental animator with an emphasis on problem solving on a more personal level. The skill of drawn animation with a rigor to hold on to the personal is a primary goal with students aiming to gain control over image movement that is dynamic whether it is political, surreal, abstract memoir driven or humorous. Drawing workshops will yield possibilities for short narratives. Workshops will decide key drawings to be explored in animation as exercises are a fundamental part of learning animation. Screenings, critiques and demonstrations are a parallel part of the process.	Graduate	
EA Thesis Concept Seminar A	FVEA-520	The Thesis Concept Seminar analyzes and supports the student's thesis project while it goes through preliminary phases to prepare for the thesis review. The MFA student spends a fair amount of time preparing this project with at least two presentations before the class and one before the Thesis Review Committee. Critiques, writing exercises, modes of visual presentation and screenings are vital parts of this class. The discussions that develop and evolve within the class are critical as visual presentations and written treatments are quite diverse. A review of the stages the project passes through and graduation guidelines are covered as well in the class.	Graduate	
EA Thesis Concept Seminar B	FVEA-521	The Thesis Concept Seminar in the spring semester is designed to support the MFA 2 student while beginning the production of the approved theses. Students design a contract that describes the goals they are committed to completing by the end of the semester. Production processes are reviewed along with the presentation techniques. Workshops are an integral part of the second semester along with the students' work. Graduation guidelines are covered so as to assure that students are prepared to meet the completion of their work by the MFA 3 spring semester.	Graduate	
First Year Shorts A	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	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	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	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	
Figures in Motion	FVEA-535	Through study of various examples of drawn animation, live-action film, and figures in motion, students will focus on the physics of motion while developing their personal styles. Topics covered will include effects animation (water, fire, wind, etc.), specialized walk cycles and movement of figures, and the aesthetics of abstraction. Included will be discussion of practical issues for incorporating drawn imagery into a dynamic moving image work, including angels, use of space, and other topics related to the depiction of dynamic moving images. Students taking the course should have familiarity with drawing media and should have taken at least one previous drawing course. Open to students outside the program with permission of instructor.	Graduate	Open to the Institute
Intro to Cinema4D	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	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.	Graduate	Open to the Institute
Sound Acquisition for Exp Animation	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	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	
I Am Not Me: the Horse Is Not Mine	FVEA-545	Borrowing from William Kentridge's exhibit titled: I Am Not Me, the Horse is Not Mine this is a drawing workshop/class. It is to designed to discover how students can channel the impulses derived from obsessive observation of a particular image, memoir, real events, and appropriation and how to create incisive takes on them. Sound workshops as well will accompany the drawing/writing process to further the imagination and creative process. The Internet, sketchbooks, personal objects too are welcome in class as tools that allow students to gather and collect what resides as well. Future projects will be discussed: in site-specific installations, the book, the animated film, gifs, performance and how one goes about choosing a preferred method of making images that translate into artful actions. Students may bring ideas they are already working on for further development in the workshops. Outside assignments and writing are a necessary part of the research and drawing process. The semester will conclude with an exhibit of works. Additional course fees 25- 30	Graduate	Open to the Institute
Hybrid Imaging	FVEA-555	Course open to MFA1 Experimental Animation students only. MFA students know animation is a blend of creative and technical activities. From the choice of what pencil lead we use, to selecting the right "codec" to render with, technical knowledge is an important factor in successfully expressing your ideas on the screen. Building a fluent, robust knowledge of processes embedded in the marriage between contemporary image making instruments, methodologies and concepts does expands creative choices. Here in this course we shall cover instruction on creative pathways featuring methods you may be partly familiar, explore advanced processes utilizing both analogue and digital technology and when feasible, present totally new insights that may influence development of your "First Year Shot" project. Our course work this semester studying digital cinematic possibilities and animation production utilizing current image creation through the power of Adobe Photoshop, Premiere Pro and After Effects are expected to help empower greater animated art creativity. Students must attend the first class where they will gain access to the lab and may choose to test out.	Graduate	
Storyboarding, Layout & Timing	FVEA-563	Course available by permission of instructor only. A workshop that explores, in detail, storyboard, layout and timing for Experimental Animators.	Graduate	
Imagining Reality	FVEA-570	"When you try to show reality in cinema, most of the time it's totally false. But when you show what's going on in people's minds that's very cinematic." (Chantal Akerman) This course will investigate a broad range of non-fiction applications within Animation practice. Through a series of screenings, readings, discussions and practical workshops, students will explore the intersection between animation and documentary practice with attention to the the use of archive and object-led animation. Drawing from animated essays, long-form documentary and short animation, this course will investigate the representation of the real in animation and explore strategies of research led animation practice. Course available by Permission of Instructor only.	Graduate	Open to the Institute
Internship	FVEA-598		Graduate	
Independent Project	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	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	Graduate	Open to the Institute

		animation and discussion of related works. Students experiment with the techniques to create short projects.		
Voice and Text: A Mosaic	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	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.	Graduate	Open to the Institute
Interactive Media	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, No prior programming experience is requiredWe will look at installation in diverse contexts, including as a kind of 21st Century cabinet of wonder. Introduction to interactive development tools and theories of new media.	Graduate	Integrated Media
Interactive Media: Brain Waves	FVEA-610A	In this course, we will use brain wave sensing and other means in the creation of pieces for performance, installation, and hybrid media forms. We will also look at the use of brain waves to perform video editing. For added inspiration, we will discuss recent and historical inquiries into cognition, time, and notions of reality, with emphasis on lesser-known, quirky, and quizzical thinking about humans, bodies, space, and thought. We will employ the Muse Platform. We will use Processing to receive data from the Muse and to then affect or generate media. Other methods of interaction can be utilized. The course will function in a workshop environment embracing both collaborative and independent development of work. No prior programming experience required. No prerequisites. Open to the Institute.	Graduate	Open to the Institute
Illuminated Language Lounge	FVEA-611	All disciplines are encouraged. Through utilizing and customizing various combinations of "off the shelf" and hopefully original code-templates, students will produce animation and videos by controlling AE software from the inside. Students will develop a virtuosity, a rapport for code driven media art control. Students will modify existing code commanding After Effects to do things it can't (by default) do. Weekly demonstrations will present illuminating practical illustrations. Inside this environment students will creatively interpret the concept of sculpture, projection, and surface. The industry standard tool of Adobe After Effects will be utilized in none-standard ways, selected media frontiers will be discussed within this collegial lounge atmosphere, workshop. What occurs will not be "same-old". This course is designed from a spirit of fun, seriousness and intense engagement. Class attendance will be an important factor in successful completion of this course. Some prior operational knowledge of After Effects is recommended.	Graduate	
Location Animation	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	Graduate	

		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.		
Lighting & Camera for Exp Animation	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	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	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.	Graduate	
Intuitive Animation Workshop	FVEA-623	Students will explore the use of animation as a creative tool, as an art form and a distinct and personal language, as well as discussing editing approaches, covering techniques for devising a sequence and dealing with screen space. This is a workshop class - an advanced 2D animation class, using primarily Flash and After Effects, working on the Cintiqs in F105. No prior knowledge of Flash is required; the class will teach you the basics of the program. We work on a series of small assignments: the work is started in class, completed out of class, and the assignments presented the following week. Course available by Permission of Instructor only. Please sign up in person on Course Advising Day.	Graduate	
Alternative Stop Motion Techniques	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	
Unity 3D Fundamentals	FVEA-627	This semester, students will learn and use the game-engine platform Unity 3D 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. Now enhanced with VR This semester students will be able to develop projects using the HTC Vive and immerse their audience further.	Graduate	
Stop Motion Puppet Desig and Fabrication	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	FVEA-630	This course, open to the institute, is for those wanting to make	Graduate	

Production Workshop		cinematic work for the Vortex Dome, a fifty foot diameter hemispheric dome located near downtown Los Angeles. In this course, students will create proposals for work that will be completed in the spring. Individual pieces for for the dome will be integrated by class members into a unified viewing/participatory experience. Options for the final work will include non-interactive, interactive, participatory, and performative approaches and hybrids, and any other elements/aspects as class members invent/decide upon. In other words, the course functions to assist experimental approaches to time-based art forms within a visually encompassing experience. Students will learn technical options, in addition to investigation of implications for narrative, non-narrative, documentary, cinematic, non-cinematic, sound-based, and other dome-art pieces. We are not stuck in a dogma of any kind. We will examine what can be different about dome-based work and what opportunities have not yet been explored elsewhere. Open to the Institute. For MFAs, and students at BFA3 and BFA4 year levels. For students producing advanced work, but no prerequisite is strictly required. By permission of instructor.		
Adv Interactive: Vortex Dome	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 Dome. The Vortex 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 fits 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: Drawing From Life	FVEA-634	Sound Body of Visions: Drawing from Life and Place Course available by Permission of Instructor With emphasis on practicing, improving, improving, expanding, experimenting, innovating personal drawing. Traditional AND non traditional, Expressive drawing informed by particular experiences, live models, drawing from memory of places visited, drawing "en plein air", 3D drawing and using a variety of tools are expected to increase students innovative graphic expression.	Graduate	
Sound Body of Visions B	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	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 in Biodesign and VR	FVEA-640	Reflecting on the past and present, students will recognize how visual mediums, art practices and modalities of experience are in constant development; advancing towards new visions of the future within modern art, cinema, animation and contemporary design. Our focus includes various cultures relationships with storytelling, their engagement with the environment as well as contemporary multimedia contexts, including use of the MUSE brainwave sensor headset and the HTC Vive VR headset. This course focuses on inspiration, concept development, future art practices and designs, developed through sketching and writing exercises along with a final project. We will find inspiration in varied contexts, from natural formations, to cave paintings, shamanistic ritual, weavings, glyphs, the magic lantern, contemporary media, biodesign and ecology.	Graduate	Open to the Institute
Stereoscopic Imaging: VR	FVEA-642	"Explorations in Stereoscopic Imaging: from Wheatstone to VR". Since 1838 when Charles Wheatstone first formulated a theory of the role of binocular vision in stereopsis, numerous techniques for the creation and display of three dimensional images have been developed. Through a series of lectures, demonstrations, and projects we will explore the theory and practical application of the art of stereoscopy leading from Wheatstone's Stereoscope up to current developments in interactive stereoscopic head mounted VR displays. Is there a medium specificity involved in the production of monographic contrasted with stereographic art? How have artists subverted the stereoscopic potential for an increased sense of realism by creating apparently impossible spaces? In what other ways may stereoscopy be used to challenge notions of representation	Graduate	

		and objectivity? The course will include hands-on experience with motion control stop motion stereography using the Mark Roberts S3 Stereoscopic Stepper, the conversion of 2D drawings to 3D drawings using Adobe Photoshop, underwater stereography using the GoPro Dual HERO 3D system, and immersive stereoscopic Virtual Reality using the HTC Vive and Oculus Rift VR systems.		
Intermediate After Effects	FVEA-645	Course available by permission of instructor only. There is more to creative use of After Effects then knowing basic navigation of the user interface. We will work to build a familiarity with the inner world of After Effects. Build an elevated, sophisticated artistic control through weekly lecture/demonstrations and projects that dig into a wide range of creative techniques underlying the expansive possibilities available in After Effects.	Graduate	
CG Character Rigging	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	Students will use simple programming templates to work with animation and film sequences in unexpected ways. Students will examine and produce films or portions of films that employ projections and quick programming approaches. Specifically, JavaScript will be used to control Photoshop and After Effects. This course will incorporate both on- and off-computer components. Work done in one mode will be taken into another and reworked, then potentially brought back to the first. The idea: make it fast and make it different and make it return to the wild, untamed aspects of filmmaking.	Graduate	
Exp Animation: Visiting Artists	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 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.	Graduate	
Graphic Short Story	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	Course available by Permission of Instructor only. In the process of developing an animated film (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 3 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	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	Graduate	

		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.		
Art Direction & The Exp Animator	FVEA-670	Art Direction and the Experimental Animator This course will cover, in a workshop setting, elements of design most useful to the experimental animator - for example: use of line, color, composition and layout, staging, handing off, aspects of motion, editing and storyboarding. We work in F105 using the Cintiqs and we work primarily in Flash and After Effects. If you do not know Flash, you will pick up the basics of it in this class. Course available by permission of instructor only. Please sign up in person on Course Advising Day.	Graduate	
Fast Code Camp: Processing	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
Rules	FVEA-678	"Rules" focuses on creative experimentation using constraints, permissions, and structures. The course will explore different ways in which setting, following, and breaking rules can allow for creative possibilities. Drawing inspiration from examples like John Cage, surrealist games, automated processes, occult practices, sports, structural film, and the writing methods of the OuLiPo, students will experiment with different ways to take advantage of rules as a creative tool. Students should expect to spend approximately 100 on supplies.	Graduate	Open to the Institute
The Professional World	FVEA-680	Course available by permission of instructor. This intensive workshop will focus on preparing students for life in the professional working world. We'll examine various career paths such as the studio system, freelance, and an independent artist path. We'll learn about and have bi-weekly assignments where students practice presenting an idea (treatments, pitching), bid out a project (invoicing, how to calculate project fees & rates), and self-promotion (reels, portfolios, websites, film festivals). We'll also discuss dealing with clients, representation, working with others, how to protect your work/self, and work/life balance. Additionally students will be encouraged to bring in any questions they have about the working world.	Graduate	
Internship	FVEA-698		Graduate	
Independent Project	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		Graduate	
Independent Project	FVEA-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	
Life Drawing I Drawing Basics	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	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	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	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 CINEMA 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 5 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	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

Table of Contents

- Residence Requirements
- Entrance Requirements and Prerequisites
- General Curriculum Requirements
  - Bachelor of Fine Arts (BFA) and Certificate of Fine Arts
  - Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts
  - Doctor of Musical Arts
  - Center for Integrated Media
- Bachelor of Fine Arts and Certificate of Fine Arts General Requirements
  - Core Curriculum: Summary Listing of Requirements
  - Core Curriculum: Elective Options
  - Core Curriculum: A Typical Course Sequence Semester-by-Semester
  - Music Theory and Skills Deadlines (DO s and DON Ts)
  - Undergraduate Minor in Music Theory
- Bachelor of Fine Arts and Certificate of Fine Arts Program Requirements
  - Composition
    - Optional Undergraduate Composition Concentrations
  - InstrumentalArts
    - Brass
    - Guitar
    - Harp
    - Percussion
    - Piano/Keyboard
    - Strings
    - Winds
  - Jazz
  - Musical Arts
  - Music Technology: Interaction, Intelligence & Design
  - Performer-Composer Program
  - VoiceArts
  - World Music Performance
- Master of Fine Arts and Advanced Certificate of Fine Arts Program Requirements
  - Composition
    - Specialization in Experimental Sound Practices
  - InstrumentalArts
    - Brass
    - Guitar

        - Harp
        - Percussion
        - Piano/Keyboard
            - Collaborative Keyboard Specialization
        - Strings
        - Winds
    - Jazz
    - Music Technology: Interaction, Intelligence & Design
    - Performer-Composer
    - VoiceArts
    - World Music Performance
        - African Music and Dance
        - Balinese and Javanese Music and Dance
        - North Indian Music
        - World Percussion
- Doctor of Musical Arts Program Requirements

SOM PROGRAM REQUIREMENTS

Residence Requirements

The Bachelor of Fine Arts (BFA) degree and the Certificate of Fine Arts programs in The Herb Alpert School of Music at CalArts require a minimum of 8.0 semesters of enrollment, while the Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. BFA and MFA degree and Certificate programs require at least 2.0 semesters of full-time residence at CalArts. For all programs, the final 1.0 semester of course enrollment before graduation must be in residence at CalArts, although this requirement may be satisfied by completing consecutive semesters of part-time enrollment at CalArts that total 1.0 semester of residence and culminate in graduation. The Doctor of Musical Arts (DMA) program in The Herb Alpert School of Music requires a minimum of 3 years of full-time residence. (See also Institute residency policies.)

Entrance Requirements and Prerequisites

Music Theory and Musicianship Skills Placement Exams

All entering BFA, Certificate of Fine Arts, MFA, and Advanced Certificate of Fine Arts students (with the exception of DMA students) are required to take the Music Theory and Musicianship Skills Placement Exams. These placement exams may be taken only once.

Undergraduate Students

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.

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.

Students must attend and have both *M R* and *R* officially documented. During these reviews, the student s course history is examined, progress is assessed, problems are discussed and changes to the curriculum are considered. Mentors and deans must officially approve any changes to the student s curriculum requirements.

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 *M R* and *R* officially documented. During these reviews, the student s course history is examined, progress is assessed, problems are discussed and changes to the curriculum are considered. Mentors and deans must officially approve any changes to the student s curriculum requirements.

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. 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.

Center for Integrated Media

See Center for Integrated Media curriculum.

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

Core Curriculum: Summary Listing of Requirements

The courses listed immediately below are required for all undergraduate students in Composition, Performer-Composer, InstrumentalArts, VoiceArts 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. 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 (1 unit, may be repeated)
        - MPRF102 Jazz Improvisation, 1-on-1 (1 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 1961-Now
- 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, Dance, Film/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).

Core Curriculum: Elective Options

Vocal Electives

- MBLE201 Beginning African Ensemble
- MBLE260 The Balkan Voice
- MBLE301 Chamber Singers
- MBLE302 Contemporary Vocal Ensemble
- MLSN065 Javanese Voice: Non-Major Lesson
- MPRF221 African Song
- MTHY130 Bach Chorale Singing
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY322 Advanced Svar Graam (Vocal)
- other vocal elective involving pitched singing 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
- MBLE325 Creative Electronic Ensemble
- MBLE450 Sonic Boom Ensemble
- MBLE460 Golia Large Ensemble
- MHST401 Improvisation: Uses & Lineage
- 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 RE UIREMENTS or approved in a mid-residence or graduation review. Certain courses, however, can be in order to meet multiple requirements.

Core Curriculum: A Typical Course Sequence Semester-by-Semester

Whichever core courses are required by a student s program, there may be some variability as to when they are taken depending on individual placement, experience and development. However, certain strict deadlines do apply (see below). 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 SIX History 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. 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 (1 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

A CORE CURRICULUM A

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

⇒ *DO*

- MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the 1st year of residence 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*

- All undergraduate students must take core theory courses each semester until all required courses in the 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 sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are

completed. (See Individual Program Descriptions below for requirements by program.)

- All undergraduate students must take core courses each semester until all MTHY104 and MTHY105 (if required) are completed. (See Individual Program Descriptions below for requirements by program.)

⇒ *DO I*

- 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 RE UIREMENTS 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).

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
- Analytical Survey Option: ONE class chosen from
    - MTHY450 Chamber Thought
    - MTHY451 Orchestral Thought
    - MTHY454 The String uartet 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
- MTHY315 Meaningful Interpretation
- MTHY450 Chamber Thought
- MTHY451 Orchestral Thought
- MTHY452 What Is Experimental Music?
- MTHY454 The String uartet since 1900
- MTHY455 The Piano since 1900

- MTHY425 Tala Systems
- MTHY403 Intonation Workshop I
- MTHY404 Intonation Workshop II
- MTHY411 Electroacoustic 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.

Bachelor of Fine Arts and Certificate of Fine Arts Program Requirements

T *S*

C

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 Max/MSP
    - 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)
- Interim (4 units of coursework with subject code MITM, taken in in January)
- MCMP490 Graduation Portfolio Review
- Electives (to fulfill 120-unit degree requirement)

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 . 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
    - MHST408 Focus Rock: Post-Punk
    - MHST409 Focus Rock: Electronica
    - MHST410 Focus Rock: other
- 3 different classes chosen from
    - MBLE310 Improvisation Ensemble
    - MBLE325 Creative Electronic Ensemble
    - MBLE450 Sonic Boom Ensemble
    - MCMP308 Arranging for Experimental Pop
    - 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 Concentration in Electronic Music

- 1 class chosen from
    - MHST310 Electroacoustic Music History
    - MTHY411 Electroacoustic Music Analysis
    - MHST425 Survey of Sound Art
- 2 classes chosen from
    - MBLE415 Networked Music Ensemble
    - MCMP320 Electroacoustic Composition
    - MCMP321Live Electronic Music-Making
    - MCMP465 Composition with Max/MSP
    - 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 Max/MSP
- 1 class chosen from
  - MBLE450 Sonic Boom Ensemble
  - MBLE460 Golia Large Ensemble
  - MBLE325 Creative Electronic Ensemble
  - MBLE310 Improvisation Ensemble
  - MBLE311 Advanced Improv 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 of these courses is strongly recommended)
  - FPFV435 Sound T.A. Course
  - FPFV481 Sound Editing and Mixing
  - MTEC365 Digital Recording Studio
- 1 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 uartet since 1900
    - MTHY455 The Piano since 1900
- 1 class chosen from
    - MCMP402 Orchestration
    - MTHY451 Orchestral Thought
- 2 different classes chosen from
    - MBLE105 Chamber Orchestra
    - MBLE310 Improvisation Ensemble
    - MBLE311 Advanced Improv Ensemble
    - MBLE450 Sonic Boom Ensemble
    - MBLE460 Golia Large Ensemble
    - MBLE325 Creative Electronic Ensemble

I

M O

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.

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)
- 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, 8 classes):

- MBLE105 Chamber Orchestra
- MBLE106 Chamber Music
- MBLE300 The Ensemble
- MBLE123 Woodwind Ensemble (for hornists)

Additional requirements:

- Interim (4 units of coursework with subject code MITM, taken in January)
- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

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, 8 classes) chosen from
    - MBLE106 Chamber Music
    - MBLE117 Jazz Student Ensemble
    - MBLE118 Jazz Faculty Ensemble
    - MBLE327 Multi-Focus Ensemble
- MFOR102/104/106/107/109/305 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)
- Interim (4 units of coursework with subject code MITM, taken in January)
- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

Harp (BFA)

PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MLSN 112 Major Lesson as assigned (8 classes)
- MPRF123 Harp Studio Class (8 classes)
- 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, 8 classes)
    - MBLE105 Chamber Orchestra
    - MBLE106 Chamber Music
    - MBLE300 The Ensemble

- Interim (4 units of coursework with subject code MITM, taken in January)
- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury & Recital
- Electives (to fulfill 120-unit degree requirement)

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
- 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)
- Interim (4 units of coursework with subject code MITM, taken in January)
- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

Piano/Keyboard (BFA)

PROGRAM REQUIREMENTS

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

- MLSN 116/113 Major Lesson as assigned (8 classes)
- 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, 8 classes):
    - MBLE105 Chamber Orchestra
    - MBLE106 Chamber Music
    - MBLE107 Baroque Chamber Music & Arias
    - MBLE300 The Ensemble
- Interim (4 units of coursework with subject code MITM, taken in January)
- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

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

Strings (BFA)

PROGRAM REQUIREMENTS

Complete CORE CURRICULUM, plus:

- MLSN106/109/120/121 Major Lesson as assigned (8 classes)
- MPRF128 String Workshop (8 classes)
- 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 The Ensemble
- Interim (4 units of coursework with subject code MITM, taken in January)
- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury & Recital
- Electives (to fulfill 120-unit degree requirement)

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)
- 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 The Ensemble
- Interim (4 units of coursework with subject code MITM, taken in January)
- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

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 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 THREE Theory Options:
    - MTHY214 Counterpoint
    - MTHY215 Song Writing, Analysis and Performance
    - MTHY217 Form
- 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)
- ONE class chosen from
    - MCMP310 Jazz Composition
    - MCMP314 Jazz Arranging
- MAIC240 Jazz History (1 class)
- MHST350 Stylists & Innovators 1961-Now (1 class)
- MFOR107 Jazz Forum (4 classes)
- MTHY240 Jazz Keyboard Theory (1 class)
- MBLE117 Jazz Student Ensemble (8 classes)
- MBLE118 Jazz Faculty Ensemble (8 classes)
- MBLE201 Beginning African Ensemble (1 class)
- Interim (4 units of coursewith with subject code MITM, taken in January)
- MPRF490 Graduation Recital
- Electives (to fulfill 120-unit degree requirement)

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.

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.

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)
- Interim (4 units of coursework with subject code MITM, taken in January)
- MCMP290 Portfolio Review (each Spring Semester, 4 classes)
- Electives (to fulfill 120-unit degree requirement)

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 (8 classes)
- 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 Ensemble
    - 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
- Interim (4 units of coursework with subject code MITM, taken in January)
- Electives (to fulfill 120-unit degree requirement)

VI. Performer-Composer (BFA)

Learning Goals

Students entering this program will have determined that the 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:

- MLSN001 Minor Lessons in Composition (4 classes, one each semester in BFA1-2)
- MLSN002-099 Minor Lessons in Performance (4 classes, one each semester in BFA1-2)
- MLSN101/MLSN1xx Major Lesson(s) in Composition or Performance (4 classes, in BFA3-4)
- MFOR305 Performer-Composer Forum (2 classes)
- MFOR102/103/104/106/107/109/305 additional forums (2 classes)
- 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) (1 class)
- ICOM101 Media & Web Development (1 class)
- ICOM111 Introduction to Sound Production (1 class)
- MTHY310 Acoustics for Musicians (1 class)
- ONE class chosen from
    - MCMP314 Jazz Arranging

    - MCMP316 Arranging for Experimental Pop
    - MCMP402 Orchestration
    - MTHY451 Orchestral Thought
- ONE class chosen from
    - MCMP321 Live Electronic Music-Making
    - MCMP465 Composition with Max/MSP
    - MTEC270 Composing with Technology
    - MTEC360 Audio Signal Processing
- ONE class chosen from:
    - MBLE310 Improvisation Ensemble
    - MBLE325 Creative Electronic Ensemble
    - MBLE415 Networked Music Ensemble
    - MBLE450 Sonic Boom Ensemble
    - MBLE460 Golia Large Ensemble
    - MCMP325 Experimental Music Workshop I
- MBLExxx / MPRFxxx Workshops, ensembles or performance studies appropriate to performance emphasis (4 classes)
- MPCD350 Career Designs for Musicians (1 class)
- Interim (4 units of coursework with subject code MITM, taken in January)
- MCMP490 Graduation Portfolio Review (portfolio must include substantial original work)
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

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.

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 r sum s, 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 The 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
        - 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 ueer 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
- Interim (4 units of coursework with subject code MITM, taken in January)
- MPRF290 Mid-Residence Recital (in BFA2-2)
- MCMP490 Graduation Portfolio Review
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

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.

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 CORE CURRICULUM 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 (4 classes):
    - MTHY222 North Indian Theory
    - MTHY228 Persian Music Theory
    - MTHY226 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
- Interim (4 units of coursework with subject code MITM, taken in January)
- MPRF490 Graduation Recital
- Electives (to fulfill 120-unit degree requirement)

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)
- Interim (2 units of coursework with subject code MITM, taken in January)
- MCMP690 Graduation Portfolio Review
- Electives (to fulfill 60-unit degree requirement)

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
    - MCMP617 Readers' Chorus
    - MCMP618 Media Theory: The Interactee
    - MCMP619 Low Tech Prototyping
    - MCMP665 Composition with Max/MSP
    - 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)
- Interim (2 units of coursework with subject code MITM, taken in January)
- MPRF591 Performance/Presentation (4 classes)
- MCMP690 Graduation Portfolio Review
- Electives (to fulfill 60-unit degree requirement)

Each MPRF591 Performance/Presentation project must be pre-approved by mentor. These projects will normally include 3 ESP Night concert performances (3 works in total on 3 separate concerts) and 1 WaveCave Gallery installation.

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.

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, 4 classes):
    - MBLE605 Chamber Orchestra
    - MBLE606 Chamber Music Ensemble
    - MBLE500 The Ensemble
- Studies in Extended Techniques, Improvisation, and/or Interpretation: two classes chosen from
    - MBLE500 The Ensemble
    - 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 Improvisation: Uses and Lineage
    - 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)
- Interim (2 units of coursework with subject code MITM, taken in January)

- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Jury and Recital
- Electives (to fulfill 60-unit degree requirement)

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
    - MBLE606 Chamber Music
    - MBLE617 Jazz Student Ensemble
    - MBLE618 Jazz Faculty Ensemble
    - MBLE627 Multi-Focus Ensemble
- MPCD650 Career Design for Musicians (1 class)
- Courses outside of the School of Music (2 classes)
- Interim (2 units of coursework with subject code MITM, taken in January)
- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Jury and Recital
- Electives (to fulfill 60-unit degree requirement)

Harp (MFA)

PROGRAM REQUIREMENTS

- MLSN612 Major Lesson as assigned (4 classes)
- MPRF523 Harp Studio Class (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 The Ensemble
    - 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 Improvisation: Uses and Lineage
    - MPRF512 Jazz Improvisation (1-on-1)

    - MPRF609 Topics in Historically Informed Performance
    - MTHY577 Baroque Accompaniment
- Chamber/Conducted Ensembles as assigned (each semester, 4 classes):
    - MBLE605 Chamber Orchestra
    - MBLE606 Chamber Music Ensemble
    - MBLE500 The 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)
- Interim (2 units of coursework with subject code MITM, taken in January)
- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Jury and Recital
- Electives (to fulfill 60-unit degree requirement)

Percussion (MFA)

PROGRAM REQUIREMENTS

- MLSN615 Graduate Major Lesson as assigned (4 classes)
- MPRF529 Percussion Workshop (4 classes)
- MBLE622 Percussion Ensemble (4 classes)
- MHST500 Advanced Music History and Literature (2 classes)
- MTHY600 Advanced Theory/Analysis (2 classes)
- MBLE Ensembles as assigned (each semester, 4 classes)
- 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 The Ensemble
    - 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 Improvisation: Uses and Lineage
    - MPRF512 Jazz Improvisation (1-on-1)
- MPCD599 Independent Pedagogy Project (1 Class)
- MBLExxx World Music Ensemble elective (4 classes, see listing under BFA Core Curriculum above)
- Courses outside of the School of Music (2 classes)
- Interim (2 units of coursework with subject code MITM, taken in January)
- MPRF590 Mid-Residence Recital

- MPRF690 Graduation Jury and Recital
- Electives (to fulfill 60-unit degree requirement)

Piano/Keyboard (MFA)

PROGRAM REQUIREMENTS

- MLSN613/616 Major Lesson as assigned (4 classes)
- MPRF519 Piano Workshop (each semester, 4 classes)
- MHST500 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, 4 classes):
    - MBLE605 Chamber Orchestra
    - MBLE606 Chamber Music Ensemble
    - MBLE500 The 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
    - MBLE552 Balinese Dance
    - 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)
- Interim (2 units of coursework with subject code MITM, taken in January)
- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Jury and Recital
- Electives (to fulfill 60-unit degree requirement)

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, 4 classes):
    - MBLE605 Chamber Orchestra
    - MBLE606 Chamber Music Ensemble
    - MBLE500 The 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)
- Interim (2 units of coursework with subject code MITM, taken in January)
- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Jury and Recital
- Electives (to fulfill 60-unit degree requirement)

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 The Ensemble
    - 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 Improvisation: Uses and Lineage
    - 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
    - MBLE606 Chamber Music Ensemble
    - MBLE500 The 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)
- Interim (2 units of coursework with subject code MITM, taken in January)
- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Jury and Recital
- Electives (to fulfill 60-unit degree requirement)

Winds (MFA)

PROGRAM REQUIREMENTS

- MLSN 604 /605/607/610/614 Major Lesson as assigned (4 classes)
- MBLE623 Woodwind Workshop (2 classes)
- MPRF522/524/530/531 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 The Ensemble
    - 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 Improvisation: Uses and Lineage
    - 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, 4 classes):
    - MBLE605 Chamber Orchestra
    - MBLE606 Graduate Chamber Music Ensemble
    - MBLE500 The 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)
- Interim (2 units of coursework with subject code MITM, taken in January)
- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Jury and Recital
- Electives (to fulfill 60-unit degree requirement)

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)
- Interim (2 units of coursework with subject code MITM, taken in January)
- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Recital
- Electives (to fulfill 60-unit degree requirement)

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 (2 classes)
- MFOR506 Creative Technology Forum (4 classes)
- 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
    - MTEC520 Grids, Beats, and Groups
    - MTEC530 21st-Century Raga & Tala
    - MTEC541 Composition for Robots
- Courses outside the School of Music (2 classes)
- Interim (2 units of coursework with subject code MITM, taken in January)
- MTEC691 Thesis
- Electives (to fulfill 60-unit degree requirement)

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) in Performance or Composition as assigned (4 classes)
- MLSN504-578 Minor Lesson(s), in Year I, in whichever area (Performance or Composition) the Major lesson is not taken (2 classes)
- MFOR505 Performer-Composer Forum (2 classes)
- MFOR501/502/503/506/507/508 Other Graduate forums (2 classes)
- Composition courses (with the prefix MCMP) totaling at least 4 units
- Performance courses (with the prefix MBLE or MPRF) totaling at least 4 units
- Courses in music technology, theory, history, or pedagogy, (with prefix MTEC, MTHY, MHST or MPCD, at least 10 units)
- Courses outside of the School of Music (2 classes)
- Interim (2 units of coursework with subject code MITM, taken in in January)
- MPRF590 Mid-Residence Recital (must include substantial original work)
- MPRF690 Graduation Jury & Recital (must include substantial original work)
- MCMP690 Graduation Portfolio Review
- Electives (to fulfill 60-unit degree requirement)

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 r sum s, 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)
- FOUR 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 (4 classes)
    - MBLE500 The Ensemble
    - MBLE601 Chamber Singers
    - MBLE602 Contemporary Vocal Ensemble
    - MBLE606 Chamber Music
    - MBLE607 Baroque Chamber Music
    - MBLE610 Improvisation Ensemble
    - MBLE611 Advanced Improvisation Ensemble
    - 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
    - FFDP604 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
    - DTCH501/503 Institute Dance
    - 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

- Interim (2 units of coursework with subject code MITM, taken in January)
- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Jury & Recital
- MCMP690 Graduation Portofolio Review
- Electives (to fulfill 60-unit degree requirement)

The VoiceArts program requires a review of each student s professional portfolio development each semester as a component of the major lesson requirement.

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)
- Interim (2 units of coursework with subject code MITM, taken in January)
- MPRF690 Graduation Recital
- Electives (to fulfill 60-unit degree requirement)

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 Gamelan (4 classes)
- MBLExxx World Music Ensembles, outside of Balinese/Javanese program (4 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)
- Interim (2 units of coursework with subject code MITM, taken in January)
- MPRF690 Graduation Recital
- Electives (to fulfill 60-unit degree requirement)

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 (4 classes)
- MBLExxx World Music Ensembles, outside of major focus (4 classes) (see listing under BFA Core Curriculum)
- MPCD599 Graduate Independent Project: Pedagogy (2 classes)
- Courses outside of the School of Music (2 classes)
- Interim (2 units of coursework with subject code MITM, taken in January)
- MPRF690 Graduation Recital
- Electives (to fulfill 60-unit degree requirement)

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)
- MHST500-509 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)
- Interim (2 units of coursework with subject code MITM, taken in January)
- MPRF690 Graduation Recital
- Electives (to fulfill 60-unit degree requirement)

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 (5 classes)
- 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)
- MCMP791 DMA First-Year Review
- MCMP792 DMA ualifying Examination
- MCMP794 DMA Final Review

DMA students must pass a First Year Review (MCMP790). 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.

DMA students must pass *O* *E* (MCMP792) before advancing to degree candidacy. The ualifying Examinations are administered by the student's Doctoral Examining Committee. In preparation for the ualifying 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 ualifying 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 *R* (MCMP794), 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.

TITLE	COURSE NAME	DESCRIPTION	ACADEMIC LEVEL	COURSE TYPES
People's Theory	AART-427	Open to Art and Music BFA3 or BFA4. 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 find analogies and mutual interests. Readings are offered, and collaboration is encouraged.	Undergraduate	
People's Theory	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	
Hip Hop Lab	CCRW-470W	Studio Explorations in Hip Hop Music Los Angeles is a hot bed of innovation in hip hop music. Flying Lotus, Kendrick Lamar, KING, Terrace Martin, Thundercat, Georgia Anne Muldrow, and others are blurring the lines between popular and experimental music. This class proposes the notion that maybe CalArts got next. We will develop hip hop music that remains alert to the present aesthetic and political moment with an eye on what's coming. Taking cues from experiments inside and outside hip hop culture, we will see what we can make musically and lyrically as we create a mixtape of original material.	Undergraduate	Creative/Critical Writing; Wintersession; Open to the Institute
Hip Hop Lab	CCRW-570W	Studio Explorations in Hip Hop Music Los Angeles is a hot bed of innovation in hip hop music. Flying Lotus, Kendrick Lamar, KING, Terrace Martin, Thundercat, Georgia Anne Muldrow, and others are blurring the lines between popular and experimental music. This class proposes the notion that maybe CalArts got next. We will develop hip hop music that remains alert to the present aesthetic and political moment with an eye on what's coming. Taking cues from experiments inside and outside hip hop culture, we will see what we can make musically and lyrically as we create a mixtape of original material.	Graduate	Wintersession; Open to the Institute
Videomaking for Digital Artist	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	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 & A.	Undergraduate	Open to the Institute
Survey of 20th & 21st C. Music	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	This survey course is an introduction to music as a worldwide phenomenon covering folk, popular, art, tribal, religious, and ritual music of various geographical and cultural areas. Emphasis is placed on understanding music as a component of culture and the unique ways diverse cultures organize sound into music.	Undergraduate	Arts in Context
Jazz History	MAIC-240	A survey of the history of jazz and African-American musical	Undergraduate	Arts in Context

		traditions, emphasizing critical listening and aural analysis		
The Music of Flamenco	MAIC-314	A study of the musical aspects (cante-singing and toque-guitar playing) in Flamenco through listening, reading and watching documentary films. We will look at the structure of many Flamenco forms (ie. Seguiriyas, Solea, Bulerias, Tangos, etc.), discuss the subject matter of the poetry used in those forms and become acquainted with the work of the most important artists, including both historical figures and contemporary masters. Although knowledge of music theory may be helpful, it is not required to attend and enjoy this class.	Undergraduate	Arts in Context
Blues Before 1960	MAIC-316	A study of the development of the Blues through listening, watching documentary films and reading interviews with artists. We will concentrate on music, lyrics and each artist's individual style and consider the social and historical circumstances surrounding their work. We'll take a close and inspiring look at many unique and influential musicians, from Son House, Robert Johnson and Robert Pete Williams all the way up to Muddy Waters and John Lee Hooker. Although knowledge of music theory may be helpful, it is not required to attend and enjoy this class.	Undergraduate	Arts in Context
Introduction to Bach	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 community.	Undergraduate	Arts in Context
Bach Studies	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
Improvisation: Uses & Lineage	MAIC-401	Improvisation: Uses and Cross-Cultural Lineage This class will explore the nature of improvisation in all its forms-Indian music, flamenco, baroque, organ music, rock, jazz, contemporary, and "free" music. The class integrates material from a wide variety of sources and the visual & performing arts, natural & social sciences, Eastern & Western spiritual traditions.	Undergraduate	Arts in Context
Pedagogy: Teaching Artistry	MAIC-403	Teaching Artistry is a lecture class that will focus on best practices of teaching. Through a combination of demo lessons, video clips, field observations, and discussion, participants will explore various pedagogical approaches. Each of these approaches will be engaged by students as they write papers, plan and teach mini lessons, and critique each other's work. In addition, the course will cover creating lesson plans, creating syllabi, creating a curricular map, assessment, educational standards, reflection, project based learning, arts-integration, and brain research as it connects to music learning. First semester, this course focuses primarily on the perspective of a teaching artist, working in the K-12 classroom with students and teachers, as well as various community settings. We will also discuss how these ideas connect to various other teaching opportunities such as: private lesson instruction, university level.	Undergraduate	Arts in Context
Pedagogy II: Best Practices	MAIC-404	This is a lecture class that will focus on best practices of teaching. Through a combination of demo lessons, video clips, field observations, independent research, and discussion, participants will explore various pedagogical approaches. Each of these approaches will be engaged by students as they write papers, plan and teach mini lessons, and critique each other's work. In addition, the course will cover creating syllabi, creating a curricular map, assessment, reflection, project based learning, creating engaging lectures, and brain research as it connects to music learning. Second semester, this course focuses primarily on the pedagogical theory, and teaching at the university level.	Undergraduate	Arts in Context
Critical Reading	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 uentin 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	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	Undergraduate	Arts in Context

		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.		
Dada Divas, Then and Now	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 material will accompany or follow the performance.	Undergraduate	Arts in Context
Dada Divas, Then and Now	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	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. Emphasis is given to percussion styles and techniques taught in CalArts' World Music and Instrumental programs.	Undergraduate	
Tabla Ensemble	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	Course open to Music School students only, by Permission of Instructor only. Conducted Ensembles perform at least two main	Undergraduate	

		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.		
Chamber Music	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	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	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	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	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	Course open to Percussion Program students only. Performance of ensemble works written for percussion instruments.	Undergraduate	
Independent Study	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 African Ensemble	MBLE-201	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.	Undergraduate	
Aza Advanced African Ensemble	MBLE-202	Advanced instruction and performance of West African music and dance.	Undergraduate	
Azoli Highlife Ensemble	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	Aza African Talking Drum Ensemble - Music of the Dagomba people of Northern Ghana 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	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	Advanced instruction in playing and singing in the central Javanese classical orchestra.	Undergraduate	
Beginning Balinese Gamelan	MBLE-220	Instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.	Undergraduate	

Advanced Balinese Gamelan	MBLE-221	Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.	Undergraduate	
Gender Wayang Ensemble	MBLE-222	Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays.	Undergraduate	
Balinese Flute Ensemble	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	Balinese Monkey Chant ensemble. various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble.	Undergraduate	
North Indian Ensemble	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	Course open to Music School students only, by Permission of Instructor only. Techniques and performance of Persian music.	Undergraduate	
Advanced Persian Ensemble	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	Instruction in the traditional dances of West Africa.	Undergraduate	
Aza Avanced African Dance	MBLE-251	Instruction in the traditional dances of West Africa.	Undergraduate	
Balinese Dance	MBLE-252	Instruction in the traditional dances of Bali.	Undergraduate	
Javanese Dance (women)	MBLE-254	Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.	Undergraduate	
Javanese Dance (men)	MBLE-256	Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.	Undergraduate	
The Baltic Voice	MBLE-260	The ensemble will study, learn and perform Baltic folk music, particularly vocal music from the country of Latvia. Emphasis will be placed on the aural traditions of regional vocal styles that include recitation songs, antiphonal singing, and part songs. Music will be performed in original languages and dialects. Instrumentalists are encouraged to participate, particularly strings, winds and percussion as these will be added in performance when possible and appropriate. Open to the Institute.	Undergraduate	Open to the Institute
Independent Study	MBLE-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	
The Ensemble	MBLE-300	The Ensemble at CalArts is an umbrella course for conducted ensemble performance activities consisting of faculty performers and student musicians and is primarily devoted to the exploration and exposition of emerging languages in contemporary music as well as traditional repertoire. The group's repertoire emphasizes new forms of composition and collaborative directions in concert music, experimental music, improvisation, new media, and other arts. The Ensemble frequently collaborates with distinguished guest performers and composers, and also reads, records and performs works by advanced student composers. The Ensemble normally performs at least one or two main concerts per semester, with an emphasis on ensemble playing and creativity. The size of The Ensemble varies depending upon repertoire. Because programming and repertoire varies, and because students may play in one or many pieces, rehearsals for multiple subgroups may be scheduled individually to accommodate differing levels of performance experience and the instrumentation needs for the works to be performed. Students playing in several pieces may be assigned to multiple subgroups. The course is open to School of Music students only. Non-School of Music students may join by Permission of Instructor.	Undergraduate	
Institute Choir	MBLE-301	This class is a traditional choral ensemble focusing on music from the last 50 years and influential masterworks from the past. This is a non-auditioned group, though singers should have a working familiartiy with music notation and be able to read basic rhythms.	Undergraduate	Open to the Institute
Contemporary Vocal Ensemble	MBLE-302	Contemporary Vocal Ensemble: is a select chamber 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. Audition required.	Undergraduate	
Improvisation Ensemble	MBLE-310	Course open to Music School students only. Open to all instrumentalists and vocalists. With structured and unstructured	Undergraduate	

		improvisational studies, the course is designed to help the student develop his/her own creative voice. Concerts are presented regularly.		
Advanced Improv Ensemble	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	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	By permission of Instructor only. Open only to Music Majors. For credit students must form their own ensemble or participate in someone else's ensemble. They must rehearse and perform on campus at least one piece. Ensembles may perform any style, type, or period of music.	Undergraduate	
Collaborative Music Ensemble	MBLE-328	Students work collectively to develop, rehearse and present music appropriate to the configuration of this ensemble.	Undergraduate	
Applied Experiments	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	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	The Networked Music Ensemble course will focus on creating audio-visual installations in the WaveCave gallery space. Students will work together to develop multi-channel audio and video works using an audio-visual programming environment called Millumin. Additional topics to be covered will include basic video editing in Adobe Premiere, basic video mapping, multi-channel sound design, Max/MSP/Jitter, Open Sound Control, and Syphon. Class is limited to BFA 4 or MFA students. Permission of instructor.	Undergraduate	
Sonic Boom Ensemble	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-460	Course open to Music students only. The Large Ensemble, under the direction of faculty member Vinny Golia, is a loosely based chamber orchestra which improvises, and performs compositions and structured improvisations by Golia. The Large Ensemble is open to all students who can read music and have an interest in improvisation, composition, and want to have some serious musical fun.	Undergraduate	
Special Ensemble	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	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	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	The Ensemble at CalArts is an umbrella course for conducted ensemble performance activities consisting of faculty performers and student musicians and is primarily devoted to the exploration and exposition of emerging languages in contemporary music as well as traditional repertoire. The group's repertoire emphasizes new forms of composition and collaborative directions in concert music, experimental music, improvisation, new media, and other arts. The Ensemble frequently collaborates with distinguished guest performers and composers, and also reads, records and performs works by advanced student composers. The Ensemble normally performs at least one or two main concerts per semester, with an emphasis on ensemble playing and creativity. The size of The Ensemble varies depending upon repertoire. Because programming and repertoire varies, and because students may play in one or many pieces, rehearsals for multiple subgroups may be scheduled individually to accommodate differing levels of performance experience and the instrumentation needs for the works to be performed. Students playing in several pieces may be assigned to multiple subgroups. The course is open to School of Music students only. Non-School of Music students may join by Permission of Instructor.	Graduate	
Aza Beginning African Ensemble	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	Open to African Music & Dance Program students only. Advanced instruction and performance of West African music and dance.	Graduate	
Creative Orchestra	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	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	Aza African Talking Drum Ensemble - Music of the Dagomba people of Northern Ghana 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	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	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	Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.	Graduate	
Advanced Balinese Gamelan	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	Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays.	Graduate	
Balinese Flute Ensemble	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	Balinese Monkey Chant ensemble.	Graduate	
North Indian Ensemble	MBLE-530	Course open to Music School students only. Advanced vocal and	Graduate	

		instrumental performance using both Indian and European instruments.		
Beginning Persian Ensemble	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	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	Instruction in the traditional dances of West African Dance	Graduate	
Aza Advanced African Dance	MBLE-551	Instruction in the traditional dances of West African Dance	Graduate	
Balinese Dance	MBLE-552	Instruction in the traditional dances of Bali.	Graduate	
Javanese Dance (women)	MBLE-554	Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.	Graduate	
Javanese Dance (men)	MBLE-556	Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men.	Graduate	
The Baltic Voice	MBLE-560	The ensemble will study, learn and perform Baltic folk music, particularly vocal music from the country of Latvia. Emphasis will be placed on the aural traditions of regional vocal styles that include recitation songs, antiphonal singing, and part songs. Music will be performed in original languages and dialects. Instrumentalists are encouraged to participate, particularly strings, winds and percussion as these will be added in performance when possible and appropriate. Open to the Institute.	Graduate	Open to the Institute
Independent Study	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	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	This class is a traditional choral ensemble focusing on music from the last 50 years and influential masterworks from the past. This is a non-auditioned group, though singers should have a working familiartiy with music notation and be able to read basic rhythms.	Graduate	Open to the Institute
Contemporary Vocal Ensemble	MBLE-602	Contemporary Vocal Ensemble: is a select chamber 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. Audition Required.	Graduate	
World Percussion Ensemble	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. Emphasis is given to percussion styles and techniques taught in CalArts' World Music and Instrumental programs.	Graduate	
Tabla Ensemble	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	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	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	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	Course open to Music School students only. Open to all	Graduate	

		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.		
Advanced Improv Ensemble	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	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	The Networked Music Ensemble course will focus on creating audio-visual installations in the WaveCave gallery space. Students will work together to develop multi-channel audio and video works using an audio-visual programming environment called Millumin. Additional topics to be covered will include basic video editing in Adobe Premiere, basic video mapping, multi-channel sound design, Max/MSP/Jitter, Open Sound Control, and Syphon. Class is limited to BFA 4 or MFA students. Permission of instructor.	Graduate	
Jazz Student Ensemble	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	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	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	Course open to Percussion Program students only. Advanced performance of ensemble works written for percussion instruments.	Graduate	
Creative Electronic Ensemble	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	By permission of Instructor only. Open only to Music Majors. For credit students must form their own ensemble or participate in someone else's ensemble. They must rehearse and perform on campus at least one piece. Ensembles may perform any style, type, or period of music.	Graduate	
Collaborative Music Ensemble	MBLE-628	Students work collectively to develop, rehearse and present music appropriate to the configuration of this ensemble.	Graduate	
Sonic Boom Ensemble	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	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	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	Graduate	Open to the Institute

		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	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	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	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	Course open to Composition Program or Performer/Composer Program students only. This course comprises foundational studies in the art of musical composition, complementing private composition lessons with directed listening and analysis. Compositional projects of specified instrumentation will be read in class. Topics include musical forms and processes, traditional notation, and instrumentation.	Undergraduate
Instrumental Composition II	MCMP-121	Open to Music Composition Program students; open to other students with permission of instructor. This course continues foundational studies in the art of musical composition, complementing private composition lessons with directed listening and analysis. Compositional projects of specified instrumentation will be read in class. Topics include more advanced musical forms, alternative approaches to notation, and instrumentation.	Undergraduate
Independent Study	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	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	The student must prepare and submit for review a cumulative portfolio of their creative work. This portfolio will contain work produced at CalArts, a substantial portion of which should have been presented in performance or other appropriate manner. Portfolio contents may be presented in the form of scores, recordings, videos, texts, etc., and must be of archival quality and suitable for presentation in the professional field. Successful completion of this course requires satisfactory completion of the portfolio and review as assessed by faculty.	Undergraduate
Independent Study	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	"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, uincy Jones, Rene Hall, Paul Riser,	Undergraduate

		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.	
Words for Music	MCMP-309	This course will investigate the nature of writing words for music and setting pre-existing words to musicj. Students will develop an understanding of how musical time affects the perception of words and how words interact with the perception of musical ideas. Collaboration will be important and the course is open both to composers and to writers as well. Writers will be paired with different composers, and in addition to writing their own texts will be required to write analyses of historical and contemporary musical lyrics. Composers will also be asked to write a significant amount of text to be set to music and will additionally be asked to set music to their own texts and to the texts of their assigned writing partners. A broad range of musical and verbal styles will be explored, both popular and historical, and writing for the musical stage will be explored in depth as well. Prerequisite for music students is MTHY-112; prerequisite for non-music students is permission of instructor.	Undergraduate
Jazz Composition	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	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	Course open to Music students only. This course presents an introduction to studio composition from both compositional and analytical points of view. Each class member composes short studio pieces using different technical and compositional procedures during the term, and presents analyses of selected electro-acoustic music works.	Undergraduate
Live Electronic Music-Making	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. Each class member has to perform short live-electronic pieces in class using different technical and compositional approaches, and has to give one theoretical presentation.	Undergraduate
Experimental Music Workshop I	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 uartet 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	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 uartet 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	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	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	Undergraduate

		are performed in a joint concert with performers in the Contemporary Performance Practice for Woodwinds class.	
Writing for Harp	MCMP-332	The course will incorporate a thorough investigation of the physical and notational aspects of harp techniques, with opportunities to apply what the student has learned in several composition projects. Throughout the course, students will compose short works for solo harp and harp with ensemble, culminating in one or more recording sessions. Topics will include the instrument itself and its mechanism, including playing position and pedals; techniques such as arpeggio, muffling, glissando, and bisbigliando; and special and extended techniques, such as preparations, bowing, pitch bending, and tuning key slides. Students will study different compositional approaches to the harp by investigating significant compositions for the harp. Students will also be given basic instruction on the harp so that they might directly experience playing the instrument.	Undergraduate
Writing for Percussion	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	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	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	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.	Undergraduate
Writing for Everything Else	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	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.	Undergraduate
Composition for Film & Video	MCMP-342	Course available by permission of instructor only. This course offers the opportunity to develop skills and techniques to compose music for film and video. Participants are expected to score a number of short clips from original films. Class discussion will center on the critiquing of work done by members of the class. Visiting composers will present their ideas about and experiences in scoring. Course available by permission of instructor only.	Undergraduate
Independent Study	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	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	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	Undergraduate

		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.	
Choreographers & Composers	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	Performing Landscapes: Music, Text, Space, Body, & Design investigates contemporary music-based performance through the lens of alternative modalities and non-traditional strategies emerging from music, theater, movement, and space. Intended for MFA and upper-level BFA students desiring to engage in cross-disciplinary collaboration, the course supports students who wish to move beyond perceived limitations of their single disciplines. In addition to analyzing works of composers who pioneered cross-disciplinary strategies (such as Mauricio Kagel, George Crumb, Heiner Goebbels, Gyorgy Ligeti, and Meredith Monk), students will learn ways of communicating specific to other disciplines, fostering a more holistic and productive collaborative experience. Utilizing theories, histories and methods of experimental interdisciplinary processes that reflect a wide variety of philosophical, political and aesthetic viewpoints, the course is ideal for interpreters and creators of new performance who will discover and personalize new methodologies, leading to the creation of short works for in-class presentations, and to developing and refining larger works-in-progress.	Undergraduate
Reader's Chorus	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	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.	Undergraduate
Low-Tech Prototyping	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
Composing for Improvisers	MCMP-420	This discussion-based seminar will present a survey of historical and contemporary musical idioms in which composers and sound artists have consciously and actively developed strategies for engaging performers in the act of improvisation. The goal of this course is to collectively move, via directed reading, listening and discussion, toward the development of new and interdisciplinary perspectives on the relationship between composition and improvisation.	Undergraduate
Hyperopera	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	Undergraduate

		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.		
Composition with Max/MSP	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	In the semester preceding graduation, the student must prepare and submit for review a cumulative portfolio of their creative work. This portfolio will contain work produced at CalArts, a substantial portion of which should have been presented in performance or other appropriate manner. Portfolio contents may be presented in the form of scores, recordings, videos, texts, etc., and must be of archival quality and suitable for presentation in the professional field. Successful completion of this course requires satisfactory completion of the portfolio and review as assessed by faculty.	Undergraduate	
Topics in Composition	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	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, uincy 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.	Undergraduate	
The Lecture As Performance Art	MCMP-498B	Course open to all BFA3 and BFA4 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
Applied Microtonalities	MCMP-498C	The course will provide historical background and practical knowledge of tuning practices used in contemporary music and performance practice. Students will be expected to apply	Undergraduate	

		knowledge of this through the performance of a chosen(microtonal) piece (for performers taking the course) or the composition of a new (microtonal) work (for composers), or both, and producing a detailed paper documenting their personal research of the tuning system in question. Early lectures will explore fundamental writings, including chapters from Maximum Clarity (Ben Johnston), A Genisis of A Music (Harry Partch), From Scratch (James Tenney) and Tuning, Timbre, Spectrum, Scale by Willian A. Sethares. Subsequent lectures will explore intonational possibilities of specific instruments including double bass, trombone, horn, piano and laptop. As the culmination of the course, students will share their work in class, perform their chosen or new works, and get feedback from the instructor and peers. Students can enroll in this course if they have received credit for Post-Tonal Theory, or (with permission of instructor) if they are string instrumentalists.		
Composing for Improvisers	MCMP-498D	This class will present a survey of historical and contemporary musical idioms in which composers have consciously and actively developed manifold strategies for engaging performers in the act of improvisation. Participants will be required to contribute to class discussions based on close critical readings of assigned texts, and to present a final composition informed topics covered in the course curriculum.	Undergraduate	
Topics in Composition: Speculative Sound	MCMP-498E	Do you ever wonder about the sound of the Big Bang or the voices of plants? What was so alluring about the pied piper's song? If we did receive communications from another planet, what would they actually sound like, or look like, or taste like? Just because something is unknowable, impossible, imaginary or unhearable doesn't mean it can't be represented with sound or other media. In this workshop we will investigate fabulous sounds from mythology, science and speculative fiction in order to develop individual and ensemble projects. Some of the projects may yield actual pieces of music, but this class is less about composing and more about developing ways that sound and other media can be used to communicate information, tell stories and represent unknown phenomena. Any kind of background, musical or otherwise, is welcome.	Undergraduate	
Topics in Composition: Thing 1 / Thing 2	MCMP-498F	In this materials development workshop we will study how a thing becomes a thing when there is another thing that isn't that thing. For example, imagine a plain yellow rectangle and next to it another yellow rectangle with a thin red line running through it. What might those rectangles sound like in comparison to each other? Now imagine the plain yellow rectangle next to a purple rectangle instead. How does the sound change? Ultimately, this is a class about Form, a thought experiment about the infinite ways to relate two materials to each other. We will study how one thing (sound, image, object, action, etc.) contexualizes another thing. Coursework takes the form of short, weekly studies that deal with relationships between materials, exploring texture and timbre, balance and proportion, transitions and switches, intentions and tactics for confirming or thwarting expectations. We will develop materials that respond to ideas from sound and music, visual art, psychology, etc. Open to people working with diverse methods and forms of time-based media including traditional and experimental composition, interactive technology, electronic music, image and movement-based practices.	Undergraduate	Open to the Institute
Independent Study	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	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	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	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	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	Graduate	

		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.	
Electroacoustic Seminar	MCMP-605	Graduate Electroacoustic Seminar - Super Collider Composing with SuperCollider: This will be an introductory/intermediate course on the SuperColider music language with a specific focus on composing, live performance and sound design. Some previous coding experience in any language is required.	Graduate
Arranging for Experimental Pop	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, uincy 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
Words for Music	MCMP-609	This course will investigate the nature of writing words for music and setting pre-existing words to musicj. Students will develop an understanding of how musical time affects the perception of words and how words interact with the perception of musical ideas. Collaboration will be important and the course is open both to composers and to writers as well. Writers will be paired with different composers, and in addition to writing their own texts will be required to write analyses of historical and contemporary musical lyrics. Composers will also be asked to write a significant amount of text to be set to music and will additionally be asked to set music to their own texts and to the texts of their assigned writing partners. A broad range of musical and verbal styles will be explored, both popular and historical, and writing for the musical stage will be explored in depth as well. Course is offered by permission of instructor for non-music students. of instructor.	Graduate
Jazz Composition	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 and recorded in class. Course content will also include discussion of compositional process and strategy, and listening sessions.	Graduate
Jazz Arranging	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	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	Performing Landscapes: Music, Text, Space, Body, & Design investigates contemporary music-based performance through the lens of alternative modalities and non-traditional strategies emerging from music, theater, movement, and space. Intended for MFA and upper-level BFA students desiring to engage in cross-disciplinary collaboration, the course supports students who wish to move beyond perceived limitations of their single disciplines. In addition to analyzing works of composers who pioneered cross-disciplinary strategies (such as Mauricio Kagel, George Crumb, Heiner Goebbels, Gyorgy Ligeti, and Meredith Monk), students will learn ways of communicating specific to other disciplines, fostering	Graduate

		a more holistic and productive collaborative experience. Utilizing theories, histories and methods of experimental interdisciplinary processes that reflect a wide variety of philosophical, political and aesthetic viewpoints, the course is ideal for interpreters and creators of new performance who will discover and personalize new methodologies, leading to the creation of short works for in-class presentations, and to developing and refining larger works-in-progress.		
Reader's Chorus	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	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	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 for Improvisers	MCMP-620	This discussion-based seminar will present a survey of historical and contemporary musical idioms in which composers and sound artists have consciously and actively developed strategies for engaging performers in the act of improvisation. The goal of this course is to collectively move, via directed reading, listening and discussion, toward the development of new and interdisciplinary perspectives on the relationship between composition and improvisation.	Graduate	
Composing With Systems	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	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 uartet 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	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 uartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October).	Graduate	
Writing for Strings	MCMP-630	Course open to Music School students only. Techniques of writing	Graduate	

		for strings in both individual and ensemble contexts. Course will include composition and recording projects.	
Writing for Woodwinds	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	The course will incorporate a thorough investigation of the physical and notational aspects of harp techniques, with opportunities to apply what the student has learned in several composition projects. Throughout the course, students will compose short works for solo harp and harp with ensemble, culminating in one or more recording sessions. Topics will include the instrument itself and its mechanism, including playing position and pedals; techniques such as arpeggio, muffling, glissando, and bisbigliando; and special and extended techniques, such as preparations, bowing, pitch bending, and tuning key slides. Students will study different compositional approaches to the harp by investigating significant compositions for the harp. Students will also be given basic instruction on the harp so that they might directly experience playing the instrument.	Graduate
Writing for Percussion	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	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	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	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	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	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	Course available by permission of instructor only. This course offers the opportunity to develop skills and techniques to compose music for film and video. Participants are expected to score a number of short clips from original films. Class discussion will center on the critiquing of work done by members of the class. Visiting composers will present their ideas about and experiences in scoring. Course available by permission of instructor only.	Graduate
Hyperopera	MCMP-650	Focused Topics Course: In this course, students will explore a meta-collaborative approach to combining music, text, theater,	Graduate

		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.		
Composition with Max/MSP	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	In the semester preceding graduation, students in certain programs must submit a portfolio of work for review. This portfolio will contain work produced at CalArts, a substantial portion of which should have been presented in performance or other appropriate manner. Portfolio contents may be presented in the form of scores, recordings, videos, texts, etc., and must be of archival quality and suitable for presentation in the professional field. Successful completion of this course requires satisfactory completion of the portfolio and review as assessed by faculty. Selected student work will be archived at CalArts.	Graduate	
Topics in Composition	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	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, uincy 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	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

Applied Microtonalities	MCMP-698C	The course will provide historical background and practical knowledge of tuning practices used in contemporary music and performance practice. Students will be expected to apply knowledge of this through the performance of a chosen(microtonal) piece (for performers taking the course) or the composition of a new (microtonal) work (for composers), or both, and producing a detailed paper documenting their personal research of the tuning system in question. Early lectures will explore fundamental writings, including chapters from Maximum Clarity (Ben Johnston), A Genisis of A Music (Harry Partch), From Scratch (James Tenney) and Tuning, Timbre, Spectrum, Scale by Willian A. Sethares. Subsequent lectures will explore intonational possibilities of specific instruments including double bass, trombone, horn, piano and laptop. As the culmination of the course, students will share their work in class, perform their chosen or new works, and get feedback from the instructor and peers. Students can enroll in this course if they have received credit for Post-Tonal Theory, or (with permission of instructor) if they are string instrumentalists.	Graduate	
Composing for Improvisers	MCMP-698D	This class will present a survey of historical and contemporary musical idioms in which composers have consciously and actively developed manifold strategies for engaging performers in the act of improvisation. Participants will be required to contribute to class discussions based on close critical readings of assigned texts, and to present a final composition informed topics covered in the course curriculum.	Graduate	
Topics in Composition: Speculative Sound	MCMP-698E	Do you ever wonder about the sound of the Big Bang or the voices of plants? What was so alluring about the pied piper's song? If we did receive communications from another planet, what would they actually sound like, or look like, or taste like? Just because something is unknowable, impossible, imaginary or unhearable doesn't mean it can't be represented with sound or other media. In this workshop we will investigate fabulous sounds from mythology, science and speculative fiction in order to develop individual and ensemble projects. Some of the projects may yield actual pieces of music, but this class is less about composing and more about developing ways that sound and other media can be used to communicate information, tell stories and represent unknown phenomena. Any kind of background, musical or otherwise, is welcome.	Graduate	
Topics in Composition: Thing 1 / Thing 2	MCMP-698F	In this materials development workshop we will study how a thing becomes a thing when there is another thing that isn't that thing. For example, imagine a plain yellow rectangle and next to it another yellow rectangle with a thin red line running through it. What might those rectangles sound like in comparison to each other? Now imagine the plain yellow rectangle next to a purple rectangle instead. How does the sound change? Ultimately, this is a class about Form, a thought experiment about the infinite ways to relate two materials to each other. We will study how one thing (sound, image, object, action, etc.) contexualizes another thing. Coursework takes the form of short, weekly studies that deal with relationships between materials, exploring texture and timbre, balance and proportion, transitions and switches, intentions and tactics for confirming or thwarting expectations. We will develop materials that respond to ideas from sound and music, visual art, psychology, etc. Open to people working with diverse methods and forms of time-based media including traditional and experimental composition, interactive technology, electronic music, image and movement-based practices.	Graduate	Open to the Institute
Topics in Composition: Nonsense	MCMP-698G	Nonsense; SICULS DUR; dxkcvviwlljf. Nonsense is a bridge between music and language; nonsense defines boundaries of knowledge; nonsense sounds good and is fun to do. People have been spouting nonsense since language was first invented. People need nonsense. Therefore, we will examine language and text on the border of meaning and intelligibility, investigating how nonsense has been employed in music, literature, mythology, psycholinguistics, etc. from antiquity to the present day. This survey places music and sound-based practices at the center of the discourse, but welcomes perspectives from other disciplines (strong music theory background is not required). Class projects are practice-based: participants will develop short creative works, texts and/or performances according to their interests and areas of expertise.	Graduate	Open to the Institute
Independent Study	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	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	Doctorate	

		guidance and direction for necessary skill and knowledge acquisition, as well as creative insight.	
Doctoral Project	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. A Final Review concludes this process, at which time candidates are expected to have met all DMA Program Learning Outcomes.	Doctorate
DMA First-Year Review	MCMP-791	Before the end of the first academic year in residence, each DMA student must engage in a comprehensive artistic, academic and pedagogical review with his/her Doctoral Examining Committee (DEC). The DEC will consider the following topics, and may request additional items or supplements as appropriate for each student's academic and artistic trajectory. . creative and artistic progress . coursework completed . breadth and depth of knowledge relevant to field . pedagogical development and teaching outcomes . communication skills (written, oral, etc.) . progress in relation to the DMA Program Learning Goals	Doctorate
DMA ualifying Examinations	MCMP-792	DMA students must pass Written and Oral ualifying Examinations before advancing to degree candidacy. The ualifying Examinations are administered by the student's Doctoral Examining Committee.	Doctorate
DMA Final Review	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	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 handEs on tools. Secondary emphases will include basic speaking, pronunciation, and study of Italian literature and culture.	Undergraduate
French	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 handEs on tools. Secondary emphases will include basic speaking, pronunciation, and study of French literature and culture.	Undergraduate
German	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 handEs on tools. Secondary emphases will include basic speaking, pronunciation, and study of German literature and culture.	Undergraduate
Musician's Toolkit	MFOR-100	Toolkit is designed as a preparation for a life in professional music, as well as an orientation to the college experience. It's especially helpful for first year undergraduates, but it is also open to upper division undergraduates and graduate students. The course covers a variety of the skills and tools needed for success as a music student as well as in the world of a professional musician. Whether you are a performer, composer, sound designer, or music technology specialist, or whatever your genre of music, Toolkit will explore areas of interest and research in multiple facets of the musical universe. The class meets once a week for two hours, and each week we'll discuss a module of information about a different topic. Some examples include: practical focus on organizational skills, study habits, physical and mental techniques for practicing/making music more efficiently and without pain or stress; specific tactics for managing your time better; developing strategies for improving areas of health and wellness that many musicians ignore, like muscular skeletal issues, nutrition, posture, hearing loss and vocal health; ergonomics and health risks of computer use, sitting for too many hours and commuting; and stress reduction techniques to aid with issues of stage fright, procrastination, and cramming. Evidence based studies from the	Undergraduate

		fields of medicine, psychology and neuroscience will be noted and discussed.	
Undergraduate Composers' Forum	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	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	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	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	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	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
World Music Forum	MFOR-109	The World Music Forum features a weekly meeting of the World Music Program and community, and present a forum for master classes given by instructors, students, alumni, and special guests.	Undergraduate
Performer-Composer Forum	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
Musician's Toolkit	MFOR-500	Toolkit is designed as a preparation for a life in professional music, as well as an orientation to the college experience. It's especially helpful for first year undergraduates, but it is also open to upper division undergraduates and graduate students. The course covers a variety of the skills and tools needed for success as a music student as well as in the world of a professional musician. Whether you are a performer, composer, sound designer, or music technology specialist, or whatever your genre of music, Toolkit will explore areas of interest and research in multiple facets of the musical universe. The class meets once a week for two hours, and each week we'll discuss a module of information about a different topic. Some examples include: practical focus on organizational skills, study habits, physical and mental techniques for practicing/making music more efficiently and without pain or stress; specific tactics for managing your time better; developing strategies for improving areas of health and wellness that many	Graduate

		musicians ignore, like muscular skeletal issues, nutrition, posture, hearing loss and vocal health; ergonomics and health risks of computer use, sitting for too many hours and commuting; and stress reduction techniques to aid with issues of stage fright, procrastination, and cramming. Evidence based studies from the fields of medicine, psychology and neuroscience will be noted and discussed.	
Graduate Composers' Forum	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	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	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
Forum for Musical Arts	MFOR-504	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.	Graduate
Performer-Composer Forum	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	Course open to Music School students only. Weekly gatherings and presentations on current directions in the field of music technology. Occasional workshops by visiting master computer music artists whenever possible. Critique, presentation, and performance of student projects and compositions, both finished and in process. Discussions to help learn tricks of the trade through experimentation and collaboration. Students will work together to create a concert at the end of term combining knowledge from all music technology courses.	Graduate
Jazz Forum	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	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
World Music Forum	MFOR-509	The World Music Forum features a weekly meeting of the World Music Program and community, and present a forum for master	Graduate

		classes given by instructors, students, alumni, and special guests.		
Independent Study	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	Lectures, reading, and listening covering the history and literature of Western musical styles from antiquity through the Baroque period.	Undergraduate	
Western Music History II	MHST-206	Lectures, reading, and listening covering the history and literature of Western musical styles from the Classical through Modern periods.	Undergraduate	
Independent Study	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	This course focuses on traditional and popular music of the Balkans. Featured musical case studies of particular countries in the Balkans (Bosnia-Herzegovina, Bulgaria, Croatia, Macedonia, Romani, and Serbia) are combined with a set of themes that are relevant to the region, such as the shared Ottoman history. The course emphasizes the social and cultural significance of music, examining the role of music within broader issues of nationalism, politics, cosmopolitanism and globalization. Course not available to BFA1 students.	Undergraduate	
Music Cultures: Balkans	MHST-300A	Music Cultures of the Balkans. This course focuses on traditional and popular music of the Balkans. Featured musical case studies of particular countries in the Balkans (Bosnia-Herzegovina, Bulgaria, Croatia, Macedonia, Romani, and Serbia) are combined with a set of themes that are relevant to the region, such as the shared Ottoman history. The course emphasizes the social and cultural significance of music, examining the role of music within broader issues of nationalism, politics, cosmopolitanism and globalization. Course not available to BFA1 students.	Undergraduate	
Music Cultures: Middle East	MHST-300B	Music Cultures: Middle East. A survey of the musics of the Middle East will include vocal and instrumental traditions of the Middle East; selected minority musics; and religious, folk, and popular music traditions (ancient and contemporary). Historical and external musical and cultural influences will also be examined.	Undergraduate	
Music Cultures: Indonesia	MHST-300C	Music Cultures: Indonesia Music of Indonesia. A survey of the highly diverse musical forms currently being practiced in Indonesia's 14,000 populated islands. Reaching far beyond gamelan, this course will also cover more recently developed styles such as kroncong, dangdut, gambus, kulintang, and Indonesian popular music.	Undergraduate	
Music of China	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	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	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	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	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	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	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	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	This course will explore opera's historic development from the	Undergraduate	

		socio-cultural point of view of western society. Topics, including fashion styles, class divisions of opera audiences, gender fluidity of operatic characters, collaborations of composers and writers, political circumstances, and controversial operatic subjects will be presented and discussed. Specific examples from all music periods, directly related to each topic, will be selected and analyzed, both interactively and as research. The final project for the class will consist of a short paper that may be supplemented by a live performance.	
Topics in Vocal Literature: Opera As Art	MHST-345A	Opera As Art, Not History Course available to Music students only. This course will explore opera's historic development from the socio-cultural point of view of western society. Topics, including fashion styles, class divisions of opera audiences, gender fluidity of operatic characters, collaborations of composers and writers, political circumstances, and controversial operatic subjects will be presented and discussed. Specific examples from all music periods, directly related to each topic, will be selected and analyzed, both interactively and as research. The final project for the class will consist of a short paper that may be supplemented by a live performance.	Undergraduate
Stylists & Innovators 1961-NOW	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
Topics in Music History	MHST-398	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 Music Hist: Women in Elec Music	MHST-398D	Topics in Music History: Women in Electronic Music - History & Practice This course proposes an alternate history of electronic music: one told by highlighting the creative contributions, technical work, and personal stories of several women composers, musicians, and technicians throughout the last century. A large majority of these women are often excluded, neglected, or overshadowed in historical accounts, but their contributions have had tremendous impact on the field of electronic music-whether we know to credit them for it, or not. This course is both historical and creative in nature. In addition to learning about the key female figures involved in electronic music, we will discuss the historical and modern day circumstances that play a part in shaping their visibility and role in the electronic music field. As a class we will listen to, discuss, and perform works created by a number of women, both past and present. The goal for this is to gain an understanding and appreciation not only of the music itself, but also of the technological, social, cultural, and political context in which it was created. Additionally, a portion of this class will be dedicated to experimenting with different ways that we can collectively and individually build upon, pull inspiration from, and otherwise amplify the ideas and contributions of these women artists by incorporating them into our own creative work and practice.	Undergraduate
Independent Study	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: Extreme Metal	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	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, appa and Varese, to prepared piano and prepared guitars, guitar orchestras, just intonation, no wave, metal, musique concrete, tape music, noise, the studio as instrument, and more. This class not only surveys these influences and cross-pollinations, but also includes musical analysis, discussion of the problem of transcriptions of rock music for classical performers, and other aspects. Students will be expected to create their own works or write a paper.	Undergraduate
Focus Rock: Noise	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	Undergraduate

		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.		
Focus Rock: Post-Punk	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 (1977). Does it include or exclude simultaneous styles such as industrial and no wave? In general post-punk -and that's how we will understand it in this class- are styles (plural) that share some of the aesthetic of punk and the DIY approach, but are not punk, and evolved around the same time from late-70s to mid-80s in relationship to punk. This includes industrial, no wave, new wave, various revivals (punkabilly, ska) and mutations (mutant disco, free funk, post-blues) as well as some art music. All these styles originated as opposition to cooperate 70s rock, complex and bombast prog-rock, and at the same time are looking forward (No Future ?) as well as backwards to archaic rock music. But not only rock music, also the avant-garde influenced post-punk strongly: from free jazz, free improvisation, contemporary art music, and German krautrock to -yes, entering through the back door- prog-rock. But post-punk in general can be seen as the emancipation of rock from blues. So far, even the most artistic prog-rock, still had strong influences and traces of blues, if it was chord changes, scales or inflections in guitar solos. Post-Punk for a large part gave up on chord changes all together and fully embraced dissonances and sounds as basic elements, resulting in a variety of new approaches and forms. Most post-punk riffs are free of blue notes or inflections. This class looks at the most creative time in rock music after the 60s and will show how between 1977-1985 the grammar of rock music has been rewritten, influencing nearly everything that is being played today.	Undergraduate	
Focus Rock: Electronica	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
Integrative Modes of Musical Knowledge	MHST-420	Musicians of diverse idioms, contexts, lineages and epistemologies have often recognized the need for robust models of collaborative practice. Efforts such as "fusion", "third-stream" and the like tend to be dissatisfying, since they assume foundational differentiations between musical traditions while failing to engage in higher levels of integration between disciplinary sets of knowledge The task of constructing more robust and imaginative models must fall to a speculative musicology subjected to the critical capacities of philosophy, liberated from excessive historicism and from appeals towards music's alleged ineffability. Following the discourse of what Rosa Maria Rodriguez Magda has called Transmodernity, this course explores such a speculative musicology in terms of transdisciplinary methodologies within the sciences and humanities and their bearing on musical theory and practice. After differentiated structures and processes (genres, traditions, pedagogies, etc.) are identified, gathered and subjected to critical analysis, a series of integrative modes will be proposed, each of which annexes the vocabularies of particular sets of thinkers from extra-musical domains. For example, we will ask what the bearing of contemporary anthropology is on ethno/musicology in terms of the work of authors like Lourdes Arizpe, Marilyn Strathern, and Eduardo Viveiros de Castro. From mathematics we will draw on insights articulated by Fernando alamea and Guerino Mazzola; from philosophy, Gilles Deleuze, Wilfred Sellars, and Francois Laruelle. After close readings of selected works by these authors we will investigate their musical applicabilities in terms of four (4) of these integrative modes, here named Synoptic, Univocal, Non-musical andSignatory, considered to be non-comprehensive, dynamic, generative, and open to revision. We will then put the modes in practice, fulfilling the last phase of transdisciplinary methodology- bringing to fruition. The generative capacities of these modes in relation to the students own work, along with the means to generate new modes that relate to the student's own particular differentiated sets of practice will be explored, as will the relation of music/musicology as a whole to other disciplines.	Undergraduate	

Survey of Sound Art	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	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	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	Selected readings from Busoni and beyond. Critical analysis of current trends in music and the arts.	Undergraduate
Music of Luigi Nono	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	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	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.	Undergraduate
Music of Kurtag & Gubaidulina	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	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	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,	Undergraduate

		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.	
Contemplative Practice & Music	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	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	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	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.	Undergraduate
Music of Iannis Xenakis	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	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	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	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	Undergraduate

		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).		
Music of Arnold Schoenberg	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 & immermann	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 immermann (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 immermann 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 immermann's life, work and historical influence, as well as an appreciation of what we can learn from them for our own creative work today.	Undergraduate	
Frontiers of Instrumentation	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	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	Undergraduate	Arts in Context

		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.	
John Cage: Music and Thought	MHST-472	This is class is designed as a critical inquiry into the aesthetic, theoretical and political implications of John Cage's music. In addition to sustained encounters with several of Cage's significant pieces it will look at the implications of those works in the artist products of others. There is a philosophy behind Cage's work and we will attempt to trace some of its lineage: from Thoreau and Sellars, through Kant, to Bergson, Jankelevitch, Derrida, Deleuze and Meillassoux.	Undergraduate
Topics in Music History	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
Improvisation: Uses & Lineage	MHST-498A	This class will explore the nature of improvisation in all its forms- Indian music, flamenco, baroque, organ music, rock, jazz, contemporary, and "free" music. The class integrates material from a wide variety of sources the visual & performing arts, natural & social sciences, Eastern & Western spiritual traditions.	Undergraduate
Topics in Music Hist: Musique Concrete	MHST-498B	Musique Concrete: key concepts and developments. This lecture/tutorial-style course will critically examine specific cultural, historical and aesthetic developments in the musique concrete genre. Beginning with Schaeffer's treatise on the 'sound object', we will trace the continuation and expansion of musique concrete into the twenty-first century via unique applications of field recording, radiophonic work, sound art and sampling. Students will be assigned readings and listening materials for discussion in class, unpacking key philosophical and artistic concepts surrounding the 'concrete' in sound (e.g. noise, listening modes, acoustic ecology etc.). A final project will take the form of an original composition or paper related to the concepts discussed.	Undergraduate
Independent Study	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	Music Cultures of the Balkans. This course focuses on traditional and popular music of the Balkans. Featured musical case studies of particular countries in the Balkans (Bosnia-Herzegovina, Bulgaria, Croatia, Macedonia, Romani, and Serbia) are combined with a set of themes that are relevant to the region, such as the shared Ottoman history. The course emphasizes the social and cultural significance of music, examining the role of music within broader issues of nationalism, politics, cosmopolitanism and globalization.	Graduate
Music Cultures: Balkans	MHST-500A	Music Cultures of the Balkans. This course focuses on traditional and popular music of the Balkans. Featured musical case studies of particular countries in the Balkans (Bosnia-Herzegovina, Bulgaria, Croatia, Macedonia, Romani, and Serbia) are combined with a set of themes that are relevant to the region, such as the shared Ottoman history. The course emphasizes the social and cultural significance of music, examining the role of music within broader issues of nationalism, politics, cosmopolitanism and globalization.	Graduate
Music Cultures: Middle East	MHST-500B	Music Cultures: Middle East. A survey of the musics of the Middle East will include vocal and instrumental traditions of the Middle	Graduate

		East; selected minority musics; and religious, folk, and popular music traditions (ancient and contemporary). Historical and external musical and cultural influences will also be examined.		
Music Cultures: Indonesia	MHST-500C	Music Cultures: Indonesia Music of Indonesia. A survey of the highly diverse musical forms currently being practiced in Indonesia's 14,000 populated islands. Reaching far beyond gamelan, this course will also cover more recently developed styles such as kroncong, dangdut, gambus, kulintang, and Indonesian popular music.	Graduate	
Music of China	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	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	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	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	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	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	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	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	A study of the musical aspects (cante-singing and toque-guitar playing) in Flamenco through listening, reading and watching documentary films. We will look at the structure of many Flamenco forms (ie. Seguiriyas, Solea, Bulerias, Tangos, etc.), discuss the subject matter of the poetry used in those forms and become acquainted with the work of the most important artists, including both historical figures and contemporary masters. Although knowledge of music theory may be helpful, it is not required to attend and enjoy this class.	Graduate	
Blues Before 1960	MHST-516	A study of the development of the Blues through listening, watching documentary films and reading interviews with artists. We will concentrate on music, lyrics and each artist's individual style and consider the social and historical circumstances surrounding their work. We'll take a close and inspiring look at many unique and influential musicians, from Son House, Robert Johnson and Robert Pete Williams all the way up to Muddy Waters and John Lee Hooker. Although knowledge of music theory may be helpful, it is not required to attend and enjoy this class.	Graduate	
Introduction to Bach	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	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	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	Graduate	

		Sound", and "Sinister Resonanace", and from Salome Voegelin's "Listening to Noise and Silence", and there will be weekly journal writing requirements.	
Her Music	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	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	This course will explore opera's historic development from the socio-cultural point of view of western society. Topics, including fashion styles, class divisions of opera audiences, gender fluidity of operatic characters, collaborations of composers and writers, political circumstances, and controversial operatic subjects will be presented and discussed. Specific examples from all music periods, directly related to each topic, will be selected and analyzed, both interactively and as research. The final project for the class will consist of a short paper that may be supplemented by a live performance.	Graduate
Stylists & Innovators 1961-Now	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	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
Improvisation: Uses & Lineage	MHST-601	Improvisation: Uses and Cross-Cultural Lineage This class will explore the nature of improvisation in all its forms-Indian music, flamenco, baroque, organ music, rock, jazz, contemporary, and "free" music. The class integrates material from a wide variety of sources and the visual & performing arts, natural & social sciences, Eastern & Western spiritual traditions.	Graduate
Soundart and Space	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: Extreme Metal	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	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, appa and Varese, to prepared piano and prepared guitars, guitar orchestras, just intonation, no wave, metal, musique concrete, tape music, noise, the studio as instrument, and more. This class not only surveys these influences and cross-pollinations, but also includes musical analysis, discussion of the problem of transcriptions of rock music for classical performers, and other aspects. Students will be expected to create their own works or write a paper.	Graduate
Focus Rock: Noise	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	Post-Punk is another one of these music historical terms that were, of course, applied backwards. It is not really sure what it means,	Graduate

		especially because it starts around the same time as punk (1977). Does it include or exclude simultaneous styles such as industrial and no wave? In general post-punk -and that's how we will understand it in this class- are styles (plural) that share some of the aesthetic of punk and the DIY approach, but are not punk, and evolved around the same time from late-70s to mid-80s in relationship to punk. This includes industrial, no wave, new wave, various revivals (punkabilly, ska) and mutations (mutant disco, free funk, post-blues) as well as some art music. All these styles originated as opposition to cooperate 70s rock, complex and bombast prog-rock, and at the same time are looking forward (No Future ?) as well as backwards to archaic rock music. But not only rock music, also the avant-garde influenced post-punk strongly: from free jazz, free improvisation, contemporary art music, and German krautrock to -yes, entering through the back door- prog-rock. But post-punk in general can be seen as the emancipation of rock from blues. So far, even the most artistic prog-rock, still had strong influences and traces of blues, if it was chord changes, scales or inflections in guitar solos. Post-Punk for a large part gave up on chord changes all together and fully embraced dissonances and sounds as basic elements, resulting in a variety of new approaches and forms. Most post-punk riffs are free of blue notes or inflections. This class looks at the most creative time in rock music after the 60s and will show how between 1977-1985 the grammar of rock music has been rewritten, influencing nearly everything that is being played today.		
Focus Rock: Electronica	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 strongly on musical analysis of the discussed styles.	Graduate	Open to the Institute
Integrative Modes of Musical Knowledge	MHST-620	Musicians of diverse idioms, contexts, lineages and epistemologies have often recognized the need for robust models of collaborative practice. Efforts such as "fusion", "third-stream" and the like tend to be dissatisfying, since they assume foundational differentiations between musical traditions while failing to engage in higher levels of integration between disciplinary sets of knowledge The task of constructing more robust and imaginative models must fall to a speculative musicology subjected to the critical capacities of philosophy, liberated from excessive historicism and from appeals towards music's alleged ineffability. Following the discourse of what Rosa Maria Rodriguez Magda has called Transmodernity, this course explores such a speculative musicology in terms of transdisciplinary methodologies within the sciences and humanities and their bearing on musical theory and practice. After differentiated structures and processes (genres, traditions, pedagogies, etc.) are identified, gathered and subjected to critical analysis, a series of integrative modes will be proposed, each of which annexes the vocabularies of particular sets of thinkers from extra-musical domains. For example, we will ask what the bearing of contemporary anthropology is on ethno/musicology in terms of the work of authors like Lourdes Arizpe, Marilyn Strathern, and Eduardo Viveiros de Castro. From mathematics we will draw on insights articulated by Fernando alamea and Guerino Mazzola; from philosophy, Gilles Deleuze, Wilfred Sellars, and Francois Laruelle. After close readings of selected works by these authors we will investigate their musical applicabilities in terms of four (4) of these integrative modes, here named Synoptic, Univocal, Non-musical andSignatory, considered to be non-comprehensive, dynamic, generative, and open to revision. We will then put the modes in practice, fulfilling the last phase of transdisciplinary methodology- bringing to fruition. The generative capacities of these modes in relation to the students own work, along with the means to generate new modes that relate to the student's own particular differentiated sets of practice will be explored, as will the relation of music/musicology as a whole to other disciplines.	Graduate	
Topics in Vocal Literature: Opera As Art	MHST-645A	Opera As Art, Not History Course available to Music students only. This course will explore opera's historic development from the socio-cultural point of view of western society. Topics, including fashion styles, class divisions of opera audiences, gender fluidity of operatic characters, collaborations of composers and writers, political circumstances, and controversial operatic subjects will be presented and discussed. Specific examples from all music periods, directly related to each topic, will be selected and analyzed, both interactively and as research. The final project for the class will consist of a short paper that may be supplemented by a live performance.	Graduate	

African & African-American Music and Lit	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	Selected readings from Busoni and beyond. Critical analysis of current trends in music and the arts.	Graduate
Music of Luigi Nono	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	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	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	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	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	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	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	Graduate

		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.	
Music of E Europe Late 20th Century	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	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	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	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	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	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	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	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	Graduate

		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.	
Music of Feldman & immermann	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 immermann (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 immermann 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 immermann'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	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	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	Graduate

		"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.	
John Cage: Music and Thought	MHST-672	This is class is designed as a critical inquiry into the aesthetic, theoretical and political implications of John Cage's music. In addition to sustained encounters with several of Cage's significant pieces it will look at the implications of those works in the artist products of others. There is a philosophy behind Cage's work and we will attempt to trace some of its lineage: from Thoreau and Sellars, through Kant, to Bergson, Jankelevitch, Derrida, Deleuze and Meillassoux.	Graduate
Topics in Music History	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
Improvisation: Uses & Lineage	MHST-698A	This class will explore the nature of improvisation in all its forms-Indian music, flamenco, baroque, organ music, rock, jazz, contemporary, and "free" music. The class integrates material from a wide variety of sources the visual & performing arts, natural & social sciences, Eastern & Western spiritual traditions.	Graduate
Topics in Music Hist: Musique Concrete	MHST-698B	Musique Concrete: key concepts and developments. This lecture/tutorial-style course will critically examine specific cultural, historical and aesthetic developments in the musique concrete genre. Beginning with Schaeffer's treatise on the 'sound object', we will trace the continuation and expansion of musique concrete into the twenty-first century via unique applications of field recording, radiophonic work, sound art and sampling. Students will be assigned readings and listening materials for discussion in class, unpacking key philosophical and artistic concepts surrounding the 'concrete' in sound (e.g. noise, listening modes, acoustic ecology etc.). A final project will take the form of an original composition or paper related to the concepts discussed.	Graduate
Topics in Music History: Sonic Frontiers	MHST-698C	Sonic Frontiers. For millennia, inventors and performers have been experimenting with sound. Some practices are pretty much the same now as then; others are entirely new thanks to new discoveries and technologies. In a course that is part lecture and part lab, we will look at creative work from the 20th and 21st centuries and investigate their connections to scientific discoveries and experimental performance practices through the ages, reaching back through time to the scientific revolution, antiquity and the deep past. Because experimentation occurs at the edges of ability, we will focus on work that evokes the boundaries of knowledge: music that explores the laws of physics and the frontiers of technology, sounds that spill beyond hearing into other senses, purported communications from outer space and beyond the veil, etc. For graduate students only.	Graduate
Topics Music Hist: Women in Elec Music	MHST-698D	Topics in Music History: Women in Electronic Music - History & Practice This course proposes an alternate history of electronic music: one told by highlighting the creative contributions, technical work, and personal stories of several women composers, musicians, and technicians throughout the last century. A large majority of these women are often excluded, neglected, or overshadowed in historical accounts, but their contributions have had tremendous impact on the field of electronic music-whether we know to credit them for it, or not. This course is both historical and creative in nature. In addition to learning about the key female figures involved in electronic music, we will discuss the historical and modern day circumstances that play a part in shaping their visibility and role in the electronic music field. As a class we will listen to, discuss, and perform works created by a number of women, both past and present. The goal for this is to gain an understanding and appreciation not only of the music itself, but also of the technological, social, cultural, and political context in which it was created. Additionally, a portion of this class will be dedicated to experimenting with different ways that we can collectively and individually build upon, pull inspiration from, and otherwise amplify the ideas and contributions of these women artists by incorporating them into our own creative work and practice.	Graduate

Independent Study	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	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		Undergraduate	
Internship	MINT-299		Undergraduate	
Internship	MINT-399		Undergraduate	
Internship	MINT-499		Undergraduate	
Internship	MINT-599		Graduate	
Internship	MINT-699		Graduate	
Internship	MINT-799		Graduate	
Interim	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	
Art Lande Improvisation Workshops	MITM-305	Art Lande leading a workshop open to everybody interested in improvisation. Art has led this workshop during CalArts Interim many times over the past several years, and it has brought people together to consider new possibilities in their music and lives. Course meets: Mon, Tues, Wed & Thurs, January 9 through 12 - 2:00pm to 4:00pm & 7:00pm to 9:00pm Fri, January 13 - 2:00pm to 4:00pm & 7:00pm to 10:00pm	Undergraduate	Interim; Wintersession
The Spirituality of Improvisation	MITM-308	The Charlie Haden/CalArts Artist in Residence for 2017 is saxophonist Tony Malaby. Tony will lead four workshops/open rehearsals focusing on his compositions for quartet and nonet, as well as the music of Charlie Haden. These special guest artist sessions are open to all, including playing, listening, and discussion. Tony's music will be distributed to all participants in advance of the workshops. Course meets 1pm to 4pm on Tuesday 1/17 through Friday 1/20.	Undergraduate	Interim; Wintersession
Early Music on Modern Instruments	MITM-313	Perform music from the Middle Ages through the Renaissance-learn early music and its harmonic, social and historical context by playing it. Moderate sight reading ability required. Voice and all instruments welcome-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. Course meets: 3pm to 5pm on Monday 1/9, Tuesday 1/10, Tuesday 1/17, and Friday 1/20.	Undergraduate	Interim; Wintersession
Lessons & Coaching	MITM-316	Lessons and Coaching for individuals or ensembles on material which can dealt with in a few sessions. 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. sfox calarts.edu	Undergraduate	Interim; Wintersession
Individual Lessons for Improv	MITM-317	Students gain experience in improvisation in a number of settings, open structure, free forms, and cyclic events. Or if Composition lessons, students create and explore compositional approaches to improvisors.	Undergraduate	Interim; Wintersession
Cello Lessons	MITM-318	Cello lessons covering either individual projects or specific technical issues. Two two-hour "super lessons" supported by eight hours of practice time in support of material covered in the lessons.	Undergraduate	Interim; Wintersession
Jazz Improvisation for Non Jazz Majors	MITM-330	We will concentrate on listening to and playing the music from Miles Davis' album 'Kind of Blue'. The compositions and their performance on this album signaled (one might even say initiated) a significant change in the direction of jazz - from an emphasis on	Undergraduate	Interim; Wintersession

		fast tempos and chord changes to a more modal and contemplative approach. Its relative simplicity and the brilliant performance of the musicians involved (Miles Davis, John Coltrane, Cannonball Adderley, Bill Evans, Wynton Kelly, Paul Chambers and James Cobb) makes it an ideal starting point from which to begin to understand how jazz 'works'. We will encourage the students to transcribe solos (particularly those of Mile Davis) and introduce them to specific theoretical material (chord/scale relationships, rhythms and phrasing) so that everyone will be introduced to the essential techniques necessary to initiate an understanding of the craft of jazz improvisation. Course meets 1pm to 3pm on Monday 1/19, Wednesday 1/11, Friday 1/13, Tuesday 1/17, and Thursday 1/19.		
Knit Mitt	MITM-331	Knitting is good for the body, mind and soul Come learn a new skill and make some hand warmers (or a hat...or something more ambitious.) Bring your own needles and yarn, or use materials provided by instructor. All levels welcome. Course meets 7pm to 9pm on Monday 1/9, Wednesday 1/11, and Wednesday 1/18.	Undergraduate	Interim; Wintersession
Writing for Bassoons	MITM-338	We will begin with the basics-history, range, characteristics. Then on to contemporary techniques-multiphonics, microtones, timbral possibilities and more. Join us and write a piece for one to four bassoons. The last class will provide readings of the class's works. Course meets 1pm to 3pm on Tuesday 1/10, Wednesday 1/11, Friday 1/13, and Wednesday 1/18.	Undergraduate	Interim; Wintersession
Singer/Songwriter Recording Project	MITM-344	Coached rehearsals and recording sessions for a limited number of student compositions with words, which are selected from demo recording submissions (due on Nov 21st). The aim of this project is to inspire collaborations between students and their colleagues, to provide composition, vocal and production coaching, and to provide a showcase for student work. Enrollment by Permission of Instructor. Course meets Monday 1/9 and Tuesday 1/10 from 1pm to 5pm, Wednesday 1/11 from 1pm to 5:45pm, and Saturday 1/14 and Sunday 1/15 from 9am to 10pm.	Undergraduate	Interim; Wintersession
Interface Design Interim	MITM-357	This is time for Students in the Interface Design Class to work on their final Project and get ready to debut a working prototype. Course meets Friday, January 20, 7pm to 10pm.	Undergraduate	Interim; Wintersession
Meditation for Musicians	MITM-359	We will learn and practice the wonderful method presented in the Sutra "On the Full Awareness of Breathing" and emphasize counting and hearing aspects. We will proceed to listening in a very concentrated manner to pieces by Bach that express peacefulness, and wholesomeness. Finally we can work on playing some little Bach pieces ourselves. Course meets 9am to 12pm, Monday 1/9 through Thursday 1/12.	Undergraduate	Interim; Wintersession
Improv/Solos for World Percussion	MITM-361	This class will focus on improvising, and creating effective solos for world percussion settings. We will explore improvising through rhythmic concepts and structures from various cultures. The focus will be on rhythmic content and ideas, rather than instrument technique. We will discuss the continuum between improvisation, and a pre-composed solo. Course meets 7pm to 9pm on Wednesday 1/11, Thursday 1/12, and Wednesday 1/18.	Undergraduate	Interim; Wintersession
Persian Music, a Journey	MITM-374	A course focusing on the forms, geography, language and spirituality in Persian traditional and regional music, including influences from aesthetics, philosophy, and the interactive role of individuals in shaping the improvisation. Course meets 5pm to 7pm on Wednesday 1/11 and Wednesday 1/18.	Undergraduate	Interim; Wintersession
Interim Teaching Assignment	MITM-396	Credit bearing course for BFA students who are assigned to teach classes during the School of Music Interim session.	Undergraduate	Interim; Wintersession
Accordian Ensemble	MITM-401	The focus of this workshop is twofold: 1. To provide an introduction about the accordion for composers and players to better understand its possibilities and limitations; 2. To create an ensemble to perform works written for this instrument. Composers are encouraged to participate and write work for the ensemble. Sessions will be divided between demonstration, practice and rehearsal culminating in one or more performances early in the spring semester. If possible, participants should have their own instruments, if not, contact either Daniel Corral or Paul Berkolds. Appropriate for all levels of players. Course meets: Wed/Thurs (January 11/12 and January 18/19) - 11:00am to 1:00pm	Undergraduate	Interim; Wintersession; Open to the Institute
American Folk & Roots Music	MITM-402	American Folk & Roots Music: A perspective - This course will introduce various forms of American Folk & Roots music. Important historical Folk & Roots music trends, and styles such as spirituals, early gospel music, folk-blues, early country music, jug band and string band music will be discussed and presented. Additionally, the course will introduce a number of the most important artists in the American Folk & Roots Music tradition, and trace the importance of their music and how they influenced American culture and tastes. Course meets: Tues/Wed/Fri (January 10, 11, 13 and January 17, 18, 20) - 3:00pm to 5:00pm	Undergraduate	Interim; Wintersession

Bach & Interpreting Intonation	MITM-403	Bach and interpreting intonation: an attempt to his solo violin works in extended Just Intonation - This class will take the form of a series of open rehearsals and discussions on Bach's solo violin sonatas with an emphasis on how the performer is to face intonation as an interpretative parameter when performing these works today. Originating material for discussion will be Marc Sabat's arrangements in extended Just Intonation of the works. Students will be expected to participate in the discussion and submit a brief personal critique of the methods and problems presented with an exposition of their listening experiences as a short essay (ca. 500 words). Class meets: 5:00pm to 7:00pm on Wednesday, January 11, Friday, January 13, Tuesday, January 17, and Tuesday, January 10	Undergraduate	Interim; Wintersession
Cage Sonatas & Interludes W/Juris vikos	MITM-404	Cage Sonatas and Interludes with guest Juris vikovs Insight, discussion and performance of John Cage's Sonatas and Interludes for prepared piano - John Cage's Sonatas and Interludes for prepared piano are a cornerstone of 20th century piano music. Justifiably considered one of the best musical creations of the composer, the cycle is an icon in the realm of repertoire for prepared piano. This workshop will explore the history of the creation of the cycle, offer discourse on the content of the composition as a whole and focus on the actual preparation of the instrument. The workshop will take place in three sections all occurring on the same day. First, the workshop described above. Then the students will be invited to observe the preparation of the piano and lastly a concert performance of the work will take place that evening. This workshop and concert will be presented and performed by special guest pianist Juris vikovs, Assistant Professor at the Latvian Academy of Music, Riga, Latvia. Course meets Wednesday, 1/18, 3pm to 7pm and 8pm to 10pm.	Undergraduate	Interim; Wintersession
Chamber Music Intensive	MITM-405	Chamber Music Boot Camp with faculty playing and coaching alongside students. Repertoire to consist of 1)Louis Spohr Sextet for Strings op. 140, Ernest von Dohnanyi uintet for Piano and Strings op. 1. Specific students will be advised re: their participation in this project. This project culminates in a public concert Friday January 20 at 8pm in the Wild Beast. Course meets: Tues/Wed, January 17 & 18 - 11am to 1pm & 2pm to 4pm Thurs, January 19 - 11am to 1pm & 2pm to 4:45pm Fri, January 20 - 6pm to 10pm	Undergraduate	Interim; Wintersession
Circular Breathing and Beyond	MITM-406	Extended Techniques for Winds - Circular Breathing and Beyond "Extended" techniques were once considered outside of the realm of traditional repertoire/tunes. Even though they are increasingly used and expected by composers across many genres, extended techniques are too often left out of standard instrumental education - and knowing these skills can (and does) give you an extra edge in a competitive industry. This workshop is ideal for wind players looking to expand their musical vocabulary by adding extended techniques to their playing and for composers who want to learn those mechanics by observation. It is designed to help players with no experience with these techniques as well as those who want to learn a systematic approach to improvement and mastery in their own practice. Techniques covered include circular breathing (playing with continuous air), alternative tonguing and articulation for single reeds (slap tonguing, double/triple tonguing, flutter, etc.), multiphonics (including singing while playing), and more. This workshop will meet 4 times. The first 2 classes (or 3, depending on student interest) will be dedicated to circular breathing - this will be helpful for ANY wind players (brass, woodwind, anyone else who wants to know how to continuously breathe out). The last class(es) will focus on techniques unique to single reeds (saxophones/clarinet/bass clarinet), but anyone is welcome to be in the class to learn about it (especially composers). EVERYONE can learn how to circular breathe, and anyone who already knows can always get better :) Course taught by MFA Candidate Marta Tiesenga. Course meets on Tuesday 1/10 & Friday 1/13 from 7pm to 9, Tuesday 1/17 from 8pm to 10pm, and Thursday 1/19 from 7pm to 9pm.	Undergraduate	Interim; Wintersession
Composing W/Mobile Technology	MITM-407	This workshop will examine the role of mobile technology such as phones and tablets in music composition, creation, and experience. Millions of people today have a smartphone in their pocket, capable of advanced networking, real-time sound and visual processing, and sophisticated interaction. Tablet computers have extended these possibilities with larger screens to work with. How can these technologies be used to musical ends? Using both popular and experimental tools for mobile music creation, workshop participants will explore the novel musical possibilities enabled by mobile, touchscreen-based devices. In particular, we will look at using the ChucK music programming language on the iPad and also Auraglyph, a new system for gestural/handwriting-based sound and music composition. Drawing from a decade of mobile music research and practice in industry and academia, the workshop will combine technical instruction, class discussions of conceptual and aesthetic concerns, and application of these to meaningful musical	Undergraduate	Interim; Wintersession

		ends, culminating in a final in-class mini-concert. Students are encouraged to bring their own phones or tablets if available, but devices will also be provided for shared class use. Students have taken ICOM-201 or MTEC-613. Course meets: 7pm to 9pm on Monday 1/9, Wednesday 1/11, Thursday 1/12, Friday 1/13, Tuesday 1/17, & Thursday 1/19.		
Compositional Form	MITM-408	Compositional Form: Brahms, Scriabin, and Finnissy This mini-course will focus on compositional form, and the manner in which various composers make use of parameters such as melody, harmony, rhythm, orchestration, and dynamics, among others, to organize and presents musical materials and musical ideas in an expressive, emotional, and engaging manner. Over the course of two 2-hour class meetings, analyses of the following works will be presented: Mainacht (Brahms); Prometheus (Scriabin), and String Trio (Finnissy). Course meets: Wednesday, 1/18, 10am to 12pm & Thursday, 1/19, 10am to 12:30pm	Undergraduate	Interim; Wintersession
Court Gamelan of Java and Bali	MITM-409	Court Gamelan of Java and Bali in Transition Gamelan has been an integral part and has played an important role in Javanese and Balinese society for centuries. It is linked by its intimate connection with their culture and also other arts forms such as dance, theater (puppet play, dance theater) and so on. During the pre-colonial period, the courts were the center of the performing arts, and the courts set the standards of artistry refinement and beauty for Javanese and Balinese culture. Also for the kings or other nobles considered necessary sought to own one or more gamelan orchestra to enhance their status as refined figures. Now in this modern time, many changes and transitions facing Javanese and Balinese people, in their adaptation to new technologies, modern education and global communication, are also reflected in their aesthetic attitudes of the present-day, Balinese/Javanese toward their traditional arts. As Balinese and Javanese societies adapt to an increasingly global community, how much relevance will the traditional arts have to contemporary concerns? This remains an open question. Course meets: 10am to 12pm, Tuesday through Friday, January 17, 18, 19 & 20	Undergraduate	Interim; Wintersession
Creative Electro-Acoustic Ens.	MITM-410	Creative Electro-Acoustic Ensemble: Ankhrasmation in Practice Ankhrasmation is a unique musical language developed by Wadada Leo Smith, that uses brightly colored graphic notation and imagery to structure ensemble-based performance and improvisation. In this class, students will learn how to read and interpret the various graphic and structural components of Ankhrasmation, including (but not limited to) music towers, rhythm units, velocity units, and improvisation units. Additionally, we will discuss some of the larger aesthetic, philosophical, and spiritual aspects of Ankhrasmation performance practice. Class time will be equally divided between group discussion, score analysis, and ensemble playing. The class will culminate with a group performance of selected Ankhrasmation works. All acoustic and electronic instrumentalists are welcome Course meets: 7pm to 9pm on Monday 1/9, Tuesday 1/10, Thursday 1/12 & Wednesday 1/18, and 4pm to 6pm on Friday, 1/20	Undergraduate	Interim; Wintersession
DocuVoice	MITM-411	The human voice provides a unique and inescapable expression of individuality, an individuality that converges with the communal and in doing so connects us socially, existentially and emotionally. DocuVoice is a full day event that facilitates a space to watch and discuss 8 documentaries that deal with the voice from different perspectives and experiences. Course meets Friday, January 20 from 9am to 9pm.	Undergraduate	Interim; Wintersession
Fun With French Diction	MITM-412	Fun with French Diction: Making Sense of all those letters An intensive and fun study of the sounds of French used in classical singing, along with study of a fun, surprise work that we will "perform." This mini-course will cover French pronunciation, breaking down all of those dastardly long clusters of letters into easily recognizable and producible sounds. Participants will utilize the IPA (International Phonetic Alphabet) as a tool for recognizing these sounds. We also will use fun French tongue-twisters to work on our articulation and on complex series of sounds, and will transcribe into IPA and perform an entrancing work of poetry as a final project. Suitable for beginners in French, but also of use to those with more experience. Course meets 1pm to 3pm on Tuesday 1/10, Wednesday 1/11, Friday 1/13, Tuesday 1/17, Wednesday 1/18 and Thursday 1/19.	Undergraduate	Interim; Wintersession
Ghanaian Instrument & Costumes	MITM-413	Instrument and Costume Management is a hands-on course open to all CalArts students that explores West African musical instruments and performance costumes, how they are made, how they are maintained, and how they are repaired. It's designed to challenge costume and music students to think about how the traditional, centuries-old arts and crafts of other cultures can influence their own work. Instrument and costume making is an art and skill that has been passed down over centuries from musicians and performers to their children in Africa. The intricate and colorful performing costumes for traditional West African	Undergraduate	Interim; Wintersession; Open to the Institute

		Dance Drumming will be broken down, to see how they were created, and how their design serves to amplify and express the music they accompany. Professor Agbeli will also introduce a wide variety of percussion instruments, train students in their proper sounds, teach them to diagnose the causes of poor sound, and give them hands-on skills in tuning, maintaining and repairing those instruments. This course is a historic education about traditional costume and instrument building, a practical guide to maintaining West African instruments and costumes, and an opportunity for students to apply this knowledge, along with their own creativity, to their current-day work. Course meets 1pm to 3pm on Tuesday 1/10, Thursday 1/12, Tuesday 1/17 and Thursday 1/19.		
Graphic Notation & Visual Scores	MITM-414	The goals of this course are to give students a comprehensive understanding of graphical notation. In the first class, we will look at the history of graphic scores and notation with an emphasis on Western tradition, including (but not limited to) the work of Iannis Xenakis, John Cage, and Anthony Braxton. The second class will discuss in more detail different approaches to creating a graphic or alternative score, from silly to serious and systematic, with an assignment to create one graphic score of their own. In the third class, we will bring in the graphic scores students have made and have performances of each of the pieces, and a discussion of the performances. Homework includes two readings and one graphic score assignment. Course taught by MFA Candidate Marta Tiesenga. Course meets 1pm to 3pm, Tuesday 1/17, Wednesday 1/18, and Friday 1/20.	Undergraduate	Interim; Wintersession
Gustav Mahler At the Cusp of 20th Cent	MITM-415	An examination of the music of Mahler and the bridge that he helped create between music of the 19th and 20th Centuries. Course meets 1pm to 3pm, Monday 1/9 through Thursday 1/12.	Undergraduate	Interim; Wintersession
Make Your Own Taiko	MITM-416	With the help of two guest artists teachers from Makoto Taiko, an established 18 year old group based in Pasadena, we will build our own Taiko drums from found objects (garbage cans, tires, packing tape, etc) and have instruction on building techniques and beginning performance forms. Class members will learn at the culmination of the two workshops, at least one traditional Taiko song. Will be building instruments in the interim. Course meets Monday 1/9, 11am to 2pm, and Tuesday 1/17, 11am to 1pm.	Undergraduate	Interim; Wintersession
Mechatronic Music	MITM-417	This will be a 4 Day intensive Project where Students will work with 3 great masters of Music Technology to build a Mechatronic Musical Instrument that will premiere at the Digital Arts Expo on May 4. Must have taken Interface Design (semester 1) in past and Digital Fabrication to join. Course meets 9am to 12pm, Tuesday 1/17 through Friday 1/20.	Undergraduate	Interim; Wintersession
Movement for Musicians	MITM-418	Exploring movement choices for musicians for our health and well being, for fun, for holding our instruments, for posture. Co taught from diverse backgrounds and perspectives of yoga, dance, and movement therapies. Supporting people in becoming fully-embodied musicians, free to express themselves through an integrated body, heart, and instrument. Course meets Monday 1/9 and Tuesday 1/10 from 9am to 11am, Wednesday 1/11 from 2pm to 4pm, and Tuesday 1/17 from 9am to 11am.	Undergraduate	Interim; Wintersession
Music of Jackie McLean	MITM-419	In a musical career spanning nearly sixty years, the alto saxophonist and composer Jackie McLean (1931-2006) developed a model of collaborative and socially engaged pedagogy that was to prove enormously fruitful both for his own career and that of the younger musicians who came into his sphere of activities. Based on a rigorous musicianship essential to Afrological forms of improvisation, an uncommon depth and breadth of experience, professional ties to seminal artists like Charlie Parker, Bud Powell, Miles Davis, Charles Mingus, and Ornette Coleman, and a personal self-confidence which allowed for a radical openness, McLean was able to integrate performance, pedagogy and social and cultural advocacy into a uniquely coherent whole which was much greater than the sum of its parts. Through group discussion and analysis of key scores and recordings this class will seek to develop a deeper understanding of the powerful cultural space delineated by this musician. Course meets 10am to 12pm on Monday 1/9 and Wednesday 1/11.	Undergraduate	Interim; Wintersession
New Sounds: Build It - Play It	MITM-420	This course invites students to experiment with the construction of their own musical instruments. In the first week, students will be given a wide variety of example projects ranging from the modification of existing instruments to the creative manipulation of repurposed "junk." In the second week, students will bring in their new instruments and learn/teach how to write music for them We will encourage students to fearlessly approach instrument construction/creation, viewing the objects in their environment as pre-compositional materials. The hope is that this will provide fertile ground for the creation of experimental musical works in the coming spring semester. Course taught by DMA Candidate Sean Hayward and MFA Candidate Wesley Hicks. Course meets Thursday	Undergraduate	Interim; Wintersession

		1/12 and Friday 1/13 from 1pm to 3pm, Tuesday 1/17 from 5pm to 7pm, and Thursday 1/19 from 1pm to 3pm.		
Nihilism for Noise Musicians	MITM-421	This class will spend time listening to and discussing influential noise artists in addition to learning about the history of minimalist music, hardware hacking and the demo scene. This will serve as a background to be able to identify humor and absurdities in music and how it relates to (or refutes) society and our ideas of structure and meaning. We will read a few short texts and spend time repurposing instruments both musical and otherwise to create sounds in addition to exploring tools to use for hardware hacking. The hardware project will be worked on through the course of 4 classes and will culminate in a final project where students record a short composition with their hacked instruments, repurposed objects and newfound nihilism. Taught by MFA Candidate Erin Demastes. Course meets 10am to 12pm on Tuesday 1/10, Thursday 1/12	Undergraduate	Interim; Wintersession
Non-Denominational Improv Workshop	MITM-422	Hands-on investigation of various approaches to improvisation regardless of musical style. We will examine tonal and modal systems, use of noise and non-pitched sounds as well as deriving improvisation structures from other art forms such as graphic (visual) information, text, movement, moving image etc. We will define methodical, systematic approaches to practicing improvisation individually or in a group. All instruments and voices are welcome. This class is aimed primarily at students who wish to learn to improvise but don't have much experience at it and for those who have fear of improvising. If you're not sure if this class is for you, please contact the instructor at mtadic calarts.edu prior to signing up. Course meets 7pm to 9pm on Tuesday 1/10, Thursday 1/12, Tuesday 1/17 and Thursday 1/19.	Undergraduate	Interim; Wintersession
Nylon Guitar Ensemble	MITM-423	Nylon Guitar Ensemble: Nylon string guitar that focuses on classical techniques in a group setting. As a group we will focus on musicianship and tone. We will work together to learn original music as well as already published works by composers such as, Roland Dyens, Andrew York, and Patrick Roux. Course taught by MFA Candidate MJ LaVine. Course meets 10am to 12pm on Tuesday 1/10, Wednesday 1/11, Friday 1/13, Tuesday 1/17, Wednesday 1/18, and Friday 1/20.	Undergraduate	Interim; Wintersession
Reinventing the Renaissance	MITM-424	This is a workshop in which new pieces are developed and performed using Medieval and Renaissance scores as source material. We will look at Gregorian and Byzantine chants and polyphonic pieces notated with familiar and unfamiliar notation systems. We will then develop new improvisations and compositions that are, in some way or another, inspired by these investigations. Course meets 1pm to 4pm on Monday 1/9, Wednesday 1/11, Wednesday 1/18 and Friday 1/20.	Undergraduate	Interim; Wintersession
Stockhausen's Intuitive Music	MITM-425	Stockhausen's "Intuitive Music": View, Practice and Performance This course will be devoted to exploring and performing Karlheinz Stockhausen's so-called Intuitive Music. We will focus primarily on his "Aus den sieben Tagen" (From the Seven Days), a collection of text pieces he composed on a solitary retreat in 1968. We will explore the aesthetic, musical and spiritual underpinnings of Stockhausen's approach, and compare and contrast these pieces with other text pieces from the same era. The final class meeting will be a full-length concert of selected pieces from "Aus den seiben Tagen", concluding with a performance of "Set Sail for the Sun" by the entire class. To receive credit, students will need to perform on the concert, write a short paper and compose at least one text piece. Course meets Tuesday 1/10, Friday 1/13, and Tuesday 1/17 from 3pm to 5pm, Wednesday 1/18 from 3pm to 6pm, and Thursday 1/19 from 7pm to 10pm.	Undergraduate	Interim; Wintersession
Taking Your Music on the Road	MITM-426	Taking Your Music on the Road - Concert Booking and Tour Planning for the Self-Promoting Musician John Storie, guitarist and bandleader, has many years of experience in extended concert tours with his band, the New West Guitar Group. His comprehensive workshop will prepare CalArts musicians for all of the practical details in planning and executing successful regional tours for groups of any style or instrumentation. Course meets 10am to 12pm, Tuesday 1/17 through Thursday 1/19.	Undergraduate	Interim; Wintersession
Text for Composers	MITM-427	When traditional notation fails you, and graphic notation is too vague, the utilization of text can be the key to allowing performers to deliver the emotional, sonic, and narrative goals of a piece during performance. In this course we will look at how text can work in tandem with other forms of notation as well as independently. Students will discuss works presented, and compose a text-based score that will be performed and recorded by the class. Course is taught by Creative Writing MFA and alumnus from the Composition Program, Jesse VanDenKooy. Course meets 10am to 1pm on Monday 1/9, Friday 1/13, and Wednesday 1/18.	Undergraduate	Interim; Wintersession
Artist's Way-Calarts Creative Cluster	MITM-428	The Artist's Way: A Spiritual Path To Higher Creativity is a groundbreaking book by Julia Cameron. The book offers techniques	Undergraduate	Interim; Wintersession

		and exercises to assist artists of all disciplines in gaining self-confidence in harnessing their creative talents and skills. First published in 1992, it has enjoyed a cult-like following every since, with countless self-directed groups ("Creative Clusters") forming around its principles worldwide. The CalArts Creative Cluster, led by CalArts faculty member Tali Tadmor, will begin its activity during Interim and will continue meeting weekly throughout the semester for a total of 12 weeks. Course meets Monday 1/9, 7pm to 10pm, and Thursday 1/19, 1pm to 4pm.		
Virtual Worlds, Real Artists	MITM-429	In our rapidly evolving and ever more globalized society, virtual worlds offer us a chance to transcend boundaries, geographic and otherwise; for artists in particular, these worlds can provide an environment in which to produce work that reaches a wider audience while pushing the limits of form. Beginning with a brief look at the history of so-called "sandbox" worlds like Second Life (as opposed to the "theme parks" of which World of Warcraft is arguably the chief representative), we will continue by examining the creative output and practices of a diverse group of musicians, visual artists, choreographers, filmmakers, writers, performers, and designers, many of whom owe their publics if not their livelihoods to a place that exists only as pixels on a screen. Course taught by MFA Candidate Erik Glyttov. Course meets 9am to 12pm on Monday 1/9, Wednesday 1/11, Tuesday 1/17 and Thursday 1/19.	Undergraduate	Interim; Wintersession
The Schizophrenic World of U	MITM-430	The Schizophrenic World of U. - the many facets of the music of Ulrich Krieger OK, ok, I know this looks pretty egocentric.But, I feel that my career is a good blueprint for a non-traditional, multi-stylistic and multi-faceted career, working as: -composer (-writing music for other people to play) -performer (-performing other composers' works - from classical, new music, avant-garde to experimental) -composer-performer (-writing for me to perform myself) -rock musician (from free improvised and avant-garde rock to mainstream rock) The five Meetings will comprise: 1. Composer: Music on paper - Chamber Music 2. Performer: Interpret vs/and Improviser Interpretation as Re-Composition and Improvisation as Instant Composition 3. Composer-Performer: Saxophone Solo Work (mostly) 4. Rock: Blurring the lines 5. Hands-on Playing some pieces, depending on amount of students and instruments available. Course meets Monday 1/9, Wednesday 1/11, Friday 1/13 and Tuesday 1/17 from 3pm to 5pm, and Wednesday 1/18 from 4pm to 6pm.	Undergraduate	Interim; Wintersession
Path and the Expanse: Music of J Rg Frey	MITM-431	The course will be a combination of lecture/discussion, open rehearsal, and performance dedicated to the music of Jurg Frey. It is open to performers and non-performers alike, but will be centered around two concerts of Jurg's music: a concert featuring his 2nd and 3rd string quartets, and a concert of repertoire TBD featuring class participants and special guests Erik Carlson (violin) and Greg Stuart (percussion). Course meets Tuesday 1/10 from 2pm to 4pm and 7pm to 9pm, Wednesday 1/11, Thursday 1/12, and Friday 1/13 from 7pm to 9pm, and Saturday 1/14 from 7pm to 10pm.	Undergraduate	Interim; Wintersession
The Sad Poetry Workshop Rg Frey	MITM-432	Let's get personal. This workshop is designed to encourage people to write more freely about their personal lives, and then to incorporate that text (spoken) into original musical compositions. Over the course of two weeks, we will write, listen, and present our works to our classmates. In class, participants will be allowed to write in whatever way feels natural to them, about any topic relating to their lives. We will also listen to music that incorporates spoken text and personal narrative, including The Books, Jenny Hval, Hildegard Westerkamp and excerpts from Einstein on the Beach. The class will also include discussions on topics such as what it means to be honest in writing, the merits and problems with editing personal writing and what we can express and achieve through writing. At the end of the course, the workshop will present their original compositions in a concert that we plan collectively. No formal writing experience is necessary, but participants should have some sort of musical background as well as access to any sort of music editing software (Audacity, Garageband, Ableton, ProTools, etc.). Course taught by MFA Candidate Iris Sidikman. Course meets 7pm to 10pm on Tuesday 1/10, Thursday 1/12, Tuesday 1/17, and Thursday 1/19.	Undergraduate	Interim; Wintersession
Hindustani Music Rg Frey	MITM-433	Class will involve listening to and discussing various genres within Hindustani music including vocal (Khayal, Dhrupad, and Thumri) and instrumental (sitar, sarode, sarangi, rudra vina). Students will learn the basics of raga (melody, singing basic scales and melodic structures) and tala (counting and reciting various rhythmic cycles). Course meets 2pm to 4pm on Wednesday 1/18 and Thursday 1/19.	Undergraduate	Interim; Wintersession
Realistic Audio Mastering using DRS	MITM-434	Realistic Audio Mastering using tools in the DRS Want to master your collection of tracks? Don't have 1500 to pay Universal Mastering? Don't have 500 to pay a hipster in Highland Park with a bunch of used analog equipment? Then come to this workshop and I will show you how you can realistically master your record	Undergraduate	Interim; Wintersession

		using available software tools in the DRS at CalArts. The workshop will provide an overview of the professional mastering software called SoundBlade which is used by professional mastering engineers throughout the world and is installed in the DRS. The class will demonstrate a recommended mastering chain using the Waves mastering plugins and will cover DC offset removal, multi-band compression, linear phase E , stereo imaging, and peak limiting. Other topics will include P marking, UPC codes, and online P delivery of the final CD. If you have a collection of tracks ready to assemble bring them along or if you just want to check out the process feel free to sit in. Limited to students that have taken the DRS recording class. Course meets 11am to 12:50pm on Tuesday 1/10 and Tuesday 1/17.		
Interim	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	
Art Lande Improvisation Workshops	MITM-505	Art Lande leading a workshop open to everybody interested in improvisation. Art has led this workshop during CalArts Interim many times over the past several years, and it has brought people together to consider new possibilities in their music and lives. Course meets: Mon, Tues, Wed & Thurs, January 9 through 12 - 2:00pm to 4:00pm & 7:00pm to 9:00pm Fri, January 13 - 2:00pm to 4:00pm & 7:00pm to 10:00pm	Graduate	Interim; Wintersession
The Spirtuality of Improvisation	MITM-508	The Charlie Haden/CalArts Artist in Residence for 2017 is saxophonist Tony Malaby. Tony will lead four workshops/open rehearsals focusing on his compositions for quartet and nonet, as well as the music of Charlie Haden. These special guest artist sessions are open to all, including playing, listening, and discussion. Tony's music will be distributed to all participants in advance of the workshops. Course meets 1pm to 4pm on Tuesday 1/17 through Friday 1/20.	Graduate	Interim; Wintersession
Early Music on Modern Instruments	MITM-513	Perform music from the Middle Ages through the Renaissance-learn early music and its harmonic, social and historical context by playing it. Moderate sight reading ability required. Voice and all instruments welcome-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. Course meets: 3pm to 5pm on Monday 1/9, Tuesday 1/10, Tuesday 1/17, and Friday 1/20.	Graduate	Interim; Wintersession
Lessons & Coaching	MITM-516	Lessons and Coaching for individuals or ensembles on material which can dealt with in a few sessions. 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. sfox calarts.edu	Graduate	Interim; Wintersession
Individual Lessons for Improvisation	MITM-517	Students gain experience in improvisation in a number of settings, open structure, free forms, and cyclic events. Or if Composition lessons, students create and explore compositional approaches to improvisors.	Graduate	Interim; Wintersession
Cello Lessons	MITM-518	Cello lessons covering either individual projects or specific technical issues. Two two-hour "super lessons" supported by eight hours of practice time in support of material covered in the lessons.	Graduate	Interim; Wintersession
Jazz Improvisation for Non Jazz Majors	MITM-530	We will concentrate on listening to and playing the music from Miles Davis' album 'Kind of Blue'. The compositions and their performance on this album signaled (one might even say initiated) a significant change in the direction of jazz - from an emphasis on fast tempos and chord changes to a more modal and contemplative approach. Its relative simplicity and the brilliant performance of the musicians involved (Miles Davis, John Coltrane, Cannonball Adderley, Bill Evans, Wynton Kelly, Paul Chambers and James Cobb) makes it an ideal starting point from which to begin to understand how jazz 'works'. We will encourage the students to transcribe solos (particularly those of Mile Davis) and introduce them to specific theoretical material (chord/scale relationships, rhythms and phrasing) so that everyone will be introduced to the essential techniques necessary to initiate an understanding of the craft of jazz improvisation. Course meets 1pm to 3pm on Monday	Graduate	Interim; Wintersession

		1/19, Wednesday 1/11, Friday 1/13, Tuesday 1/17, and Thursday 1/19.		
Knit Mitt	MITM-531	Knitting is good for the body, mind and soul Come learn a new skill and make some hand warmers (or a hat...or something more ambitious.) Bring your own needles and yarn, or use materials provided by instructor. All levels welcome. Course meets 7pm to 9pm on Monday 1/9, Wednesday 1/11, and Wednesday 1/18.	Graduate	Interim; Wintersession
Writing for Bassoons	MITM-538	We will begin with the basics-history, range, characteristics. Then on to contemporary techniques-multiphonics, microtones, timbral possibilities and more. Join us and write a piece for one to four bassoons. The last class will provide readings of the class's works. Course meets 1pm to 3pm on Tuesday 1/10, Wednesday 1/11, Friday 1/13, and Wednesday 1/18.	Graduate	Interim; Wintersession
Singer/Songwriter Recording Project	MITM-544	Coached rehearsals and recording sessions for a limited number of student compositions with words, which are selected from demo recording submissions (due on Nov 21st). The aim of this project is to inspire collaborations between students and their colleagues, to provide composition, vocal and production coaching, and to provide a showcase for student work. Enrollment by Permission of Instructor. Course meets Monday 1/9 and Tuesday 1/10 from 1pm to 5pm, Wednesday 1/11 from 1pm to 5:45pm, and Saturday 1/14 and Sunday 1/15 from 9am to 10pm.	Graduate	Interim; Wintersession
Interface Design Interim	MITM-557	This is time for Students in the Interface Design Class to work on their final Project and get ready to debut a working prototype. Course meets Friday, January 20, 7pm to 10pm.	Graduate	Interim; Wintersession
Meditation for Musicians	MITM-559	We will learn and practice the wonderful method presented in the Sutra "On the Full Awareness of Breathing" and emphasize counting and hearing aspects. We will proceed to listening in a very concentrated manner to pieces by Bach that express peacefulness, and wholesomeness. Finally we can work on playing some little Bach pieces ourselves. Course meets 9am to 12pm, Monday 1/9 through Thursday 1/12.	Graduate	Interim; Wintersession
Improv/Solos for World Percussion	MITM-561	This class will focus on improvising, and creating effective solos for world percussion settings. We will explore improvising through rhythmic concepts and structures from various cultures. The focus will be on rhythmic content and ideas, rather than instrument technique. We will discuss the continuum between improvisation, and a pre-composed solo. Course meets 7pm to 9pm on Wednesday 1/11, Thursday 1/12, and Wednesday 1/18.	Graduate	Interim; Wintersession
Persian Music, a Journey	MITM-574	A course focusing on the forms, geography, language and spirituality in Persian traditional and regional music, including influences from aesthetics, philosophy, and the interactive role of individuals in shaping the improvisation. Course meets 5pm to 7pm on Wednesday 1/11 and Wednesday 1/18.	Graduate	Interim; Wintersession
Interim: MFA Intensive	MITM-590	Interim: MFA Intensive (Variable Topics)	Graduate	Interim
Interim Teaching Assignment	MITM-596	Credit bearing course for MFA students who are assigned to teach classes during the School of Music Interim session.	Graduate	Interim
Accordian Ensemble	MITM-601	The focus of this workshop is twofold: 1. To provide an introduction about the accordion for composers and players to better understand its possibilities and limitations; 2. To create an ensemble to perform works written for this instrument. Composers are encouraged to participate and write work for the ensemble. Sessions will be divided between demonstration, practice and rehearsal culminating in one or more performances early in the spring semester. If possible, participants should have their own instruments, if not, contact either Daniel Corral or Paul Berkolds. Appropriate for all levels of players. Course meets: Wed/Thurs (January 11/12 and January 18/19) - 11:00am to 1:00pm	Graduate	Interim; Wintersession
American Folk & Roots Music	MITM-602	American Folk & Roots Music: A perspective - This course will introduce various forms of American Folk & Roots music. Important historical Folk & Roots music trends, and styles such as spirituals, early gospel music, folk-blues, early country music, jug band and string band music will be discussed and presented. Additionally, the course will introduce a number of the most important artists in the American Folk & Roots Music tradition, and trace the importance of their music and how they influenced American culture and tastes. Course meets: Tues/Wed/Fri (January 10, 11, 13 and January 17, 18, 20) - 3:00pm to 5:00pm	Graduate	Interim; Wintersession
Bach & Interpreting Intonation	MITM-603	Bach and interpreting intonation: an attempt to his solo violin works in extended Just Intonation - This class will take the form of a series of open rehearsals and discussions on Bach's solo violin sonatas with an emphasis on how the performer is to face intonation as an interpretative parameter when performing these works today. Originating material for discussion will be Marc Sabat's arrangements in extended Just Intonation of the works. Students will be expected to participate in the discussion and	Graduate	Interim; Wintersession

		submit a brief personal critique of the methods and problems presented with an exposition of their listening experiences as a short essay (ca. 500 words). Class meets: 5:00pm to 7:00pm on Wednesday, January 11, Friday, January 13, Tuesday, January 17, and Tuesday, January 10		
Cage Sonatas & Interludes W/Juris vikos	MITM-604	Cage Sonatas and Interludes with guest Juris vikovs Insight, discussion and performance of John Cage's Sonatas and Interludes for prepared piano - John Cage's Sonatas and Interludes for prepared piano are a cornerstone of 20th century piano music. Justifiably considered one of the best musical creations of the composer, the cycle is an icon in the realm of repertoire for prepared piano. This workshop will explore the history of the creation of the cycle, offer discourse on the content of the composition as a whole and focus on the actual preparation of the instrument. The workshop will take place in three sections all occurring on the same day. First, the workshop described above. Then the students will be invited to observe the preparation of the piano and lastly a concert performance of the work will take place that evening. This workshop and concert will be presented and performed by special guest pianist Juris vikovs, Assistant Professor at the Latvian Academy of Music, Riga, Latvia. Course meets Wednesday, 1/18, 3pm to 7pm and 8pm to 10pm.	Graduate	Interim; Wintersession
Chamber Music Intensive	MITM-605	Chamber Music Boot Camp with faculty playing and coaching alongside students. Repertoire to consist of 1)Louis Spohr Sextet for Strings op. 140, Ernest von Dohnanyi uintet for Piano and Strings op. 1. Specific students will be advised re: their participation in this project. This project culminates in a public concert Friday January 20 at 8pm in the Wild Beast. Course meets: Tues/Wed, January 17 & 18 - 11am to 1pm & 2pm to 4pm Thurs, January 19 - 11am to 1pm & 2pm to 4:45pm Fri, January 20 - 6pm to 10pm	Graduate	Interim; Wintersession
Circular Breathing and Beyond	MITM-606	Extended Techniques for Winds - Circular Breathing and Beyond "Extended" techniques were once considered outside of the realm of traditional repertoire/tunes. Even though they are increasingly used and expected by composers across many genres, extended techniques are too often left out of standard instrumental education - and knowing these skills can (and does) give you an extra edge in a competitive industry. This workshop is ideal for wind players looking to expand their musical vocabulary by adding extended techniques to their playing and for composers who want to learn those mechanics by observation. It is designed to help players with no experience with these techniques as well as those who want to learn a systematic approach to improvement and mastery in their own practice. Techniques covered include circular breathing (playing with continuous air), alternative tonguing and articulation for single reeds (slap tonguing, double/triple tonguing, flutter, etc.), multiphonics (including singing while playing), and more. This workshop will meet 4 times. The first 2 classes (or 3, depending on student interest) will be dedicated to circular breathing - this will be helpful for ANY wind players (brass, woodwind, anyone else who wants to know how to continuously breathe out). The last class(es) will focus on techniques unique to single reeds (saxophones/clarinet/bass clarinet), but anyone is welcome to be in the class to learn about it (especially composers). EVERYONE can learn how to circular breathe, and anyone who already knows can always get better :) Course taught by MFA Candidate Marta Tiesenga. Course meets on Tuesday 1/10 & Friday 1/13 from 7pm to 9, Tuesday 1/17 from 8pm to 10pm, and Thursday 1/19 from 7pm to 9pm.	Graduate	Interim; Wintersession
Composing W/Mobile Technology	MITM-607	This workshop will examine the role of mobile technology such as phones and tablets in music composition, creation, and experience. Millions of people today have a smartphone in their pocket, capable of advanced networking, real-time sound and visual processing, and sophisticated interaction. Tablet computers have extended these possibilities with larger screens to work with. How can these technologies be used to musical ends? Using both popular and experimental tools for mobile music creation, workshop participants will explore the novel musical possibilities enabled by mobile, touchscreen-based devices. In particular, we will look at using the ChucK music programming language on the iPad and also Auraglyph, a new system for gestural/handwriting-based sound and music composition. Drawing from a decade of mobile music research and practice in industry and academia, the workshop will combine technical instruction, class discussions of conceptual and aesthetic concerns, and application of these to meaningful musical ends, culminating in a final in-class mini-concert. Students are encouraged to bring their own phones or tablets if available, but devices will also be provided for shared class use. Students have taken ICOM-201 or MTEC-613. Course meets: 7pm to 9pm on Monday 1/9, Wednesday 1/11, Thursday 1/12, Friday 1/13, Tuesday 1/17, & Thursday 1/19.	Graduate	Interim; Wintersession
Compositional Form	MITM-608	Compositional Form: Brahms, Scriabin, and Finnissy This mini-	Graduate	Interim;

		course will focus on compositional form, and the manner in which various composers make use of parameters such as melody, harmony, rhythm, orchestration, and dynamics, among others, to organize and presents musical materials and musical ideas in an expressive, emotional, and engaging manner. Over the course of two 2-hour class meetings, analyses of the following works will be presented: Mainacht (Brahms); Prometheus (Scriabin), and String Trio (Finnissy). Course meets: Wednesday, 1/18, 10am to 12pm & Thursday, 1/19, 10am to 12:30pm		Wintersession
Court Gamelan of Java and Bali	MITM-609	Court Gamelan of Java and Bali in Transition Gamelan has been an integral part and has played an important role in Javanese and Balinese society for centuries. It is linked by its intimate connection with their culture and also other arts forms such as dance, theater (puppet play, dance theater) and so on. During the pre-colonial period, the courts were the center of the performing arts, and the courts set the standards of artistry refinement and beauty for Javanese and Balinese culture. Also for the kings or other nobles considered necessary sought to own one or more gamelan orchestra to enhance their status as refined figures. Now in this modern time, many changes and transitions facing Javanese and Balinese people, in their adaptation to new technologies, modern education and global communication, are also reflected in their aesthetic attitudes of the present-day, Balinese/Javanese toward their traditional arts. As Balinese and Javanese societies adapt to an increasingly global community, how much relevance will the traditional arts have to contemporary concerns? This remains an open question. Course meets: 10am to 12pm, Tuesday through Friday, January 17, 18, 19 & 20	Graduate	Interim; Wintersession
Creative Electro-Acoustic Ens.	MITM-610	Creative Electro-Acoustic Ensemble: Ankhrasmation in Practice Ankhrasmation is a unique musical language developed by Wadada Leo Smith, that uses brightly colored graphic notation and imagery to structure ensemble-based performance and improvisation. In this class, students will learn how to read and interpret the various graphic and structural components of Ankhrasmation, including (but not limited to) music towers, rhythm units, velocity units, and improvisation units. Additionally, we will discuss some of the larger aesthetic, philosophical, and spiritual aspects of Ankhrasmation performance practice. Class time will be equally divided between group discussion, score analysis, and ensemble playing. The class will culminate with a group performance of selected Ankhrasmation works. All acoustic and electronic instrumentalists are welcome Course meets: 7pm to 9pm on Monday 1/9, Tuesday 1/10, Thursday 1/12 & Wednesday 1/18, and 4pm to 6pm on Friday, 1/20	Graduate	Interim; Wintersession
DocuVoice	MITM-611	The human voice provides a unique and inescapable expression of individuality, an individuality that converges with the communal and in doing so connects us socially, existentially and emotionally. DocuVoice is a full day event that facilitates a space to watch and discuss 8 documentaries that deal with the voice from different perspectives and experiences. Course meets Friday, January 20 from 9am to 9pm.	Graduate	Interim; Wintersession
Fun With French Diction	MITM-612	Fun with French Diction: Making Sense of all those letters An intensive and fun study of the sounds of French used in classical singing, along with study of a fun, surprise work that we will "perform." This mini-course will cover French pronunciation, breaking down all of those dastardly long clusters of letters into easily recognizable and producible sounds. Participants will utilize the IPA (International Phonetic Alphabet) as a tool for recognizing these sounds. We also will use fun French tongue-twisters to work on our articulation and on complex series of sounds, and will transcribe into IPA and perform an entrancing work of poetry as a final project. Suitable for beginners in French, but also of use to those with more experience. Course meets 1pm to 3pm on Tuesday 1/10, Wednesday 1/11, Friday 1/13, Tuesday 1/17, Wednesday 1/18 and Thursday 1/19.	Graduate	Interim; Wintersession
Ghanaian Instrument & Costumes	MITM-613	Instrument and Costume Management is a hands-on course open to all CalArts students that explores West African musical instruments and performance costumes, how they are made, how they are maintained, and how they are repaired. It's designed to challenge costume and music students to think about how the traditional, centuries-old arts and crafts of other cultures can influence their own work. Instrument and costume making is an art and skill that has been passed down over centuries from musicians and performers to their children in Africa. The intricate and colorful performing costumes for traditional West African Dance Drumming will be broken down, to see how they were created, and how their design serves to amplify and express the music they accompany. Professor Agbeli will also introduce a wide variety of percussion instruments, train students in their proper sounds, teach them to diagnose the causes of poor sound, and give them hands-on skills in tuning, maintaining and repairing those instruments. This course is a historic education about traditional	Graduate	Interim; Wintersession; Open to the Institute

		costume and instrument building, a practical guide to maintaining West African instruments and costumes, and an opportunity for students to apply this knowledge, along with their own creativity, to their current-day work. Course meets 1pm to 3pm on Tuesday 1/10, Thursday 1/12, Tuesday 1/17 and Thursday 1/19.		
Graphic Notation & Visual Scores	MITM-614	The goals of this course are to give students a comprehensive understanding of graphical notation. In the first class, we will look at the history of graphic scores and notation with an emphasis on Western tradition, including (but not limited to) the work of Iannis Xenakis, John Cage, and Anthony Braxton. The second class will discuss in more detail different approaches to creating a graphic or alternative score, from silly to serious and systematic, with an assignment to create one graphic score of their own. In the third class, we will bring in the graphic scores students have made and have performances of each of the pieces, and a discussion of the performances. Homework includes two readings and one graphic score assignment. Course taught by MFA Candidate Marta Tiesenga. Course meets 1pm to 3pm, Tuesday 1/17, Wednesday 1/18, and Friday 1/20.	Graduate	Interim; Wintersession
Gustav Mahler At the Cusp of 20th Cent	MITM-615	An examination of the music of Mahler and the bridge that he helped create between music of the 19th and 20th Centuries. Course meets 1pm to 3pm, Monday 1/9 through Thursday 1/12.	Graduate	Interim; Wintersession
Make Your Own Taiko	MITM-616	With the help of two guest artists teachers from Makoto Taiko, an established 18 year old group based in Pasadena, we will build our own Taiko drums from found objects (garbage cans, tires, packing tape, etc) and have instruction on building techniques and beginning performance forms. Class members will learn at the culmination of the two workshops, at least one traditional Taiko song. Will be building instruments in the interim. Course meets Monday 1/9, 11am to 2pm, and Tuesday 1/17, 11am to 1pm.	Graduate	Interim; Wintersession
Mechatronic Music	MITM-617	This will be a 4 Day intensive Project where Students will work with 3 great masters of Music Technology to build a Mechatronic Musical Instrument that will premiere at the Digital Arts Expo on May 4. Must have taken Interface Design (semester 1) in past and Digital Fabrication to join. Course meets 9am to 12pm, Tuesday 1/17 through Friday 1/20.	Graduate	Interim; Wintersession
Movement for Musicians	MITM-618	Exploring movement choices for musicians for our health and well being, for fun, for holding our instruments, for posture. Co taught from diverse backgrounds and perspectives of yoga, dance, and movement therapies. Supporting people in becoming fully-embodied musicians, free to express themselves through an integrated body, heart, and instrument. Course meets Monday 1/9 and Tuesday 1/10 from 9am to 11am, Wednesday 1/11 from 2pm to 4pm, and Tuesday 1/17 from 9am to 11am.	Graduate	Interim; Wintersession
Music of Jackie McLean	MITM-619	In a musical career spanning nearly sixty years, the alto saxophonist and composer Jackie McLean (1931-2006) developed a model of collaborative and socially engaged pedagogy that was to prove enormously fruitful both for his own career and that of the younger musicians who came into his sphere of activities. Based on a rigorous musicianship essential to Afrological forms of improvisation, an uncommon depth and breadth of experience, professional ties to seminal artists like Charlie Parker, Bud Powell, Miles Davis, Charles Mingus, and Ornette Coleman, and a personal self-confidence which allowed for a radical openness, McLean was able to integrate performance, pedagogy and social and cultural advocacy into a uniquely coherent whole which was much greater than the sum of its parts. Through group discussion and analysis of key scores and recordings this class will seek to develop a deeper understanding of the powerful cultural space delineated by this musician. Course meets 10am to 12pm on Monday 1/9 and Wednesday 1/11.	Graduate	Interim; Wintersession
New Sounds: Build It - Play It	MITM-620	This course invites students to experiment with the construction of their own musical instruments. In the first week, students will be given a wide variety of example projects ranging from the modification of existing instruments to the creative manipulation of repurposed "junk." In the second week, students will bring in their new instruments and learn/teach how to write music for them We will encourage students to fearlessly approach instrument construction/creation, viewing the objects in their environment as pre-compositional materials. The hope is that this will provide fertile ground for the creation of experimental musical works in the coming spring semester. Course taught by DMA Candidate Sean Hayward and MFA Candidate Wesley Hicks. Course meets Thursday 1/12 and Friday 1/13 from 1pm to 3pm, Tuesday 1/17 from 5pm to 7pm, and Thursday 1/19 from 1pm to 3pm.	Graduate	Interim; Wintersession
Nihilism for Noise Musicians	MITM-621	This class will spend time listening to and discussing influential noise artists in addition to learning about the history of minimalist music, hardware hacking and the demo scene. This will serve as a background to be able to identify humor and absurdities in music and how it relates to (or refutes) society and our ideas of structure	Graduate	Interim; Wintersession

		and meaning. We will read a few short texts and spend time repurposing instruments both musical and otherwise to create sounds in addition to exploring tools to use for hardware hacking. The hardware project will be worked on through the course of 4 classes and will culminate in a final project where students record a short composition with their hacked instruments, repurposed objects and newfound nihilism. Taught by MFA Candidate Erin Demastes. Course meets 10am to 12pm on Tuesday 1/10, Thursday 1/12.		
Non-Denominational Improv Workshop	MITM-622	Hands-on investigation of various approaches to improvisation regardless of musical style. We will examine tonal and modal systems, use of noise and non-pitched sounds as well as deriving improvisation structures from other art forms such as graphic (visual) information, text, movement, moving image etc. We will define methodical, systematic approaches to practicing improvisation individually or in a group. All instruments and voices are welcome. This class is aimed primarily at students who wish to learn to improvise but don't have much experience at it and for those who have fear of improvising. If you're not sure if this class is for you, please contact the instructor at mtadic calarts.edu prior to signing up. Course meets 7pm to 9pm on Tuesday 1/10, Thursday 1/12, Tuesday 1/17 and Thursday 1/19.	Graduate	Interim; Wintersession
Nylon Guitar Ensemble	MITM-623	Nylon Guitar Ensemble: Nylon string guitar that focuses on classical techniques in a group setting. As a group we will focus on musicianship and tone. We will work together to learn original music as well as already published works by composers such as, Roland Dyens, Andrew York, and Patrick Roux. Course taught by MFA Candidate MJ LaVine. Course meets 10am to 12pm on Tuesday 1/10, Wednesday 1/11, Friday 1/13, Tuesday 1/17, Wednesday 1/18, and Friday 1/20.	Graduate	Interim; Wintersession
Reinventing the Renaissance	MITM-624	This is a workshop in which new pieces are developed and performed using Medieval and Renaissance scores as source material. We will look at Gregorian and Byzantine chants and polyphonic pieces notated with familiar and unfamiliar notation systems. We will then develop new improvisations and compositions that are, in some way or another, inspired by these investigations. Course meets 1pm to 4pm on Monday 1/9, Wednesday 1/11, Wednesday 1/18 and Friday 1/20.	Graduate	Interim; Wintersession
Stockhausen's Intuitive Music	MITM-625	Stockhausen's "Intuitive Music": View, Practice and Performance This course will be devoted to exploring and performing Karlheinz Stockhausen's so-called Intuitive Music. We will focus primarily on his "Aus den sieben Tagen" (From the Seven Days), a collection of text pieces he composed on a solitary retreat in 1968. We will explore the aesthetic, musical and spiritual underpinnings of Stockhausen's approach, and compare and contrast these pieces with other text pieces from the same era. The final class meeting will be a full-length concert of selected pieces from "Aus den seiben Tagen", concluding with a performance of "Set Sail for the Sun" by the entire class. To receive credit, students will need to perform on the concert, write a short paper and compose at least one text piece. Course meets Tuesday 1/10, Friday 1/13, and Tuesday 1/17 from 3pm to 5pm, Wednesday 1/18 from 3pm to 6pm, and Thursday 1/19 from 7pm to 10pm.	Graduate	Interim; Wintersession
Taking Your Music on the Road	MITM-626	Taking Your Music on the Road - Concert Booking and Tour Planning for the Self-Promoting Musician John Storie, guitarist and bandleader, has many years of experience in extended concert tours with his band, the New West Guitar Group. His comprehensive workshop will prepare CalArts musicians for all of the practical details in planning and executing successful regional tours for groups of any style or instrumentation. Course meets 10am to 12pm, Tuesday 1/17 through Thursday 1/19.	Graduate	Interim; Wintersession
Text for Composers	MITM-627	When traditional notation fails you, and graphic notation is too vague, the utilization of text can be the key to allowing performers to deliver the emotional, sonic, and narrative goals of a piece during performance. In this course we will look at how text can work in tandem with other forms of notation as well as independently. Students will discuss works presented, and compose a text-based score that will be performed and recorded by the class. Course is taught by Creative Writing MFA and alumnus from the Composition Program, Jesse VanDenKooy. Course meets 10am to 1pm on Monday 1/9, Friday 1/13, and Wednesday 1/18.	Graduate	Interim; Wintersession
Artist's Way-Calarts Creative Cluster	MITM-628	The Artist's Way: A Spiritual Path To Higher Creativity is a groundbreaking book by Julia Cameron. The book offers techniques and exercises to assist artists of all disciplines in gaining self-confidence in harnessing their creative talents and skills. First published in 1992, it has enjoyed a cult-like following every since, with countless self-directed groups ("Creative Clusters") forming around its principles worldwide. The CalArts Creative Cluster, led by CalArts faculty member Tali Tadmor, will begin its activity during Interim and will continue meeting weekly throughout the	Graduate	Interim; Wintersession

		semester for a total of 12 weeks. Course meets Monday 1/9, 7pm to 10pm, and Thursday 1/19, 1pm to 4pm.		
Virtual Worlds, Real Artists	MITM-629	In our rapidly evolving and ever more globalized society, virtual worlds offer us a chance to transcend boundaries, geographic and otherwise; for artists in particular, these worlds can provide an environment in which to produce work that reaches a wider audience while pushing the limits of form. Beginning with a brief look at the history of so-called "sandbox" worlds like Second Life (as opposed to the "theme parks" of which World of Warcraft is arguably the chief representative), we will continue by examining the creative output and practices of a diverse group of musicians, visual artists, choreographers, filmmakers, writers, performers, and designers, many of whom owe their publics if not their livelihoods to a place that exists only as pixels on a screen. Course taught by MFA Candidate Erik Glyttov. Course meets 9am to 12pm on Monday 1/9, Wednesday 1/11, Tuesday 1/17 and Thursday 1/19.	Graduate	Interim; Wintersession
The Schizophrenic World of U	MITM-630	The Schizophrenic World of U. - the many facets of the music of Ulrich Krieger OK, ok, I know this looks pretty egocentric.But, I feel that my career is a good blueprint for a non-traditional, multi-stylistic and multi-faceted career, working as: -composer (-writing music for other people to play) -performer (-performing other composers' works - from classical, new music, avant-garde to experimental) -composer-performer (-writing for me to perform myself) -rock musician (from free improvised and avant-garde rock to mainstream rock) The five Meetings will comprise: 1. Composer: Music on paper - Chamber Music 2. Performer: Interpret vs/and Improviser Interpretation as Re-Composition and Improvisation as Instant Composition 3. Composer-Performer: Saxophone Solo Work (mostly) 4. Rock: Blurring the lines 5. Hands-on Playing some pieces, depending on amount of students and instruments available. Course meets Monday 1/9, Wednesday 1/11, Friday 1/13 and Tuesday 1/17 from 3pm to 5pm, and Wednesday 1/18 from 4pm to 6pm.	Graduate	Interim; Wintersession
Path and the Expanse: Music of J Rg Frey	MITM-631	The course will be a combination of lecture/discussion, open rehearsal, and performance dedicated to the music of Jurg Frey. It is open to performers and non-performers alike, but will be centered around two concerts of Jurg's music: a concert featuring his 2nd and 3rd string quartets, and a concert of repertoire TBD featuring class participants and special guests Erik Carlson (violin) and Greg Stuart (percussion). Course meets Tuesday 1/10 from 2pm to 4pm and 7pm to 9pm, Wednesday 1/11, Thursday 1/12, and Friday 1/13 from 7pm to 9pm, and Saturday 1/14 from 7pm to 10pm.	Graduate	Interim; Wintersession
The Sad Poetry Workshop Rg Frey	MITM-632	Let's get personal. This workshop is designed to encourage people to write more freely about their personal lives, and then to incorporate that text (spoken) into original musical compositions. Over the course of two weeks, we will write, listen, and present our works to our classmates. In class, participants will be allowed to write in whatever way feels natural to them, about any topic relating to their lives. We will also listen to music that incorporates spoken text and personal narrative, including The Books, Jenny Hval, Hildegard Westerkamp and excerpts from Einstein on the Beach. The class will also include discussions on topics such as what it means to be honest in writing, the merits and problems with editing personal writing and what we can express and achieve through writing. At the end of the course, the workshop will present their original compositions in a concert that we plan collectively. No formal writing experience is necessary, but participants should have some sort of musical background as well as access to any sort of music editing software (Audacity, Garageband, Ableton, ProTools, etc.). Course taught by MFA Candidate Iris Sidikman. Course meets 7pm to 10pm on Tuesday 1/10, Thursday 1/12, Tuesday 1/17, and Thursday 1/19.	Graduate	Interim; Wintersession
Hindustani Music Rg Frey	MITM-633	Class will involve listening to and discussing various genres within Hindustani music including vocal (Khayal, Dhrupad, and Thumri) and instrumental (sitar, sarode, sarangi, rudra vina). Students will learn the basics of raga (melody, singing basic scales and melodic structures) and tala (counting and reciting various rhythmic cycles). Course meets 2pm to 4pm on Wednesday 1/18 and Thursday 1/19.	Graduate	Interim; Wintersession
Realistic Audio Mastering using DRS	MITM-634	Realistic Audio Mastering using tools in the DRS Want to master your collection of tracks? Don't have 1500 to pay Universal Mastering? Don't have 500 to pay a hipster in Highland Park with a bunch of used analog equipment? Then come to this workshop and I will show you how you can realistically master your record using available software tools in the DRS at CalArts. The workshop will provide an overview of the professional mastering software called SoundBlade which is used by professional mastering engineers throughout the world and is installed in the DRS. The class will demonstrate a recommended mastering chain using the Waves mastering plugins and will cover DC offset removal, multi-band compression, linear phase E , stereo imaging, and peak	Graduate	Interim; Wintersession

		limiting. Other topics will include P marking, UPC codes, and online P delivery of the final CD. If you have a collection of tracks ready to assemble bring them along or if you just want to check out the process feel free to sit in. Limited to students that have taken the DRS recording class. Course meets 11am to 12:50pm on Tuesday 1/10 and Tuesday 1/17.	
Independent Study	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	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	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	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	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 handEs on tools. Secondary emphases will include basic speaking, pronunciation, and study of Italian literature and culture.	Graduate
French	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 handEs on tools. Secondary emphases will include basic speaking, pronunciation, and study of French literature and culture.	Graduate
German	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 handEs on tools. Secondary emphases will include basic speaking, pronunciation, and study of German literature and culture.	Graduate
Independent Study	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	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	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. Half-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	Course available by Permission of Instructor only. Non-major piano instruction given in small group lessons.	Undergraduate
Classical Saxophone (non-Maj)	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. Half-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	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. Half-hour lessons for students whose major is not	Undergraduate

		performance or for performance majors taking a secondary lesson. Priority is given to students for whom non-major lessons are required.	
Cello (non-Major)	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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	Undergraduate

		rent one. Half-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.	
Percussion (non-Major)	MLSN-015	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. Half-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
Piano (non-Major)	MLSN-016	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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	Undergraduate

		repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Half-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.	
Latin Percussion (non-Major)	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. Half-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	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. Half-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
Winds Improv (non-Major)	MLSN-030	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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,	Undergraduate

		students who do not own an appropriate instrument may need to rent one. Half-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 Trumpet (non-Major)	MLSN-038	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. Half-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	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. Half-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	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. Half-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
Persian Music	MLSN-041	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. Half-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 (balinese) (non-Major)	MLSN-050	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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,	Undergraduate

		students who do not own an appropriate instrument may need to rent one. Half-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.	
Rebab (non-Major)	MLSN-062	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. Half-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	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. Half-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	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. Half-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	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. Half-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 ither (non-Major)	MLSN-066	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. Half-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
Tabla (non-Major)	MLSN-070	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. Half-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	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. Half-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	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. Half-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	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught	Undergraduate

		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. Half-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.	
North Indian Flute (non-Major)	MLSN-077	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. Half-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	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. Half-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		Undergraduate
Composition Lesson (major)	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	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. Half-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	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Bassoon (major)	MLSN-105	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Cello (major)	MLSN-106	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Clarinet (major)	MLSN-107	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Conducting (major)	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	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	Undergraduate

		rent one. One-hour lessons for performance majors in their area of specialization.	
Flute (major)	MLSN-110	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
French Horn (major)	MLSN-111	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Harp (major)	MLSN-112	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Harpsichord (major)	MLSN-113	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Oboe (major)	MLSN-114	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Percussion (major)	MLSN-115	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Piano (major)	MLSN-116	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Trombone (major)	MLSN-117	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Trumpet (major)	MLSN-118	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Tuba (major)	MLSN-119	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Viola (major)	MLSN-120	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	Undergraduate

		rent one. One-hour lessons for performance majors in their area of specialization.	
Violin (major)	MLSN-121	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Voice (major)	MLSN-122	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Guitar (major)	MLSN-123	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Latin Percussion (major)	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	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	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Jazz Electric Bass (major)	MLSN-131	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Jazz Trombone (major)	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	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Jazz Saxophone (major)	MLSN-134	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Jazz Guitar (major)	MLSN-136	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate

Jazz Drums (major)	MLSN-137	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Jazz Trumpet (major)	MLSN-138	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Jazz Bass (major)	MLSN-139	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
African Drums (major)	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
Persian Music	MLSN-141	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	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Gender (major)	MLSN-151	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Gangsa (major)	MLSN-152	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Bonang (major)	MLSN-160	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Kendang (javanese) (major)	MLSN-161	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Rebab (major)	MLSN-162	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Gender (javanese) (major)	MLSN-163	Course available with Music Office consent only. Lesson instruction is offered based on faculty availability. Lessons may be taught	Undergraduate

		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.	
Gambang (major)	MLSN-164	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Javanese Voice (major)	MLSN-165	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Javanese ither (major)	MLSN-166	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Tabla (major)	MLSN-170	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Sitar (major)	MLSN-171	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
Sarod (major)	MLSN-172	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
North Indian Voice (major)	MLSN-173	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
North Indian Flute (major)	MLSN-177	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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
N. Indian Music (major)	MLSN-178	Course available wtih 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. One-hour lessons for performance majors in their area of specialization.	Undergraduate
World Percussion (major)	MLSN-179		Undergraduate
Composition Lesson (non-Major)	MLSN-501	Course available with Music Office consent only. Lessons for graduate students in the Composition Program, consisting of individual and/or group meetings.	Graduate
Accordion (non-Major)	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	Graduate

		may need to rent one. Half-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.	
Class Piano	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	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. Half-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	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. Half-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	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. Half-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
Clarinet (non-Major)	MLSN-507	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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	Course available with Music Office consent only. Lesson instruction	Graduate

		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. Half-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.	
Harpsichord (non-Major)	MLSN-513	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. Half-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	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. Half-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	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. Half-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	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. Half-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
Trombone (non-Major)	MLSN-517	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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 Electric Bass (non-Major)	MLSN-531	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. Half-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	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. Half-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	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. Half-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-	MLSN-534	Course available with Music Office consent only. Lesson instruction	Graduate

Major)		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. Half-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 Guitar (non-Major)	MLSN-536	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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
Persian Music	MLSN-541	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. Half-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	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. Half-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 (non-Major)	MLSN-551	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. Half-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	Course available with Music Office consent only. Lesson instruction	Graduate

		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. Half-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.	
Bonang (non-Major)	MLSN-560	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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 ither (non-Major)	MLSN-566	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. Half-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. 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. Half-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

Sitar (non-Major)a	MLSN-571	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. Half-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	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. Half-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	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. Half-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	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. Half-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	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. Half-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		Graduate
Composition Lesson (major)	MLSN-601	Course available with Music Office consent only. Lessons for graduate students in the Composition Program, consisting of individual and/or group meetings.	Graduate
Accordion (major)	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. Half-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	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Bassoon (major)	MLSN-605	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Cello (major)	MLSN-606	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. One-hour lessons for performance majors in their area of specialization.	Graduate

Clarinet (major)	MLSN-607	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Conducting (major)	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	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Flute (major)	MLSN-610	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. One-hour lessons for performance majors in their area of specialization.	Graduate
French Horn (major)	MLSN-611	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Harp (major)	MLSN-612	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Harpsichord (major)	MLSN-613	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Oboe (major)	MLSN-614	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Percussion (major)	MLSN-615	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Piano (major)	MLSN-616	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Trombone (major)	MLSN-617	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Trumpet (major)	MLSN-618	Course available with Music Office consent only. Lesson instruction	Graduate

		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.	
Tuba (major)	MLSN-619	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Viola (major)	MLSN-620	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Violin (major)	MLSN-621	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Voice (major)	MLSN-622	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Guitar (major)	MLSN-623	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Latin Percussion (major)	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	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	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Jazz Electric Bass (major)	MLSN-631	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Jazz Trombone (major)	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	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,	Graduate

		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 Saxophone (major)	MLSN-634	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Jazz Guitar (major)	MLSN-636	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Jazz Drums (major)	MLSN-637	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Jazz Trumpet (major)	MLSN-638	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Jazz Bass (major)	MLSN-639	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. One-hour lessons for performance majors in their area of specialization.	Graduate
African Drums (major)	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
Persian Music	MLSN-641	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	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Gender (major)	MLSN-651	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Gangsa (major)	MLSN-652	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Bonang (major)	MLSN-660	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	Graduate

		rent one. One-hour lessons for performance majors in their area of specialization.	
Kendang (javanese) (major)	MLSN-661	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Rebab (major)	MLSN-662	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Gender (javanese) (major)	MLSN-663	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Gambang (major)	MLSN-664	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Javanese Voice (major)	MLSN-665	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Javanese ither (major)	MLSN-666	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Tabla (major)	MLSN-670	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Sitar (major)	MLSN-671	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Sarod (major)	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	Course available for 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. One-hour lessons for performance majors in their area of specialization.	Graduate
North Indian Flute (major)	MLSN-677	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	Graduate

		rent one. One-hour lessons for performance majors in their area of specialization.	
North Indian Flute (major)	MLSN-678	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. One-hour lessons for performance majors in their area of specialization.	Graduate
World Percussion (major)	MLSN-679	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. One-hour lessons for performance majors in their area of specialization.	Graduate
Composition Lesson (major)	MLSN-701	Course available with Music Office consent only. Lessons for graduate students in the Composition Program, consisting of individual and/or group meetings.	Doctorate
Accordion (major)	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. Half-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	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.	Doctorate
Bassoon (major)	MLSN-705	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.	Doctorate
Cello (major)	MLSN-706	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.	Doctorate
Clarinet (major)	MLSN-707	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.	Doctorate
Conducting (major)	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	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.	Doctorate
Flute (major)	MLSN-710	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.	Doctorate
French Horn (major)	MLSN-711	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.	Doctorate
Harp (major)	MLSN-712	Course available with Music Office consent only. Lesson instruction	Doctorate

		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.	
Harpsichord (major)	MLSN-713	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.	Doctorate
Oboe (major)	MLSN-714	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.	Doctorate
Percussion (major)	MLSN-715	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.	Doctorate
Piano (major)	MLSN-716	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.	Doctorate
Trombone (major)	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	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.	Doctorate
Tuba (major)	MLSN-719	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.	Doctorate
Viola (major)	MLSN-720	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.	Doctorate
Violin (major)	MLSN-721	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.	Doctorate
Voice (major)	MLSN-722	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.	Doctorate
Guitar (major)	MLSN-723	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.	Doctorate
Latin Percussion (major)	MLSN-725	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 Improv (major)	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	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.	Doctorate
Jazz Electric Bass (major)	MLSN-731	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.	Doctorate
Jazz Trombone (major)	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	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.	Doctorate
Jazz Saxophone (major)	MLSN-734	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.	Doctorate
Jazz Guitar (major)	MLSN-736	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.	Doctorate
Jazz Drums (major)	MLSN-737	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.	Doctorate
Jazz Trumpet (major)	MLSN-738	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.	Doctorate
Jazz Bass (major)	MLSN-739	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.	Doctorate
African Drums (major)	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
Persian Music	MLSN-741	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	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.	Doctorate
Gender (major)	MLSN-751	Course available with Music Office consent only. Lesson instruction	Doctorate

		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.	
Gangsa (major)	MLSN-752	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.	Doctorate
Bonang (major)	MLSN-760	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.	Doctorate
Kendang (javanese) (major)	MLSN-761	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.	Doctorate
Rebab (major)	MLSN-762	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.	Doctorate
Gender (javanese) (major)	MLSN-763	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.	Doctorate
Gambang (major)	MLSN-764	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.	Doctorate
Javanese Voice (major)	MLSN-765	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.	Doctorate
Javanese ither (major)	MLSN-766	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.	Doctorate
Tabla (major)	MLSN-770	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.	Doctorate
Sitar (major)	MLSN-771	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.	Doctorate
Sarod (major)	MLSN-772	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.	Doctorate
North Indian Voice (major)	MLSN-773	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,	Doctorate

		students who do not own an appropriate instrument may need to rent one.	
North Indian Flute (major)	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	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.	Doctorate
World Percussion (major)	MLSN-779	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.	Doctorate
Independent Study	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	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	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 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.	Undergraduate
Independent Study	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	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	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	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	Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.	Graduate
Pedagogy: Teaching Artistry	MPCD-603	Teaching Artistry is a lecture class that will focus on best practices of teaching. Through a combination of demo lessons, video clips, field observations, and discussion, participants will explore various pedagogical approaches. Each of these approaches will be engaged by students as they write papers, plan and teach mini lessons, and critique each other's work. In addition, the course will cover creating lesson plans, creating syllabi, creating a curricular map, assessment, educational standards, reflection, project based learning, arts-integration, and brain research as it connects to music learning. First semester, this course focuses primarily on the perspective of a teaching artist, working in the K-12 classroom with students and teachers, as well as various community settings. We will also discuss how these ideas connect to various other teaching opportunities such as: private lesson instruction, university level.	Graduate
Pedagogy II: Best	MPCD-604	This is a lecture class that will focus on best practices of teaching.	Graduate

Practices		Through a combination of demo lessons, video clips, field observations, independent research, and discussion, participants will explore various pedagogical approaches. Each of these approaches will be engaged by students as they write papers, plan and teach mini lessons, and critique each other's work. In addition, the course will cover creating syllabi, creating a curricular map, assessment, reflection, project based learning, creating engaging lectures, and brain research as it connects to music learning. Second semester, this course focuses primarily on the pedagogical theory, and teaching at the university level.	
Teaching the Voice	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	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	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	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	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 and observation of faculty-led classes/lessons/ensembles in order to study different teaching methods.	Doctorate
Professional Development	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	Course open to Music School students only. Through this course, students will receive credit for teaching responsibilities and will enjoy faculty supervision as they develop pedagogical effectiveness and expertise in specific areas. They will further refine their syllabi design and the development of assessment and evaluation tools, and will be expected to continue to experiment with new teaching methodologies introduced in MD701, documenting their experiences. Faculty will supervise all work.	Doctorate
Jazz Improvisation	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	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. Meeting times outside of the regularly scheduled class meetings may be available by arrangement with the instructor.	Undergraduate
Class Piano	MPRF-103	Course available by Permission of Instructor only. Non-major piano instruction given in small group lessons.	Undergraduate

Yoga for Musicians	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	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	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	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	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	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.	Undergraduate
Trumpet Studio	MPRF-121	Course open to Brass Program students only. Performance of ensemble works written for multiple trumpets.	Undergraduate
Flute Studio Class	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	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	Course open to Oboe Program students only. In addition to our	Undergraduate

		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 uartet with bassoon and work on Bach s Art of Fugue along with transcriptions of Palestrina, Mozart, Brahms among others.	
Cello Studio Class	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	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	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	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	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	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	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	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	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	Emphasis on increasing facility with intricate harmonic techniques.	Undergraduate
Bodies and Voice	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 relationships encountered, is encouraged.	Undergraduate
English Diction & Repertoire	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	Basic instruction and practice in the proper pronunciation for singing in Italian, Spanish, French and German, as well as foundational study of repertoire in these languages. Students will learn the International Phonetic Alphabet (IPA) symbols relevant for each language and practice transcribing texts into IPA. Basic diction-related terminology and principles for each language will be covered. Focus will be placed on the differences between singing and speaking in each language, with special emphasis on classical singing pronunciation. Extensive outside of class listening will be required, with in-class discussion of repertoire and stylistic considerations.	Undergraduate	
French Diction	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. Focus will be placed on the differences between singing and speaking in each language, with special emphasis on classical singing pronunciation. Extensive outside of class listening will be required, with in-class discussion of repertoire and stylistic considerations.	Undergraduate	
German Diction	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. Focus will be placed on the differences between singing and speaking in each language, with special emphasis on classical singing pronunciation. Extensive outside of class listening will be required, with in-class discussion of repertoire and stylistic considerations.	Undergraduate	
Learning to Scream	MPRF-217	Course not available to Voice Arts Program students. Voice training for band vocalists, singer/songwriters and other non-classical singing performers. Focus will be on learning rudimentary singing skills and exercises that support healthy and efficient voice production for performers whose singing styles tend toward the extreme.	Undergraduate	
Institute Voice	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	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	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	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	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	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	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	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	This course delves into what can be learned about the sound world of various historical periods and various cultures in Western	Undergraduate	

		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.	
Advanced Vocal Coaching	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	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	Techniques of performance on hand drums of varied cultural origins.	Undergraduate
Latin Percussion	MPRF-328	Course open to Music School students only. Class instruction in general Latin percussion music.	Undergraduate
Trigger: Electronic Percussion	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 uNeo; 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	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	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	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	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
Physiology of the Voice	MPRF-410	A comprehensive study of the anatomy and function of the singing mechanism. Emphasis will be placed on functional pedagogy and	Undergraduate

		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.		
Tabla Accompaniment	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	Focused Topic in Vocal Performance: This workshop will focus on facilitating processes of constructing realizations of various 'songs' included in the Song Books, along with an overview of Cage's aesthetics. Students will engage in substantial disciplined creative work, action and research, especially as Cage understood 'research' to mean experimental music making. Course work will include discussion, reading assignments, interpreting and constructing pieces, and performing in class. This work will lead toward public performances and/or installations. It is anticipated that students will gain an understanding of the different types of compositional processes Cage utilized in the Song Books. They also will develop the capacity for intensely disciplined action and creation; will develop an understanding of non-ego based methods of composition and performance; will explore their capacity to develop and work within highly rigorous constraints; will explore electronics as they pertainto the Song Books; will learn how to ask appropriate questions when realizing Cage's work; and will work on the ability to perform in a manner independent of self-expression.	Undergraduate	
Contemporary Vocal Techniques	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	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	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	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	Undergraduate	Open to the Institute

		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.	
Graduation Recital	MPRF-490	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.	Undergraduate
Topics in Performance Studies	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
Spc Topics: Jazz Improv for the Vocalist	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	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 E 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	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, HOPSCOTCH. 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	Undergraduate

		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.	
Independent Study	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
Jazz Improvisation	MPRF-501	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.	Graduate
Opera Theater	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
Class Piano	MPRF-503	Course available by Permission of Instructor only. Non-major piano instruction given in small group lessons.	Graduate
Visiting Artist Colloquium	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	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	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. Meeting times outside of the regularly scheduled class meetings may be available by arrangement with the instructor.	Graduate
Piano Workshop	MPRF-519	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.	Graduate
Guitar Workshop	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	Course open to Brass Program students only. Performance of ensemble works written for multiple trumpets.	Graduate
Flute Studio Class	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	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	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 uartet 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	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	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		Graduate
String Workshop	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	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	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	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	Course open to Brass Program students only. Brass Workshop provides a comprehensive look at topics related to professional performing standards on brass instruments.	Graduate
Studio Projects for Guitar	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	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
Performance/Presentation	MPRF-591	Successful completion of this course requires that the student successfully complete a performance/presentation requirement as assessed by faculty.	Graduate
Independent Study	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	Open to Jazz Program students only. Advanced harmonic development with jazz language.	Graduate
Speial Studies in Collaborative Perform	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	Graduate

		and/or instrumentalists. This course will also address the issues of pianists in larger ensembles, working with a conductor and preparing orchestral reductions.		
Yoga for Musicians	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	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	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	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	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	A comprehensive study of the anatomy and function of the singing mechanism. Emphasis will be placed on functional pedagogy and learning how to integrate the understanding of vocal systems with the practical application of teaching in both individual and group lesson settings. Contrasting pedagogical approaches will be covered in depth. In-class teaching will make up a substantial portion of the class curriculum.	Graduate	
Bodies and Voice	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	Course not available to Voice Arts Program students. Voice training for band vocalists. singer/songwriters and other non-classical singing performers. Focus will be on learning rudimentary singing skills and exercises that support healthy and efficient voice production for performers whose singing styles tend toward the extreme.	Graduate	
Institute Voice	MPRF-618	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.	Graduate	Open to the Institute
Tabla Accompaniment	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	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	Course open to Music School students only. Group instruction in the techniques, theory and practice of North Indian Tabla.	Graduate	
Beginning Shakuhachi	MPRF-623	Course open to Music School students only. The shakuhachi is the	Graduate	

Workshop		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.	
Perspectives on Hand Drumming	MPRF-624	Techniques of performance on hand drums of varied cultural origins.	Graduate
Latin Percussion	MPRF-628	Course open to Music School students only. Class instruction in general Latin percussion music.	Graduate
Trigger: Electronic Percussion	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 uNeo; 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	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	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	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	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.	Graduate
What Kind of Text Is That?	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	Graduate

		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.		
Sounding the Voice: Utterance, Phonetics	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	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	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	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	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	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	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	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	Graduate	

		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.		
Spc Topics: Mic Use for Vocalists	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 E 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	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, HOPSCOTCH. 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	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	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	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	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,	Undergraduate	Science & Math

		amplification, microphones and more. (Nearly) no math, but at lot of information that will give you a different perspective on sound and music.		
Physiology of the Voice	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	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	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	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	Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.	Undergraduate	
Sound Synthesis	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	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	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	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	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	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	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	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	This course provides an introduction on how to build a custom	Undergraduate	

		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.		
Interface Design II	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	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	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	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	Students will learn advanced skills necessary to be a more professional web developer. Skills learned in the class will include JavaScript, J uery, 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	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	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	Techniques and Practices for Transforming Data Collections Into Sonic and Visual Art Ninety 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	Course available by Permission of Instructor only. This ensemble focuses on networking multiple computer musicians together in	Undergraduate	

		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.		
C for Electronic Music II	MTEC-422	Advanced topics in program design and architecture in C . Through class and individual projects, students will realize fully-functional applications and audio plug-ins.	Undergraduate	
21st-Century Raga & Tala	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	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	
Synthesizer Circuit Design	MTEC-436	This course builds off of the foundation in analog electronics presented in the previous Advanced Circuit Design course. Students will learn to design and build the basic components of a euro rack compatible modular synthesis system, including a sequencer, oscillator, filter, and several modulators. Students will also be encouraged to design their own custom modules.	Undergraduate	Open to the Institute
Machine Orchestra	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	Permission of Instructor. Course open to Music School students only. Composition for Robots and Mobile. This course will explore the use of robotic systems in musical context in the CalArts Machine Lab. History of how robotic instruments have been used on stage and as art installations will be discussed. The class will work together to build software that can be used for composition for robotic musical instruments. The final project for the class will culminate in a live performance that students will present their composition for the robotic instruments in the Machine Lab.	Undergraduate	
Mechatronic Art and Music	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	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	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 studentEs 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 15I25 page write-	Undergraduate	

		up describing the work completed, as well as a webpage with sound and video examples.	
Independent Study	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	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	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	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	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	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	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	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 Robots	MTEC-541	Course open to Music School students only. Composition for Robots and Mobile. This course will explore the use of robotic systems in musical context in the CalArts Machine Lab. History of how robotic instruments have been used on stage and as art installations will be discussed. The class will work together to build software that can be used for composition for robotic musical instruments. The final project for the class will culminate in a live performance that students will present their composition for the robotic instruments in the Machine Lab.	Graduate
Robotic Design for Music	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	MTEC-570	Course open to Music School students only. This class will critically	Graduate

Technology		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.		
Advanced Web Development	MTEC-580	Students will learn advanced skills necessary to be a more professional web developer. Skills learned in the class will include JavaScript, J uery, 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	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	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	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	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.	Graduate	Open to the Institute
Introduction to Programming II	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. 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.	Graduate	
Digital Fabrication	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	Open to the Institute
Visual Programming	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 projection mapping onto objects and surfaces.	Graduate	
Media & Web Development	MTEC-617	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.	Graduate	Open to the Institute
Data Driven Art & Sound	MTEC-618	Techniques and Practices for Transforming Data Collections Into	Graduate	Open to the

		Sonic and Visual Art Ninety 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.		Institute
C for Electronic Music I	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	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	This course provides an introduction on how to bui	Graduate	
Interface Design II	MTEC-631	See description of MTEC630, of which this course is	Graduate	
Advanced Circuit Design	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	
Synthesizer Circuit Design	MTEC-636	This course builds off of the foundation in analog electronics presented in the previous Advanced Circuit Design course. Students will learn to design and build the basic components of a euro rack compatible modular synthesis system, including a sequencer, oscillator, filter, and several modulators. Students will also be encouraged to design their own custom modules.	Graduate	Open to the Institute
Programming for Raspberry Pi	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	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	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	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	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	Graduate	

		console, signal processing, and editing and assembly using a digital audio workstation.		
Intro to Sound Production	MTEC-668	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.	Graduate	Open to the Institute
MIR & Machine Learning for Art	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	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	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	Successful completion of this course requires that the student successfully complete a thesis requirement as assessed by faculty.	Graduate	
Independent Study	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	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	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	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	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
Global Rhythm & Notation	MTHY-104	The class focuses on gaining strong facility with Western music notation, integrated with developing refined understanding of and ability to reproduce a significant repertoire of rhythmic forms. Becoming good readers of music is a goal, including metric forms, polyrhythmic forms, metric modulation, and related concepts. Understanding the concepts of music that is graphically inscribed is key, along with understanding beats, pulses, rhythmic ratios, how they are related and divided, and how they can be felt an executed.	Undergraduate
Rhythm Skills B	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	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	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	A further exploration of tonal structure, including harmonic prolongation, chromatic harmony, tritone substitutions, third relations and modulations to distantly related keys. Musical examples are drawn from the Western classical, jazz and popular traditions. Keyboard testing outside of the scheduled class times is required and will be scheduled in consultation with instructor.	Undergraduate
Beginning Svar Graam (vocal)	MTHY-120	Exercises in singing scales.	Undergraduate
Beginning Svar Graam (instrumental)	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	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	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	Under the direction of a specific faculty member,	Undergraduate
Tonal Skills C	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	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	Undergraduate

		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.	
Post-Tonal Theory	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	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.	Undergraduate
Song Writing & Analysis	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	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	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	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	The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms.	Undergraduate
Ghanaian Rhythm Theory	MTHY-226	This class will cover various musical concepts from the Ewe and Dagomba people of Ghana, West Africa. The class will focus primarily on rhythmic concepts from these language groups. The concept will be illustrated through traditional repertoire, and students will reapply these concepts to their own improvising and composing. We will discuss topics such as: Poly-rhythm, call & response, over the bar line phrasing, metric modulation, lead drummers, drum language, etc. We will also explore how these concepts can be applied to odd meters	Undergraduate
Persian Music Theory	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	Fundamentals of jazz harmony, primarily covering chord symbols, voicings, and voice leading. Meeting times outside of the regularly scheduled class meetings may be available by arrangement with the instructor.	Undergraduate
Arranging for Guitar	MTHY-270	Specific projects in transcription and arranging for guitar of music originally written for other instruments	Undergraduate
Lute Tablature Transcription	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	Course available by Permission of Instructor only. Introduction to the practical application of traditional music theory to composition	Undergraduate

		and arranging for guitar.	
Figured Bass for Guitar & Lute	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	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	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	Under the direction of a specific faculty member,	Undergraduate
Projects: Advanced Sightsinging	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	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. Key elements of western art music from ca. 1800 to the present are also defined and explored. Late 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.	Undergraduate
Analysis for Performers	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
A Search for Meaningful Interpretation	MTHY-315	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
Advanced Svar Graam (vocal)	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	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	Under the direction of a specific faculty member,	Undergraduate
Intonation Workshop I	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	Undergraduate

		microtonal implications) and an overview of the history of intonation in Western music.	
Intonation Workshop II	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	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
Electroacoustic Music Analysis	MTHY-411	Course open to Music students only. 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 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 ideas in music (such as in the work of EVOL, Florian Hecker, Goodiepal, Maryanne Amacher, 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	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	Focused Topics Course: In-depth analysis of selected chamber compositions with an emphasis on 20th century works.	Undergraduate
Orchestral Thought	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	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 uartets, Op. 130 and Op. 133 Wagner: Parsifal Cage: Concert for Piano and Orchestra	Undergraduate
Uncertainty	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 uartet Since 1900	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	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	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,	Undergraduate

		Diabelli Variations, Missa Solemnis, Ninth Symphony, and late string quartets.	
Topics in Music Theory	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	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
Modal Concepts in Theory & Practice	MTHY-498B	Linear/scalar forms are studied in a wide range of musical styles, possibly including Hindustani, Persian, African, Blues, Rock & Roll, Medieval, other Western, etc., along with hybrid forms. Ear training exercises are integrated with theoretical study and creative ensemble exercises, and composing projects are employed to link classwork with students' own original music and interests.	Undergraduate
Independent Study	MTHY-499	Under the direction of a specific faculty member,	Undergraduate
Fundamental Musicianship	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	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	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	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 Sightsinging	MTHY-505	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, plus optional additional hours for up to a maxium of two units.	Graduate
Transcription Skills	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	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	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	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	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. Key elements of western art music from ca. 1800 to the present are also defined and explored. Late 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	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	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	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	Exercises in singing scales.	Graduate
Beginning Svar Graam (instr)	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	Exercises in singing scales.	Graduate
Adv Svar Graam (instrumental)	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	A careful study of Bach chorales with these goals in mind: understanding and appreciation of the music, intervals, intonation, phrasing, and ensemble skills.	Graduate

School of Theater Academic Requirements

Table of Contents

- Residence Requirements
- Curriculum Requirements
  - Bachelor of Fine Arts and Certificate of Fine Arts
  - Master of Fine Arts and Advanced Certificate of Fine Arts
  - Concentration in Integrated Media
- Programs in Performance Course Requirements
  - Acting Program
    - Bachelor of Fine Arts and Certificate of Fine Arts
    - Master of Fine Arts and Advanced Certificate of Fine Arts
  - Directing Program (Graduate Only)
  - Writing for Performance (Graduate Only)
- BFA Design and Production Course Requirements
  - Undergraduate Foundation Year
  - M tier Requirements
    - BFA Costume Design
    - BFA Lighting Design
    - BFA Scene Design
    - BFA Sound Design
    - BFA Stage Management
    - BFA Technical Direction
- MFA Design and Production Course Requirements
  - MFA Costume Design Program
  - MFA Lighting Design Program
  - MFA Scene Design Program
    - MFA Scene Painting Specialization
    - MFA Video for Performance Specialization
  - MFA 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.

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.

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 m tier focus such as writing, directing, project development, music, film, etc.

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 450 Showcase
- TACT 105/6 Voice/Speech
- TACT 205, 206 Voice II
- TACT 305, 306 Voice III
- TACT 210, 211 Speech II
- TACT 310, 311 Speech III
- TACT 115, 116 Movement I
- TACT 215, 216 Movement II
- TACT 315, 316 Movement III
- TACT 120, 122 T'ai Chi Ch'uan Level I
- TACT 225 Alexander Technique
- 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
- Electives are listed below. Note: Classes marked with a receive Critical Studies credit.

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 750 Showcase
- TACT 755 Audition Practicum
- TACT 505, 506 Voice V
- TACT 605, 606 Voice VI
- TACT 510, 511 Speech V
- TACT 610, 611 Speech VI
- TACT 515, 516 Movement V
- MBLE 550 African Dance
- TACT 615, 616 Movement VI
- 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 555 Workshop in Special Skills: Fight Choreography
- TACT 720 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
- TGEN 340, 345 Writing for Performance Workshop
- TGEN 390 Institute Producing
- 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 415 Live and Location Based Entertainment
- TIMM 435 Flixus: Scene Generation
- TIMM 442 F/V Pre-Production Planning

- TIMM 475 Theme Lab 101
- TACT 010 Workshop in Special Skills: Makeup
- TACT 360, 361 Improvisation
- TACT 320, 321 Advanced Tai Chi
- TACT 402 Acting for the Camera
- TACT 405 Voice/Speech IV
- TACT 415 Movement IV
- TACT 455 Audition Practicum
- TACT 420 Dance Theater
- TACT 460 or 760 Voicing Animation
- TACT 470 or 770 Voice Over (in graduating year)
- TACT 512 Workshop in Special Skills: Makeup
- TACT 702 Acting for the Camera
- TACT 705 Voice/Speech VII
- TACT 715 Movement VII
- 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
- TAIC 416 Film Noir
- TWFP 450 Screenwriting for the Theater Artist
- Any Dance, Music or Film History Class
- Independent studies
- All Puppetry courses

ELECTIVE THEATER CLASSES FOR ACTORS (GRADUATE)

- TGEN 530 A Brief History of Ventriloquism
- TGEN 590 Institute Producing
- TGEN 630 Grantwriting
- TGEN 750 Entrepreneurship: The Artist as Entrepreneur (MFA3)
- TIMM 570, 571 Performing Object Lab
- TIMM 642 F/V Pre-Production Planning
- TIMM 705 Art of Themed and Immersive Environments
- 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

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.

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.

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 m tier 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 m tier courses from each area of specialization. In subsequent years, students focus on required m tier 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 m tier 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 m tier 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 m tier 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 M tier Seminar, Basic Stage Management (TMSM 100), Sewing Basics (TCOS 010) or Vectorworks (TIMM 360).

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

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

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

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 155 Visual 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

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

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.

M TIER RE UIREMENTS

- 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

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

MFA Design and Production Course Requirements

The MFA degrees in Design and Production require three years of full-time study. An evaluation will be made at the end of the first year of study to determine the remainder of the student's curriculum, based on the faculty's evaluation of the student's work and the goals of the particular student. The graduate curriculum for each program is highly individualized, with the core requirements serving as a framework for further studies customized to meet each student's goals and ambitions.

MFA Costume Design Program

By graduation, MFA Costume Design students should exhibit the following:

- A sophisticated ability to articulate their critical and conceptual goals and ideas verbally, visually and in writing.

- A demonstrated ability to budget money, resources and time within the parameters of a given production;
- The ability to lead a team in their area of specialization and to be proactive in the process of collaboration on any given project or production;
- A mastery of global contemporary language of the arts and performing arts and the ability to engage in interdisciplinary practice; and
- A distinct, original and personal voice and defining aesthetic, as evidenced in production work and an outstanding portfolio.

MÉTIER REQUIREMENTS

- 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 512, 515, 521-535 Workshop in Special Skills
- TGEN 750 Entrepreneurship
- Life Drawing Courses
- Video Courses
- Art or Character Animation Courses
- Immersive Environment Courses
- Puppetry Courses

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

- TLTG 525, 526 Theatrical Techniques
- TLTG 625 Environmental Lighting
- TLTG 626 Art and Architectural Lighting
- TLTG 725 Immersive Lighting Design
- 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 615 AutoCAD
- TIMM 650 Cinema 4D
- TIMM 555 Visual 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

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 650 Cinema 4D
- 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

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

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
- TGEN 550 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

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 602 20th 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

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
- TLTG 510, 515 Lighting Design I
- TMPM 500 Management for Theater
- TMPR 500 Foundations of Producing
- TVID 505 Video Programming: Isadora
- TIMM 710 Commercial Content Development and Production

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, 565C 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 642 F/V 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.

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, 565C 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

- TGEN 630 Grant Writing
- TIMM 705 Art of Themed & Immersive Entertainment
- TIMM 710 Commercial Content Design and Production
- TIMM 642 F/V 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.

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.

TITLE	COURSE NAME	DESCRIPTION	ACADEMIC LEVEL	COURSE TYPES
Physical Theater & Clown Improv	IWNT-411	Dance, Physical Theater and Clown Improvisation and Composition Workshop. As humour lay less in our words than in our bodies, you will analyse, understand and enlarge your performing skills through guided games. The course explores the connection between physicality and creativity. New sources of inspiration through actions will be explored, and students will focus on making the most of a comedic and/or emotional potential rarely tapped into. Through various games, they will increase their body expression range. The beginning of this exploration will be from the state of catastrophe, when the world collapses around the idea of what a performer considers "good" or "right".	Undergraduate	Wintersession; Open to the Institute
Physical Theater & Clown Improv	IWNT-611	Dance, Physical Theater and Clown Improvisation and Composition Workshop. As humour lay less in our words than in our bodies, you will analyse, understand and enlarge your performing skills through guided games. The course explores the connection between physicality and creativity. New sources of inspiration through actions will be explored, and students will focus on making the most of a comedic and/or emotional potential rarely tapped into. Through various games, they will increase their body expression range. The beginning of this exploration will be from the state of catastrophe, when the world collapses around the idea of what a performer considers "good" or "right".	Graduate	Wintersession; Open to the Institute
Makeup Workshop	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		Undergraduate	
BFA 1 Acting Studio	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	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	
Voice/Speech	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/Speech	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	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	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	Undergraduate	

		speaking options than the actor's habitual begins in this semester. Students' practice and progress will be given ongoing attention.	
Movement - Yoga	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	Open to Acting Program students only. The primary goal is to cultivate awareness of musculo-skeletal body, and explore working with greater ease and freedom in movement. Focus is on connection to breath. Students will be taught basic yoga postures to create strength, stamina, flexibility and balance. Other movement forms will be drawn upon as well to increase the students' range and vocabulary, and begin to connect their physical work to their acting. In semester 2 there is a continuation and deepening of work in first semester. More focus on core stabilization. Variations on yoga asanas and more challenging poses introduced. Various types of yoga are examined.	Undergraduate
Tai Chi	TACT-120	Beginning T'ai Chi Ch'uan is the first of four methods in igong: 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	Beginning T'ai Chi Ch'uan is the first of four methods in igong: 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	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	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	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	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	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	Course open to BFA2 Acting Program students only. This course introduces	Undergraduate

		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.	
Voice	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	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	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	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	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	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	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	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	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	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	Undergraduate

		powerful and at the same time sophisticated ways is the goal of this approach.	
BFA 3 Acting Studio	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	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	Course open to BFA3 Acting Program students only. This course is a synthesis of the material learned in 'Voice and Body Gesture BFA1 and 2' and its application to composition and the creation of work. Using the dynamic model of Meyerhold's balagan form as well as the European Cabaret style of the turn of the 20th century (where social commentary, debate and questioning prevailed), we will create a piece through process theatre. Each student must bring at least one topic, issue or piece of work. This material will be explored and worked on during the semester. Both individual and ensemble performing work will be part of the course.	Undergraduate
Speech	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	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	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	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	Undergraduate

		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.	
Advanced Tai Chi	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	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
Dance for Actors	TACT-325	The class cultivates a strong physical responsiveness to other performers and develop comfort with and sensitivity to the touch, weight, and presence of others through exercises drawn from Contact Improvisation and Contemporary Dance. The goal is to create an environment where there are no wrong answers, where every time you arrive, there is a new destination to be explored. During class you will learn to improvise and compose movement sequences.	Undergraduate
Rehearsal & Performance Actors	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	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	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	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	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	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	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	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	Undergraduate

		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.	
Movement	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. Fall semester: This rigorous course integrates alignment and conditioning work with technical physical performance training. In preparation for entry into professional contexts, actors will be challenged to construct and refine their personal movement practices into reliable structures to support ongoing creative work, maintenance of physical health, and sustainable artistic strategies.	Undergraduate
Movement	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	The genre of Dance/Theater has always been a forum for great experimentation artistically and great ambiguity critically. What is Dance/Theater? How does one create it? And how as a performer can you bend between forms? This class will be a laboratory of movement and dialogue exploring these questions and more. Class time will be split between technique and composition workshop. Each class will begin with a vigorous modern dance warm-up, which will address coordination, balance, flexibility, dynamics and points of initiation to engage a profound sense of connection to all layers of the body. The rest of the class will focus on composition assignments, in which students will be challenged both individually and in groups to confront the process of making Dance/Theater work. We will address specific issues such as partnering, physical character and the relationship between text and dance through these compositions. Once a month class will be dedicated to viewing and discussing the work of renowned dance theater artists.	Undergraduate
Rehearsal & Performance Actors	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	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	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	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	Course available by permission of instructor only. An exploration of text through acting with master teacher Robert Brustein.	Undergraduate
Voice-Over Elective	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	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	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	Graduate

		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.	
MFA 1 Acting Studio	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	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	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	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 creation of character speaking options. Students will be evaluated partly on the basis of evidence of their personal study and practice.	Graduate
Speech	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	Open to MFA 1 students only. A workshop format lasting 4 weeks covering the basic techniques for applying theatrical makeup. REquired 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	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	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	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	Beginning T'ai Chi Ch'uan is the first of four methods in igong: a series of	Graduate

		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.		
Tai Chi	TACT-522	Beginning T'ai Chi Ch'uan is the first of four methods in igong: 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	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	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	This course will examine the essential relationship between the performer and the object in theater. The animation of objects by performers is one of the most ancient of theatrical relationships. Through in-class projects, actors will have the opportunity to explore this dynamic and to learn about the historical use and contemporary use of puppets and objects as a major element in the theatrical vocabulary. A variety of forms will be examined from shadow puppets to found objects to Bunraku.	Graduate	Open to the Institute
Alexander Technique	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	Introduction to Theatrical Stage Fighting Course open to MFA2 Acting Program students only. A 4-week course that explores the basic techniques used to safely and effectively work on scenes which demand fight choreography.	Graduate	
Graduate Internship	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	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	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	Graduate	

		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.	
Voice	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	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	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	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	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	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	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	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
Dance for Actors	TACT-625	The class cultivates a strong physical responsiveness to other performers and develop comfort with and sensitivity to the touch, weight, and presence of others through exercises drawn from Contact Improvisation and Contemporary Dance. The goal is to create an environment where there are no wrong answers, where every time you arrive, there is a new destination to be explored. During class you will learn to improvise and compose movement sequences.	Graduate
Rehearsal & Performance Actors	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	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	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	Graduate

		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.		
Improvisation	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	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	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	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	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	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	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	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	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	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	Graduate	

		Junior High School. The workshop culminates with a performance of original work by these young artists at CalArts	
Rehearsal & Performance Actors	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	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	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	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	Course available by permission of instructor only. An exploration of text through acting with master teacher Robert Brustein.	Graduate
Voice-Over Elective	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	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
Basic Scenic Painting	TADP-375	Course available by Permission of Instructor only. A number of scene painting techniques will be taught with specific projects weekly. They will include: applied 3D textures, aging and distressing, color glazes and washes, faux wood grain, faux marble and cartooning/drawing/layout. Within each week of instruction the tools and materials used will be explained and demonstrated. The focus will be on waterbased products commonly used in scene painting for theater, film, television and theme parks.	Undergraduate
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 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
Applied Design Production	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	Course open to a limited number of BFA4 Design & Production Programs students only by permission of instructor. Art Direction I will include the basic definition this title encompasses in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interfacing with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. The course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept.	Undergraduate
Art Direction II	TADP-410	This course is open to a limited number of BFA4 Design & Production students by permission of instructor. Art Direction II will include a continuation of art department practices used in the larger entertainment industry. How to serve as both the driving force of the artistic vision from sketch to the actual scenery of a project while interacting with all of the other departments; shooting crew, scenery fabrication, department expenses and scenery budgets. This course will deal with the intricacies of developing strategies for creative support of the production designer and overall concept.	Undergraduate
Scenic Art/Art Direction Seminar	TADP-420	On-going forum for MFA Scenic Art students to discuss, debate, critique and formulate personal approaches to their career. Current and previous	Undergraduate

		production experiences serve as the basis for interaction. Specific discussion, research and writing projects will be assigned.	
Advanced Scenic Painting	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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 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 2 Applied Design Production	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	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	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	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	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	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	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	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. Theory and praxis come together through participation in a transnational project in collaboration with Cuban art students and professional artists. The project investigates the past, present and future of U.S.-Cuba relations. Students in this course will have the opportunity to apply with their project proposals to participate in exhibitions, public interventions, and performances in La Habana, Los Angeles and Miami as part of "El Acercamiento/The Approach." For more information about this project visit www.cubausaproject.net	Undergraduate	Arts in Context
Art & Community Engagement	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	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	Open to students in the Theater School only. Not open to BFA1 students. A semester long exploration of the classic Hollywood films that most consistently interest contemporary audiences. A chance for deeper immersion in Film Noir's nightscape of private eyes, femme fatales, ironic dialogue, iconic lighting, and existential fatalism. We will view a feature film a week from Noir's classic period - 1940-1957 - and discuss each in thematic and visual detail. Notoriously difficult to define, we will examine what makes a Film Noir a Film Noir, using James Naremore's seminal book "More Than Night" as our aesthetic guide. Students will write three 5 page papers throughout the semester. Open to all Theater School graduate students and undergrads BFA 2 and above. Students from the institute might be able to enroll depending on whether Theater School students fill all available slots.	Undergraduate	Arts in Context
Wkshp in Spc Skills: Sewing Basics	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	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	Workshop in Special Skills: Basic Draping 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	Undergraduate	

		emphasis on the following designers, Sonia Delaunay, Paul Poiret, Coco Channel and Madeleine Vionnet. Permission of instructor.	
Wkshp in Spc Skills: Color Applications	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	Workshop in Special Skills: Miniature Patterns Introductory skills are practiced in the development of half-scale and quarter-scale clothing patterns for artificial 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	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	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	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	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	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	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	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	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
Costume Techniques II	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	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	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	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	Undergraduate

		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.	
Principles of Costume Design	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	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	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	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	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	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	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	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 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.	Undergraduate
Special Topics in Costume Design	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	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	Theoretical projects in costume design emphasizing story analysis, conceptualization, and visual expression are central to this course. Efforts 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	Theoretical projects in costume design emphasizing story analysis, conceptualization, and visual expression are central to this course. Efforts 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	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	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	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'Neill, 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	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	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	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	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	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 Internship	TCOS-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 Costume Design	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	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	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	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	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	Workshop in Special Skills: Basic Draping 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	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	Workshop in Special Skills: Miniature Patterns Introductory skills are practiced in the development of half-scale and quarter-scale clothing patterns for artificial 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	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	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	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	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	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	Course open to Costume Design Program only. 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.	Graduate
Wkshp in Spc Skills: Tailoring	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	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	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	The primary purpose of the internship is to provide the student with an opportunity to practice their art in a professional setting. Secondary goals	Graduate

		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.	
Special Topics in Costume Design	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	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	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	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	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	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	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
Graduate Internship	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	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	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	Course open to MFA 3 Costume Design Program students only. Design students in their final semester of graduate studies complete projects from throughout their entire tenure at the school. It provides an opportunity to	Graduate

		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.	
MFA 3 Costume Production	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	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	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
Creative Producing & Management Seminar	TCPM-320	Seminar is an ongoing forum for CPM students to discuss, debate, critique and formulate personal aesthetic preferences and approaches to producing, production management, and stage management. Seminar provides a critical platform for expanding students' creative visions and practical skills through active discussions around production issues, current events in the field, and special guests.	Undergraduate
Creative Producing & Management Prod	TCPM-395	Production is the hallmark of the School of Theater training and provides opportunites to be hands on. Registration for this 3 unit course should be confirmed with instructor based on assignment. Assignments will vary based on evaluations, interest, production opportunity and level of experience. Credit is given to theater school producers, production managers, and stage managers for work in their metier on theater school projects and productions. The CPM Production course for BFA students is designed to put into practice what is learned in the classroom and is very experiential in nature. The BFA students follow the base BFA 1 curriculum for the first years with the Design & Production BFA 1 cohort. This provides a strong foundation before beginning CPM production work in ernest.	Undergraduate
Creative Producing & Management Seminar	TCPM-620	Seminar is an ongoing forum for CPM students to discuss, debate, critique and formulate personal aesthetic preferences and approaches to producing, production management, and stage management. Seminar provides a critical platform for expanding students' creative visions and practical skills through active discussions around production issues, current events in the field, and special guests.	Graduate
Creative Producing & Management Prod	TCPM-695	Creative Producing and Management Production Production is the hallmark of the School of Theater training and provides opportunites to be hands on. Registration for this 3 unit course should be confirmed with instructor based on assignment. Credit might vary for production managers based on the production process. Assignments will vary based on evaluations, interest, production opportunity and level of experience. The CPM Production course for MFA students is very experiential in nature and is designed to put into practice what is learned in the classroom and can be bulit on from previous studies and experience. It is expected that the varied production opportunities will provide a solid foundation for each student.	Graduate
Design and Production Seminar	TDAP-320	Course required by BFA Design and Production Students This course is composed of metier based sections covering all the programs in the school of theater with content geared toward the particular issues facing students working on productions at Calarts. The class may include presentations by students and visiting guest artists. Day and time may vary, please see mentor.	Undergraduate
Design & Production Production	TDAP-395	Open to BFA Design Program students only. Every learning goal of the Design program is experienced in production. Live performance experiences expose the student to a variety of aesthetic and practical approaches that challenge and expand awareness of the infinite possibilities of art-making and creativity. Students are assigned production work for credit based on metier of interest. Coursework is a combined experience of class instruction, hands-on skills practice and supervised lab hours dedicated to an actual production. Due to the fact that class instruction exists to supplement production, it partially shares the time slot with weekly production meetings which students assigned leadership roles will be required to attend. This is a variable unit course. Registration is permission of instructor to determine correct 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	Undergraduate

		on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	
Design and Production Seminar	TDAP-620	Course required by MFA Design and Production Students This course is composed of metier based sections covering all the programs in the school of theater with content geared toward the particular issues facing students working on productions at Calarts. The class may include presentations by students and visiting guest artists. Day and time may vary, please see mentor.	Graduate
Design & Production Production	TDAP-695	Open to MFA students only Every learning goal of the Design program is experienced in production. This is where the actual application of theory to practice, and the first hand discoveries are made- which have a deep and lasting effect. This course is project-based and provides hands-on learning in a variety aesthetics of live performance. Due to the fact that class instruction exists to supplement production, it partially shares the time slot with weekly production meetings which students assigned leadership roles will be required to attend. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.	Graduate
Transforming Text I	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. This collaboration is essential in the development of new work for that incorporates puppets or objects, as the puppet serves a double use as both an element of the design and as a performing object/actor. While conceiving and designing these objects as a part of the dramaturgical approach, students will examine the ways in which the use of puppets can unlock a text or create a world. Through viewings and assignments, students will explore issues such as scale, doubling, ambiguity, the use of metaphor, and the relationship of actor to puppet, while examining the historical use of the performing object as an essential theatrical tool of the avant-garde.	Undergraduate
Transforming Text II	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	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.	Undergraduate
Independent Proj Puppetry	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	This course is open to the Institute by Permission of Instructor on Course Advising Day. This class considers the conceptual and practical aspects of adapting existing texts (whether from drama or literature) when using puppets or performing objects as integral elements in a theatrical work. This collaboration is essential in the development of new work for that incorporates puppets or objects, as the puppet serves a double use as both an element of the design and as a performing object/actor. While conceiving and designing these objects as a part of the dramaturgical approach, students will examine the ways in which the use of puppets can unlock a text or create a world. Through viewings and assignments, students will explore issues such as scale, doubling, ambiguity, the use of metaphor, and the relationship of actor to puppet, while examining the historical use of the performing object as an essential theatrical tool of the avant-garde.	Graduate
Transforming Text II	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	Graduate

		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.	
Spc Topics in Directing	TDIR-510	Special Topics in Directing (including Film Noir and Collage).	Graduate
Collage for the Theater Artist	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	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	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	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	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
Directing Lab	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	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	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	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	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	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	Student will direct a full length play during 2nd year of residency, collaborating with a full production team.	Graduate
Graduate Internship	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	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	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	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	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 Project	TDIR-740	Open to Directing Program students only. Student will direct a full length play during the final year of residency. This is the final directing project and includes extensive pre-production planning as well as rehearsals, conferences, and performances.	Graduate
Graduate Internship	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	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	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	Undergraduate

		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.		
Language of Design	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	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	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	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	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	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: uick: Bolt and Hide	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	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	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	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	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	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	Beginning T'ai Chi Ch'uan is the first of four methods in igong: 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	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
Theater Pilots:Expl Interdisc Crtv Proc	TFND-115F	Exploring the Interdisciplinary Creative Process This lab/lecture course meets once a week. Students are required to prepare group projects independently in preparation for each class session. In this module, Design &Production faculty and Performance faculty will introduce BFA 1 and BFA2 D&P and Performance students to the basics of creative collaboration between and across disciplines. Students will work in interdisciplinary teams to design creative strategies around the conception and development of: 1. theatrical works 2. Immersive experiences 3. Installations/exhibits Conceptual, historical, and practical study of the collaborative creative processes will be delivered via weekly seminars consisting of lecture and discussion, followed by in-class laboratory collaborative exploration. Students will work in interdisciplinary teams to instigate and enact strategies in response to creative problems given in seminar. This module encourages the dissolution of preconceived creative roles and challenges students to step outside of their metier to expand their range of skill and vision. This class develops applicable skill sets for todays' professional creative environments- Let's think, work, and create outside of the box	Undergraduate	Open to the Institute
Theater Pilots: Sound P & T	TFND-115G	Students will learn how sound functions as a "point of view" in response to theatrical material and how that point of view can be integrated, not as representation or commentary, but as an intrinsic part of a live experience. Additionally, students will begin to develop a relationship to the art and discipline of theatrical practice through the medium of sound, gain a thoughtful understanding of the tools of the trade, and execute a design idea alone or in collaboration.	Undergraduate	Open to the Institute
Management	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	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	Undergraduate	Open to the Institute

Management Welcome to the Art of Management		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 Course Advising day.		
Management: Storytelling for Managers	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
More Than Words	TFND-120C	More Than Words: This course explores approaches to understanding performance without the use of words. Through a series of weekly projects students will practice identifying the musical and visual "script" for various styles of non-text based performance. Students will be challenged to develop a sense of timing, sensitivity to music, awareness of the relationship of bodies in space, and to communicate an understanding of the shape of performance through the art of cue placement and calling.	Undergraduate	Open to the Institute
Experience Design	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	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	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	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 BB , 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	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". Each student will create a final project, in any form, as a response to a work seen in class. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Experience	TFND-125E	The Foundation Lab is an extension of the Foundation modules where the	Undergraduate	Open to the

Design: Foundation Lab		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.		Institute
Experience Design: Kinetic Sculpture	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 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: Play Clothes	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
Experience Design: Creative Listening	TFND-125H	Understanding the qualities of sound and music that influence the audience's perception. Knowing the factors that determine how one chooses appropriate sound in a dramatic context. Ear training exercises and class projects will develop the listening skills of the sound designer. Sound effects, ambiances, and music will be covered. Technical aspects include E , volume, mix, reverberation, distance, and location. Dramatic aspects include historical period, genre, degree of stylization, and social context. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Experience Desig: Intro Virtual Reality	TFND-125J	Experience and explore the current state of Virtual Reality. We will watch and discuss a wide variety of VR projects, including 360 video for mobile devices and interactive headset systems, such as the Oculus Rift and HTC Vive. We will explore narrative, journalistic, non-fiction, and other types of projects that defy categorization. Drawing on our understanding of live performance and recorded media (such as film, video games, and television), we will explore how we can put those skills to use to conceive and create new work that pushes the VR medium forward. The class will give students an overview of the existing VR technology, the creation tools, and the current industry thinking about the VR roadmap going forward. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.	Undergraduate	Open to the Institute
Production Orientation	TFND-195	This course gathers incoming BFA 1 's into a prodcution cohort to introduce them to the unique ecosystem of the Calarts School of Theater. Students rotate through 2-week orientations in the following productions areas: scene shop, lighting/ electrics, sound, video, props, stage management, costumes, in order to gain initial exposure to the faculty, staff, facilities and processes that each production area engages in. This course is a prerequisite for D & P students who will work in any metier area in Production, in subsequent semesters.	Undergraduate	Open to the Institute
Scene Painting for Theater Undergrads	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	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	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	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	A class in performance designed to meet the needs of the individual student within their respective levels of acting. The class will focus on	Undergraduate	Open to the Institute

		fundamentals in acting, body awareness, text analysis, and the application of theater exercises to scenes and monologues.		
Institute Directing I	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	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	A Brief History of Ventriloquism Even 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	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	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
Improvisation	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	Beginning T'ai Chi Ch'uan is the first of four methods in igong: 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	Beginning T'ai Chi Ch'uan is the first of four methods in igong: 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	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	Discussion of ecologically sustainable theories and practice for the arts.	Undergraduate	
Entrepreneurship: The Artist As Entrepr	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	Open to Theater & Music students only. Business of Art: Entrepreneurial 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	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	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	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	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	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	A Brief History of Ventriloquism Even 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	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	Graduate	Open to the Institute

		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		
Creating Sustain: Rsrch & Action	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	Beginning T'ai Chi Ch'uan is the first of four methods in igong: 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	Beginning T'ai Chi Ch'uan is the first of four methods in igong: 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	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.	Graduate	Open to the Institute
International Program Development	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	Discussion of ecologically sustainable theories and practice for the arts.	Graduate	Open to the Institute
Improvisation	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	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	Graduate	Open to the Institute

		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.		
Entrepreneurship: The Artist As Entrepr	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	Open to Theater & Music students only. Business of Art: Entrepreneurial 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	
One Acts: A Writing Workshop	THST-450	Each week we will read and analyze a landmark one-act drama, paying careful attention to the synchronicity between form and content. Students will be invited to bring to the class, on a set schedule, pages of their own dramatic writing for feedback. Students will work together in pairs throughout the terms as fell dramaturgs.	Undergraduate	Open to the Institute
Interpretive Strategies for Plays	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	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 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.	Graduate	
Survey of World Theater - Arts Activism	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	Graduate	

		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.		
Grad Seminar: Greek Drama	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	Graduate Seminar: History of the Avant Garde 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	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	This course will examine dramaturgy as a role or function (rather than the structural properties of a dramatic text). We will investigate how dramaturgical practice can be applied within an expanded field. Some of the questions we may look at: What is the dramaturgy's function working on an existing text, a new play, a dance piece, a film, in music theater, in relation to curatorial practice, inter-disciplinary work, new technologies? How can the dramaturg/dramaturgical activity elucidate the creative process? How can textual and visual research deepen the work? How can dramaturgy facilitate cross-cultural translation? How does dramaturgical thinking relate to critique? The course will use the work currently presented at the Institute as a touchstone for reflection. In addition, participants may bring in projects they are currently working on. As we function as dramaturgical consultants on each other's projects, we will explore the various ways in which dramaturgical thinking can stimulate the creative process.	Graduate	
Grad Seminar: Translation	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 Witness	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 we will look at the work of various theater artists who have made it their mission to represent suffering. uestions 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.	Graduate	
One Acts: A Writing Workshop	THST-550	Each week we will read and analyze a landmark one-act drama, paying careful attention to the synchronicity between form and content. Students will be invited to bring to the class, on a set schedule, pages of their own dramatic writing for feedback. Students will work together in pairs throughout the terms as fell dramaturgs.	Graduate	Open to the Institute
Grad Sem: American Drama Now	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. Dramatists may include Annie Baker, Young Jean Lee, Tarell Alvin	Graduate	Open to the Institute

		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 productions in the Los Angeles area. In addition, each student will be required to write a 10-12 page final paper assessing the oeuvre of one of the playwrights under examination this term.		
Light Lab: Basic Principles	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	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	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	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	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	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 filmmaking. The first half of the semester is devoted to a series of 4 exercise assignments where students encounter the building blocks of visual filmmaking. These exercises are like visual calisthenics; their restrictions and limitations challenge the students to grow the visual and formal side of their camera use and will help students deepen their understanding of composition, movement, sensitivity to light, and rhythm through editing. The second half of the semester will be devoted to the students creation of a longer film of at least 5 minutes in a final project of their own choosing. The completed exercises and final project will be presented for in-class screening, feedback, discussion and critique. The assignments are also used as springboards into foundational aethestic discussions about film form. Students will be required to provide their own camera, editing program and hard drives for their projects. Consumer level versions of this equipment and software systems are completely acceptable for use. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate	
Introduction to Sketchup	TIMM-210	A project oriented crash course in translating design ideas to 3D digital space. Informed by scale model building techniques and co-curricular work, students will engage in increasingly complex projects in order to develop confidence in rapid ideation processes and communicating design ideas in 3D model space. The course is intended for students entering scenic design programs, but it open to all disciplines curious about 3D modeling techniques. Experience with Sketchup and 3D modeling is preferred but not required. Consult with faculty on class registration day.	Undergraduate	
Toy Theater	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 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	Undergraduate	Open to the Institute

		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	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
Lightboard	TIMM-245	Lightbard Control for Lighting and Show Control This course is a beginning course that will teach the basics of DMX integration in lighting and show control. The focus of is to train students on the technical use of theater school equipment as well as introduce them to the possibilities in terms what is available in other venues and rental packages. Students will learn about all things DMX including patching, channeling, universess, cabeling, wireless control and splitting	Undergraduate
Articulate Objects	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	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	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	Study of theatrical unions, focusing primarily on the various Equity handbooks.	Undergraduate
Spc Topics in Sound: Gear	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 Sound: Themed Entertainment	TIMM-359	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 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	
Vectorworks I	TIMM-360	This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.	Undergraduate	
Vectorworks I	TIMM-360A	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	This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.	Undergraduate	
Interactive Theme Park Design	TIMM-385	Students will meet each week to brainstorm and develop the high concept and some level of detail for an "interactive theme park." The goal will be to develop a generic park structure that contains the many different kinds of attractions one would normally see in a theme park--all to be interactive at some significant level. Outside of class the students will work as a team to develop the ideas worked up in class into written materials, illustrations, models, etc, as needed to explore and develop one or more presentations for what such a concept might look like. Outside professionals from the industry will speak to the class, and will also visit during presentations to offer professional level critique of the concepts that are being developed. This will ensure that students get the most realistic simulation possible of what it is like to work in this industry.	Undergraduate	
Integrating Video & Live Performance	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	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	This course is open to the Institute by permission of instructor on Course Advising Day. This class considers the conceptual and practical aspects of adapting existing texts (whether from drama or literature) when using puppets or performing objects as integral elements in a theatrical work. Open to all BFA students, students from different disciplines will work in tandem, selecting and analyzing texts and considering the use of puppet forms that can illuminate the text in substantial ways. This collaboration is essential in the development of new work for that incorporates puppets or objects, as the puppet serves a double use as both an element of the design and as a performing object/actor. While conceiving and designing these objects as a part of the dramaturgical approach, students will examine the ways in which the use of puppets can unlock a text or create a world. Through viewings and assignments, students will explore issues such as scale, doubling, ambiguity, the use of metaphor, and the relationship of actor to puppet, while examining the historical use of the performing object as an essential theatrical tool of the avant-garde.	Undergraduate	Open to the Institute
Transforming Text II	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	Undergraduate	

		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.		
Art of Themed & Immersive Entertainment	TIMM-405	This course will delve deeply into themed and immersive entertainment, exploring the creative process behind developments such as theme parks and attractions, museums, leisure destinations, and immersive theater performances. Using their wide variety of artistic backgrounds, students will apply theatrical philosophies and techniques to develop projects that weave narratives and tell richly detailed stories. This class depends heavily on both personal dedication and teamwork, and will guide students to find innovative solutions within nontraditional media while pushing the boundaries of art and storytelling.	Undergraduate	
Comm Content Development & Production	TIMM-410	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.	Undergraduate	
Live & Location Based Entertainment	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	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	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	Special Topics in Puppetry: Projected Objects/The Tangible Ephemeral This laboratory class will explore the intersection of objects, miniatures, and bodies (human and artificial) with directed light and projection, in the context of performance and installation. From the magic lantern, to the early days of film, to the myriad contemporary digital video forms, light and projection have been used as aesthetic elements in the theatrical animation of objects. In this class, students will be confronted with a number of paradigms to consider, explore, and explode, such as projection through translucent objects, the use of projection within theatrical objects, the use of projection as an element of the space which the object inhabits, the nature of screens, and the integration of essentially ephemeral projection with the artifice of tangible objects and environments, and with the human body. Note: This is a class based in aesthetics and problem solving, rather than in the technical realm. The instructor's focus will not be on teaching software or programming. The range of technical knowledge within the class will most likely be wide, and no prior technical experience is necessary. Students may work low tech, high tech, or anywhere in-between---idea and aesthetics are the focus. The laboratory nature of the class will hopefully facilitate a shared knowledge among participants.	Undergraduate	Open to the Institute
Flixus: Scene Generation	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	Registration by permission of instructor only. Flixus is a collaborative effort in which students join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, as well as gaining experience and contributing in other areas. The emphasis will be on cooperation and learning from each other's expertise; the process will be as important as the results. A good introduction to the ins and outs of low budget filmmaking.	Undergraduate
Digital Rendering I	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	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 II	TIMM-445	Open to School of Theater students only. Permission of Instructor Required. Digital Rendering II Adobe Illustrator, InDesign 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
Advanced Digital Rendering	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	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	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
Unity Game Engine: Prog. C	TIMM-452	Unity Game Engine: Programming in C How do I make a door open when a player walks near it? How do I get video to play when the viewer touches this button? Why doesn't this software I'm using have a tool to do what I want? Because no one has programmed code to do that yet You can either rely on the whims of software developers for the rest of your life - or you can learn how to create solutions to your technical problems. This course will introduce you to the fundamentals of computer programming using the Unity game engine. We will be using the C (pronounced: "see sharp") programming language to develop Unity Scripts - but the concepts learned will be broadly applicable to other programming languages and challenges. Note: This is a companion class to Unity Game Engine for Interaction & VR/AR and it is strongly encouraged that you take both.	Undergraduate
Unity Game Engine:Inter VR/AR	TIMM-453	Unity Game Engine: Interaction and VR/AR The Unity game engine makes it easier than ever for you or a small team to produce stunning real-time 3D graphics that run on everything from a custom-built PC to the phone in your pocket. Realistic lighting, physics simulations, particle effects, and built-in support for a number of hardware inputs make Unity ideally suited to create room-scale Virtual Reality (VR) experiences, interactive art installations, video games, and Augmented Reality apps. You will learn the	Undergraduate

		key tools and workflows of Unity by creating an environment that encourages exploration through interaction, animation, and sound design. We will also spend some class time discussing your ideas for independent projects and how they might be achieved or enhanced with Unity. Note: This is a companion class to "Unity Game Engine: Programming in C and it is strongly encouraged that you take both.		
Spc Topics in Experience Design	TIMM-455	Special Topics in Experience Design 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	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	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	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.	Undergraduate	
Performing Object Laboratory	TIMM-471	Open to the Institute By Permission of Instructor on Course Advising Day. Students should propose a project before enrolling. Please contact Janie Geiser at class sign-up, or email prior to registration at: geiser calarts.edu Performing Object Lab is an interdisciplinary laboratory for MFA students (Institute--wide) with a focus on creating original work that incorporates objects and/or puppets. This lab is a practicum for the ongoing development of each individual artist's vision, and addresses the particular challenges of "material performance" with objects, puppets, and related visual performance/film/installation forms. Designed as a process--oriented lab, the class is a site for experimentation and for all aspects of the development of new work: direction, conception, design, writing/adaptation, presentation. Students will be expected to present works in progress weekly or bi--weekly, and to participate in critiques. Students are also encouraged to present their work outside of the classroom, if that makes sense to their process. Working in a low-tech way, with an emphasis on exploring the core issues and forms which motivate each artist's work, and on investigation and process, artists will	Undergraduate	Open to the Institute

		define and refine their aesthetic voices, while developing practical skills in performance and collaboration. Weekly assignments are determined for each student or collaborative team through consultation with the instructor, in response to their individual projects and goals. All students will participate in critiques for several students' weekly presentations works-in-progress. Students are expected continue their work outside of the class, which might involve outside rehearsals, shoots, etc., as needed.		
Theme Lab 101	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	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	The 2nd semester of a 2-semester sequence. See TIMM-500 for description.	Graduate	
Transforming Text I	TIMM-503	This course is open to the Institute by permission of instructor on Course Advising Day. This class considers the conceptual and practical aspects of adapting existing texts (whether from drama or literature) when using puppets or performing objects as integral elements in a theatrical work. Open to all MFA students, students from different disciplines will work in tandem, selecting and analyzing texts and considering the use of puppet forms that can illuminate the text in substantial ways. This collaboration is essential in the development of new work for that incorporates puppets or objects, as the puppet serves a double use as both an element of the design and as a performing object/actor. While conceiving and designing these objects as a part of the dramaturgical approach, students will examine the ways in which the use of puppets can unlock a text or create a world. Through viewings and assignments, students will explore issues such as scale, doubling, ambiguity, the use of metaphor, and the relationship of actor to puppet, while examining the historical use of the performing object as an essential theatrical tool of the avant-garde.	Graduate	Open to the Institute
Transforming Text II	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 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.	Graduate	
The Camera As A Tool	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 filmmaking. The first half of the semester is devoted to a series of 4 exercise assignments where students encounter the building blocks of visual filmmaking. These exercises are like visual calisthenics; their restrictions and limitations challenge the students to grow the visual and formal side of their camera use and will help students deepen their understanding of composition, movement, sensitivity to light, and rhythm through editing. The second half of the semester will be devoted to the students creation of a longer film of at least 5 minutes in a final project of their own choosing. The completed exercises and final project will be	Graduate	

		presented for in-class screening, feedback, discussion and critique. The assignments are also used as springboards into foundational aethestic discussions about film form. Students will be required to provide their own camera, editing program and hard drives for their projects. Consumer level versions of this equipment and software systems are completely acceptable for use. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.		
Performance by Design	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	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	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	Open to the Institute
Shadow Puppetry	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	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 ''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.	Graduate	
Collage for the Theater Artist	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,	Graduate	

		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.		
Cinematic Elixirs MFA 1	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	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	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	Special Topics in Puppetry: Projected Objects/The Tangible Ephemeral This laboratory class will explore the intersection of objects, miniatures, and bodies (human and artificial) with directed light and projection, in the context of performance and installation. From the magic lantern, to the early days of film, to the myriad contemporary digital video forms, light and projection have been used as aesthetic elements in the theatrical animation of objects. In this class, students will be confronted with a number of paradigms to consider, explore, and explode, such as projection through translucent objects, the use of projection within theatrical objects, the use of projection as an element of the space which the object inhabits, the nature of screens, and the integration of essentially ephemeral projection with the artifice of tangible objects and environments, and with the human body. Note: This is a class based in aesthetics and problem solving, rather than in the technical realm. The instructor's focus will not be on teaching software or programming. The range of technical knowledge within the class will most likely be wide, and no prior technical experience is necessary. Students may work low tech, high tech, or anywhere in-between---idea and aesthetics are the focus. The laboratory nature of the class will hopefully facilitate a shared knowledge among participants.	Graduate	Open to the Institute
Flixus: Scene Generation	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	Registration by permission of instructor only. Flixus is a collaborative effort in which students join forces to create two or three dramatic short films. Students will form production teams with roles matching their areas of concentration, as well as gaining experience and contributing in other areas. The emphasis will be on cooperation and learning from each other's expertise; the process will be as important as the results. A good introduction to the ins and outs of low budget filmmaking.	Graduate	
Theatrical Unions	TIMM-540	Study of theatrical unions, focusing primarily on the various Equity handbooks.	Graduate	
Lightboard	TIMM-545	Lightbard Control for Lighting and Show Control This course is a beginning course that will teach the basics of DMX integration in lighting and show control. The focus of is to train students on the technical use of theater school equipment as well as introduce them to the possibilities in terms what is available in other venues and rental packages. Students will learn about all things DMX including patching, channeling, universess, cabeling, wireless control and splitting	Graduate	
Light Lab: Basic Principles	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	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	This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.	Graduate	
Vectorworks I	TIMM-560A	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	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	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	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	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	Graduate / Open to the Institute By Permission of Instructor Students should propose a project before enrolling. Please contact Janie Geiser at class sign-up, or email prior to registration at: geiser calarts.edu Performing Object Lab is an interdisciplinary laboratory for MFA students (Institute--wide) with a focus on creating original work that incorporates objects and/or puppets. This lab is a practicum for the ongoing development of each individual artist's vision, and addresses the particular challenges of "material performance" with objects, puppets, and related visual performance/film/installation forms. Designed as a process--oriented lab, the class is a site for experimentation and for all aspects of the development of new work: direction, conception, design, writing/adaptation, presentation. Students will be expected to present works in progress weekly or bi--weekly, and to participate in critiques. Students are also encouraged to present their work outside of the classroom, if that makes sense to their process. Working in a low-tech way, with an emphasis on exploring the core issues and forms which motivate each artist's work, and on investigation and process, artists will define and refine their aesthetic voices, while developing practical skills in performance and collaboration. Weekly assignments are determined for each student or collaborative team through consultation with the instructor, in response to their individual projects and goals. All students will participate in critiques for several students' weekly presentations works-in-progress. Students are expected continue their work outside of the class, which might involve outside rehearsals, shoots, etc., as needed.	Graduate	Open to the Institute
Vectorworks II	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	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,	Graduate	

		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	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	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	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	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	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	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	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	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	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	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	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	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	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	Open to School of Theater students only. Permission of Instructor Required. Digital Rendering II - Adobe Illustrator, InDesign 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	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	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	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
Unity Game Engine: Prog. C	TIMM-652	Unity Game Engine: Programming in C How do I make a door open when a player walks near it? How do I get video to play when the viewer touches this button? Why doesn't this software I'm using have a tool to do what I want? Because no one has programmed code to do that yet You can either rely on the whims of software developers for the rest of your life - or you can learn how to create solutions to your technical problems. This course will introduce you to the fundamentals of computer programming using the Unity game engine. We will be using the C (pronounced: "see sharp") programming language to develop Unity Scripts - but the concepts learned will be broadly applicable to other programming languages and	Graduate

		challenges. Note: This is a companion class to Unity Game Engine for Interaction & VR/AR and it is strongly encouraged that you take both.	
Unity Game Engine:Inter VR/AR	TIMM-653	Unity Game Engine: Interaction and VR/AR The Unity game engine makes it easier than ever for you or a small team to produce stunning real-time 3D graphics that run on everything from a custom-built PC to the phone in your pocket. Realistic lighting, physics simulations, particle effects, and built-in support for a number of hardware inputs make Unity ideally suited to create room-scale Virtual Reality (VR) experiences, interactive art installations, video games, and Augmented Reality apps. You will learn the key tools and workflows of Unity by creating an environment that encourages exploration through interaction, animation, and sound design. We will also spend some class time discussing your ideas for independent projects and how they might be achieved or enhanced with Unity. Note: This is a companion class to "Unity Game Engine: Programming in C and it is strongly encouraged that you take both.	Graduate
Special Topics in Sound: Gear	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 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
Open Dress	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	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
Interactive Theme Park Design	TIMM-685	Students will meet each week to brainstorm and develop the high concept and some level of detail for an "interactive theme park." The goal will be to develop a generic park structure that contains the many different kinds of attractions one would normally see in a theme park--all to be interactive at some significant level. Outside of class the students will work as a team to develop the ideas worked up in class into written materials, illustrations, models, etc, as needed to explore and develop one or more presentations for what such a concept might look like. Outside professionals from the industry will speak to the class, and will also visit during presentations to offer professional level critique of the concepts that are being developed. This will ensure that students get the most realistic simulation possible of what it is like to work in this industry.	Graduate
Art of Themed & Immersive Entertainment	TIMM-705	This course will delve deeply into themed and immersive entertainment, exploring the creative process behind developments such as theme parks and attractions, museums, leisure destinations, and immersive theater performances. Using their wide variety of artistic backgrounds, students will apply theatrical philosophies and techniques to develop projects that weave narratives and tell richly detailed stories. This class depends heavily on both personal dedication and teamwork, and will guide students to find innovative solutions within nontraditional media while pushing the boundaries of art and storytelling.	Graduate
Comm Content Development & Production	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	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-	Graduate

		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.		
Cinematic Elixirs MFA 3	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	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	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	Special Topics in Experience Design 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	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, 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	
Theme Lab 101	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	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	
Master Electrician Techniques	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,	Undergraduate	

		and developing lighting paperwork. The production managers and show lighting designers will attend as needed.	
BFA Lighting Design Seminar	TLTG-120	Open to Lighting Design 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	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	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	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	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	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	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 a completely documented lighting design. While this class is largely theoretical, students will explore their lighting ideas in the light lab as well.	Undergraduate
BFA Lighting Design Seminar	TLTG-220	Open to Lighting Design 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	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	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	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	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	Open to Lighting Design 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	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	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	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		Undergraduate
Spc Tpcs: Adv Lighting Softwares	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 Production	TLTG-395	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
BFA 3 Lighting Production	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	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	Open to Lighting Design 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	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	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	Open to BFA 3 or BFA 4 students only. 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.	Undergraduate
BFA 4 Lighting Production	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	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	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	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	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.	Graduate
Lighting Design I - the Design Process	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	Open to Lighting Design 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	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	Graduate

		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.	
Grad Ltg Design: Theatrical Techniques	TLTG-526	Open to Lighting Design Program students only. Graduate Lighting Design - Theatrical Techniques A detailed exploration of the lighting design process, and the development of a conceptual and 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	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		Graduate
Spc Topics: Adv Lighting Softwares	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	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	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	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 Lighting Design 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
Environmental Lighting	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	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	Graduate

		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.	
Lighting the New Script	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	Open to Design & Production Programs & Specializations students only.	Graduate
Moving Lights for Music	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	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	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	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	Open to Lighting Design 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	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	Open to Lighting Design Program students only. The Business of Light. 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 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.	Graduate
MFA 3 Lighting Production	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	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	Graduate

		plays in the production process, both in commitment of time and responsibility.	
Graduate Internship	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	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	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	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	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	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
The Creative PM	TMPM-405A	This class covers Production Management for creative projects. Students will explore the idea that Production Management consists of both craft (the skills you are expected to know) and art (the unexpected use of your craft) in order to produce high caliber creative work. The ideas and skills explored in this class can apply to theatre, film, immersive entertainment, installations, etc.	Undergraduate
The Professional CPM	TMPM-405B	To develop the skils necessary to present yourselves as a professional in the industry through job applications, networking, presenting your work, and adapting to the business world of creative producing and management.	Undergraduate
The Philosphy of Process	TMPM-410B	Open to Management Program students only. This class will define a strong philosphical foundation from which the management and leadership skills necessary to engage with fellow artists will emerge, as well as develop and support team goals around presenting a successful project. We will use various texts as guides to generate thoughts and ideas as we develop the necessary muscles to work in this dynamic environment.	Undergraduate
Production Management Seminar	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	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-431A	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-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	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	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	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	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	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
The Creative PM	TMPM-505A	This class covers Production Management for creative projects. Students will explore the idea that Production Management consists of both craft (the skills you are expected to know) and art (the unexpected use of your craft) in order to produce high caliber creative work. The ideas and skills explored in this class can apply to theatre, film, immersive entertainment, installations, etc.	Graduate
The Professional CPM	TMPM-505B	To develop the skils necessary to present yourselves as a professional in the industry through job applications, networking, presenting your work, and adapting to the business world of creative producing and management.	Graduate
An Introduction to CPM at CalArts	TMPM-510A	An Introduction to CPM at CalArts Open to Management Program students only. Just as a designer brings the design and an aesthetic to a project, managers bring process and organization to the table. This class is designed to develop an understanding, not just of our ideas of process and protocol, but also of the artist we are, and the artists we are engaged with. On the practical side, history is a defining factor in the understanding of process in any given environment. This class will start with a sense of the history of the school, the theater, and of the players involved. We will explore how the production process is applied in the theater school: a guide of how to do it, who does it, and where do we get it. What are the rules and who decides? These are questions that managers of process need to understand.	Graduate

The Philosphy of Process	TMPM-510B	Open to Management Program students only. This class will define a strong philosphical foundation from which the management and leadership skills necessary to engage with fellow artists will emerge, as well as develop and support team goals around presenting a successful project. We will use various texts as guides to generate thoughts and ideas as we develop the necessary muscles to work in this dynamic environment.	Graduate
MFA 1 Production Mgt Seminar	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	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	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	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 Production Mgt Seminar	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	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	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	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	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	Open to School of Theater students only. 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
MFA 2 Production Management Production	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	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	Graduate

		plays in the production process, both in commitment of time and responsibility.	
Graduate Internship	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	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	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	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	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
Foundations of Creative Producing	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	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
Cultural Policy: Theory	TMPR-405A	Cultural Policy Module 1: Theory This course is an investigation of the processes of cultural policy making and the institutions and forces that influence cultural policies. Cultural policies operate implicitly and explicitly to shape nearly every aspect of our lives, public and private. As artists and culture workers we are responsible for being knowledgeable critics of the institutions and interests that form the environment and conditions under which we practice, and for participating in shaping the future of cultural policies.	Undergraduate
Cultural Policy: Res & Practice	TMPR-405B	Cultural Policy Module 2: Research & Practice Cultural policies operate implicitly and explicitly to shape nearly every aspect of our lives, public and private. As artists and culture workers we are responsible for being knowledgeable critics of the institutions and interests that form the environment and conditions under which we practice, and for participating in shaping the future of cultural policies. Building on the work of Cultural Policy Module 1, this project-based module provides a research and laboratory environment for analyzing an area of cultural policy and developing a proposed intervention or policy that relates to the student's area of creative practice. This course will deepen the investigation of the processes of cultural policy making and the institutions and forces that influence cultural policies.	Undergraduate
Special Topics in Producing	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	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	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	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	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 Creative Producing	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 Creative Producing	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	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
Cultural Policy: Theory	TMPR-505A	Cultural Policy Module 1: Theory This course is an investigation of the processes of cultural policy making and the institutions and forces that influence cultural policies. Cultural policies operate implicitly and explicitly to shape nearly every aspect of our lives, public and private. As artists and culture workers we are responsible for being knowledgeable critics of the institutions and interests that form the environment and conditions under which we practice, and for participating in shaping the future of cultural policies.	Graduate
Cultural Policy: Res & Practice	TMPR-505B	Cultural Policy Module 2: Research & Practice Cultural policies operate implicitly and explicitly to shape nearly every aspect of our lives, public and private. As artists and culture workers we are responsible for being knowledgeable critics of the institutions and interests that form the environment and conditions under which we practice, and for participating in shaping the future of cultural policies. Building on the work of Cultural Policy Module 1, this project-based module provides a research and laboratory environment for analyzing an area of cultural policy and developing a proposed intervention or policy that relates to the student's area of creative practice. This course will deepen the investigation of the processes of cultural policy making and the institutions and forces that influence cultural policies.	Graduate
Arts Marketing	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	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	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 & Management	TMPR-541	Open to Design & Production Programs only, no Management. 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	Graduate

		atmosphere, location work, financial management, working with unions and problem solving.	
MFA 1 Producing Production	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	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	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	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	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	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
Creative Producing Studio	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	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	TMSM-200	A study of management techniques needed by all those who perform a	Undergraduate

Techniques		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.	
Stage Management Seminar	TMSM-220	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 2 Stage Management Production	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	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	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	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	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
Special Topics in Stage Management	TMSM-325	Topics will be selected each semester to reflect the needs and interests of current students, faculty, and guest artists.	Undergraduate
Paper Pathways	TMSM-335	Paper Pathways-Written Techniques for Stage Management The learning goal of this course is for students to understand that "paperwork" is more than documentation and is an important part of the artistic process in any production, as well as the legal ramifications of documents generated by a stage manager. Students will finish the course with an understanding of when to generate paperwork, and how to adjust and customize each students existing paperwork depending on individual companies/productions, as well as their individual styles, and how to adapt paperwork to unique circumstances that arise on any production. This course will also focus on the delicacy of reporting to producers and general managers, writing skills, and practical professional practice in presenting a stage manager's written work to unions, their colleagues, and the public area such as callboards and signage. Additionally, the goal of this course is to allow the student to further realize the relationship between what happens live in the rehearsal room or the theatre and how to translate situations and needs best to those how might not be present at all times during process. Students will also gain a legal understanding under existing Actors Equity rules of what type of paperwork becomes intellectual property of a producer or production versus what documents belong to an individual stage manager or team and might require additional compensation in professional practice under different contracts. While it will not be a focus of the course students will also explore this concept briefly under other union contract such as AGVA and IATSE as well as non-union contracts. Students will also finish the course with an understanding of who should generate certain types of paperwork such as press memos and production meeting notes, and when it appropriate for a stage manager to handle contractual issues with artists, actors, or designers. A small sample of topics covered will be rehearsal schedules and reports, press memos, props and costume tracking sheets, spike measurement charts (resident and touring productions), focus charts (touring), front of house info sheets, blocking notation, and crew run sheets and breakdowns. The majority of this course will be based on discussion and subsequent exploration based on hypothetical scenarios and	Undergraduate

		settings. Students will also learn about other members of a production staff's documentation such as ground plans and light plots and how to read them, and subsequently incorporate them into the bigger management plan. A significant time amount will be spent by the student on homework assignments and research building their own templates from scratch in a variety of computerized and written formats. Students will also develop their writing styles through non-stage management based homework assignments.	
Theatrical Unions	TMSM-340	Open to Stage Management Specialization students only. Study of theatrical unions, focusing primarily on the various Equity handbooks.	Undergraduate
Laying Tracks	TMSM-345	Laying Tracks - Rehearsal Process & Management Techniques for Stage Management "Driving the train doesn't set its course. The real job is laying the track." -Ed Catmull Over the course of Laying Tracks students will explore the artistry of stage management throughout the different stages of production. The purpose of this class is familiarize students with the different process's involved in stage managing a production, as well as developing their own management style in pre-production, the rehearsal room, technical rehearsals, maintaining a show, and subsequent understudy or replacement rehearsals. Students will finish this course with an understanding of the different stages of process and how the role of a stage manager changes through each step of production. Students will also gain a deeper understanding of their interaction with actors and directors, other managers, as well as production staff in each of the different phases. Additionally, students will discover different ways in which to utilize a stage management team throughout the management process. During the course students will focus on how to support and understand a directors vision in both the long term and short term, the act of balancing it with producing and budget, and developing meaningful relationships with artistic and production staff and how their personal style translates into meaningful and lasting employment opportunities. Students will also refine their skills in establishing trust and relationships with actors in a company, and how to approach difficult situations that might occur during process with their colleagues involved in a live production scenario. Students will also explore Management Techniques such as time management, stress management, assertivness, communication, running meetings, the art of managing conflict, motivating a team, and an awarness of how other people's style translates into professional settings, as well as how to approach different types of people and situations to achieve the best outcome. This course will be taught in both a lecture based and studio setting. Students will engage in discussion with their colleagues during the first portion of this class, and then put that discussion into practice either through written or video/audio recordings assigned as homework, or simulated practicum scenarios in the classroom as well as their CalArts assigned productions. Students will be expected to role-play not only as stage managers but also as actors and directors during studio exercises as they would in professional practice.	Undergraduate
BFA 3 Stage Management Production	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	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	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	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 4 Stage Management Production	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 variable unit course. Registration is permission of instructor to determine correct unit value. Credit varies based on expectations of the role the	Undergraduate

		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	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	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	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	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
Foundations of Stage Management	TMSM-505	By the end of this course students will be able to Understand the artistic and administrative responsibilities of the stage management team in all phases of theatrical production from prep through closing Describe the development of group relationships during the production process Negotiate resolutions to common interpersonal conflicts that arise during production Efficiently organize and communicate notes and processes to creative and technical collaborators Understand basic principals of calling a complex live performance, managing a challenging backstage environment, and maintaining the artistic integrity of a theatrical production.	Graduate
Stage Management Seminar	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
Special Topics in Stage Management	TMSM-525	Topics will be selected each semester to reflect the needs and interests of current students, faculty, and guest artists.	Graduate
Voice & Speech for Stage Managers	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	Open to Stage, Production Mgmt. & Producing students only. Study of theatrical unions, focusing primarily on the various Equity handbooks.	Graduate
Score Reading	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	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	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	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	Graduate

		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.	
Management Techniques	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	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.	Graduate
MFA 2 Stage Management Production	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	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	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	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.	Graduate
MFA 3 Stage Management Production	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	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	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
Undergraduate Techniques of Design	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	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	The techniques used in the process of design are explored by taking existing subject matter and expressing it in sketches, models, scale	Undergraduate

		drafting and painting.	
BFA Scene Design Seminar	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	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	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	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	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	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
Introduction to Sketchup	TSCE-210	A project oriented crash course in translating design ideas to 3D digital space. Informed by scale model building techniques and co-curricular work, students will engage in increasingly complex projects in order to develop confidence in rapid ideation processes and communicating design ideas in 3D model space. The course is intended for students entering scenic design programs, but it open to all disciplines curious about 3D modeling techniques. Experience with Sketchup and 3D modeling is preferred but not required. Consult with faculty on class registration day.	Undergraduate
BFA Scene Design Seminar	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	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	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	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	Undergraduate Special Topics in Scene Design This class will be structured around the individual needs of the students enrolled on a semester basis.	Undergraduate

		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.	
UG Spc Tpcs: Environments in Motion	TSCE-301	Special Topics in Scene Design: Environments in Motion Open to Design & Production Programs students only. Undergraduate Special Topics in Scene Design: Dressing the Set This class will be structured around the individual needs of the students enrolled on a semester basis. Emphasis will be based on continuing to expand the students' approach to expressing and completing design ideas. New projects will be initiated, as well as opportunities to rethink and rework projects from other semesters.	Undergraduate
BFA Scene Design Seminar	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	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	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
Undergraduate Internship	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	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	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	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	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	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	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	A two-semester sequence covering the history of architectural styles through the ages, focusing on the process of research for the theatrical	Graduate

		designer. The exploration of architectural design as it was influenced by social, philosophical and political trends of the period.	
Spc Tpcs: Enviroments in Motion	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	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	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	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	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 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
MFA 1 Scene Design Production	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	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	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	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	Open to MFA 2 students only. Guest or CalArts faculty design a class around a topic of their choosing, i.e. The Faust Project.	Graduate
MFA Scene Design Seminar	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	Permission of Instructor Required. General introduction to the medium of film, stressing script analysis and breakdown using sketches, plans and models. Discussions will include color structure, camera angles, movement and special effects.	Graduate
MFA 2 Scene Design Production	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	Graduate

		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 2 Scene Design Production	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	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	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	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	Open to MFA 3 students only. Design students in their final semester of graduate studies complete projects from throughout their entire tenure at the school. It provides an opportunity to return to projects that were inspiring but not finished to a level that communicates fully the design. Large finished models and other expressive materials are created. Often students experience the pleasure of having more mature ideas that influence the entire work. Through the work in this course, the student is expected to complete a graduate level portfolio.	Graduate	
MFA 3 Scene Design Production	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 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 Scene Design Production	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	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	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	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	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	Open to Scene Design Program students only. For lower division undergraduate sound students as they integrate into the sound design	Undergraduate	

		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.	
BFA 1 Sound Design Production	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	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	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	Open to Scene Design Program students only. For lower division undergraduate sound students as they integrate into the sound design program and develop more complex skills. Class work will rely heavily on production work and an exploration of the technology and art of sound design. In addition to lectures and discussions, students will be expected to respond to issues and problems presented in the course of discussion current projects undertaken by graduate and upper division sound design students.	Undergraduate
BFA 2 Sound Design Production	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	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	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	Open to Scene Design Program students only. For upper division undergraduate students who desire a more complex and challenging exposure to the creation of sound design for the theater. Class work will rely heavily on production and studio work and an exploration into cutting edge advances in the technology and art of sound design. In addition to lectures and discussions, students will be expected to produce lab assignments and design support for school of theater productions in the Design and Production program digital sound studio.	Undergraduate
Music For Non-Musicians	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	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	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 E , 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	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	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	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	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	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	Radio Theater Project	Undergraduate	
BFA 3 Sound Design Production	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	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	Open to Sound Design Program students only. For upper division undergraduate students who desire a more complex and challenging exposure to the creation of sound design for the theater. Class work will rely heavily on production and studio work and an exploration into cutting edge advances in the technology and art of sound design. In addition to lectures and discussions, students will be expected to produce lab assignments and design support for school of theater productions in the Design and Production program digital sound studio.	Undergraduate	
Max Audio Programming	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	Undergraduate	Integrated Media

		include assigned studio projects as well as faculty and guest lectures. Taught in alternate years.	
Professional Sound Environments	TSND-460	Open to Sound Design Program students only. A start to finish, top to bottom, rags to riches seminar for students in their final year. In a last ditch attempt to acclimate the possibly uninitiated, students will be exposed to the current theatrical scene and the world of professional sound design around them. Lectures, 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	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	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	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	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	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 technologies, techniques, and industry related field trips.	Graduate
Music for Non-Musicians	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	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	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	Graduate

		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 1 Sound Design Production	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	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	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	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	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 E , 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	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	Special Topics in Sound Design: Gear This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.	Graduate	
Spc Topics Sound Design: Prof Pract	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	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.	Graduate	
Spc Tpcs Snd Dsgn: Themed Entertainment	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	Theater of Ears	Graduate	
MFA 2 Sound Design Production	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	Graduate	

		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 2 Sound Design Production	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	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	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	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	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	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	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	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	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	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	Undergraduate

		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 1 Technical Direction Production	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	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	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	This course is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members which are used in theater. In addition, conservative simplifications are used when they are feasible.	Undergraduate
Statical Engineering	TTDI-226	This course is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members which are used in theater. In addition, conservative simplifications are used when they are feasible.	Undergraduate
Lightboard	TTDI-245	Lightboard Control For Lighting and Show Control This course is a beginning course that will teach the basics of DMX integration in lighting and show control. The focus of is to train students on the technical use of theater school equipment as well as introduce them to the possibilities in terms what is available in other venues and rental packages. Students will learn about all things DMX including patching, channeling, universess, cabeling, wireless control and splitting.	Undergraduate
BFA 2 Technical Direction Production	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	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	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-305	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.	Undergraduate

Working Metal	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 fixture design. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	Undergraduate
Autocad I	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	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	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	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	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	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	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	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	TTDI-425	Open to Design & Production Programs students only. Technical	Undergraduate

Managment Style & Technique		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.	
Rigging	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	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	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	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	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	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	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	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	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 Seminar	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	Graduate

		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'.	
Statical Engineering	TTDI-525	This course is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members which are used in theater. In addition, conservative simplifications are used when they are feasible.	Graduate
Statical Engineering	TTDI-526	This course is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members which are used in theater. In addition, conservative simplifications are used when they are feasible.	Graduate
Lightboard	TTDI-545	Lightboard Control For Lighting and Show Control This course is a beginning course that will teach the basics of DMX integration in lighting and show control. The focus of is to train students on the technical use of theater school equipment as well as introduce them to the possibilities in terms what is available in other venues and rental packages. Students will learn about all things DMX including patching, channeling, universess, cabeling, wireless control and splitting.	Graduate
Art & Manipulation of Scenic Materials	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	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	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	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	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	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	Open to Design & Production Programs & Specializations students only. Our history has been marked by it and wars have been won and lost based	Graduate

		on who could use it and neither of these topics will be covered in this course. Most of us see metal as either a finished piece or as a raw material but how do we get from A to B? This course offers the technical training to allow students to turn raw material into a finished project. Through labs and lectures students will be shown how to use both basic and advanced hand-tools and machinery to create forms and structures whose uses can be for both practical and purely aesthetic. Topics may include metal forming (both cold and hot), basic blacksmithing, jig and pattern design and basic metal fixture design. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.	
Technical Direction Seminar	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	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	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	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	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	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	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	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	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	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	
MFA 3 Tecnical Direction Production	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	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	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	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	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:	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	Undergraduate	

Advanced Jitter		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.		
Motion Graphics: After Effects	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 Interactive	TVID-450	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. 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.	Undergraduate	
Unity Game Engine: Prog. C	TVID-452	Unity Game Engine: Programming in C How do I make a door open when a player walks near it? How do I get video to play when the viewer touches this button? Why doesn't this software I'm using have a tool to do what I want? Because no one has programmed code to do that yet You can either rely on the whims of software developers for the rest of your life - or you can learn how to create solutions to your technical problems. This course will introduce you to the fundamentals of computer programming using the Unity game engine. We will be using the C (pronounced: "see sharp") programming language to develop Unity Scripts - but the concepts learned will be broadly applicable to other programming languages and challenges. Note: This is a companion class to Unity Game Engine for Interaction & VR/AR and it is strongly encouraged that you take both.	Undergraduate	
Unity Game Engine:Inter VR/AR	TVID-453	Unity Game Engine: Interaction and VR/AR The Unity game engine makes it easier than ever for you or a small team to produce stunning real-time 3D graphics that run on everything from a custom-built PC to the phone in your pocket. Realistic lighting, physics simulations, particle effects, and built-in support for a number of hardware inputs make Unity ideally suited to create room-scale Virtual Reality (VR) experiences, interactive art installations, video games, and Augmented Reality apps. You will learn the key tools and workflows of Unity by creating an environment that encourages exploration through interaction, animation, and sound design. We will also spend some class time discussing your ideas for independent projects and how they might be achieved or enhanced with Unity. Note: This is a companion class to "Unity Game Engine: Programming in C and it is strongly encouraged that you take both.	Undergraduate	
Real-Time Interactive Tools/Techniques	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	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	Graduate	Integrated Media

		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.		
Integrating Video & Live Performance	TVID-501	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	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	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: After Effects	TVID-515	Open to Design & Production Programs & Specializations 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.	Graduate	
Video for Performance Seminar	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	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	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	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	Graduate	

		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.	
Architectural Projection & Video Objects	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	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	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	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. 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.	Graduate
Video for Performance Seminar	TVID-620	Open to Video for Performance students only. Must also take TVID-695. A weekly discussion of issues faced by students working in video for performance.	Graduate
Advanced Video for Performance Lab	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
Unity Game Engine: Prog. C	TVID-652	Unity Game Engine: Programming in C How do I make a door open when a player walks near it? How do I get video to play when the viewer touches this button? Why doesn't this software I'm using have a tool to do what I want? Because no one has programmed code to do that yet You can either rely on the whims of software developers for the rest of your life - or you can learn how to create solutions to your technical problems. This course will introduce you to the fundamentals of computer programming using the Unity game engine. We will be using the C (pronounced: "see sharp") programming language to develop Unity Scripts - but the concepts learned will be broadly applicable to other programming languages and challenges. Note: This is a companion class to Unity Game Engine for Interaction & VR/AR and it is strongly encouraged that you take both.	Graduate

Unity Game Engine:Inter VR/AR	TVID-653	Unity Game Engine: Interaction and VR/AR The Unity game engine makes it easier than ever for you or a small team to produce stunning real-time 3D graphics that run on everything from a custom-built PC to the phone in your pocket. Realistic lighting, physics simulations, particle effects, and built-in support for a number of hardware inputs make Unity ideally suited to create room-scale Virtual Reality (VR) experiences, interactive art installations, video games, and Augmented Reality apps. You will learn the key tools and workflows of Unity by creating an environment that encourages exploration through interaction, animation, and sound design. We will also spend some class time discussing your ideas for independent projects and how they might be achieved or enhanced with Unity. Note: This is a companion class to "Unity Game Engine: Programming in C and it is strongly encouraged that you take both.	Graduate
Professional Video Environments	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	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	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	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	Open to Video for Performance students only. Must also take TVID-795. A weekly discussion of issues faced by students working in video for performance.	Graduate
MFA 3 Video Design Production	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	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
Screenwriting for the Theater Artist	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	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	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	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 "M tier 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 M tier 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
- DPRD111 Production Technology for Dance
- DPRD112 Production Technology for Dance
- DPRD251 Concepts in Lighting Design for Dance
- DPRD360 Dance Film
- DPRD361 Dance Film
- 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 brush
- FVCA340 Visual Development
- IDAR490 Undergraduate Project in Digital Arts
- IDAR199-499 Digital Arts Independent Study

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 m tier 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 m tier 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 m tier 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 m tier 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.

TITLE	COURSE NAME	DESCRIPTION	ACADEMIC LEVEL	COURSE TYPES
Computation Reconsidered	ATEK-590	How can computation be reconsidered within the critical contexts of an art practice? In the first half of the semester, the student will be introduced to the aesthetic possibilities of combining art making, computer programming and digital technology. The classes will explore the fundamentals of programming and the more advanced techniques of screen based image processing, and computer graphics. During the second half of the semester, the students will investigate physical media, installation and interactive design. The focus of the class assignments will be the expressive capabilities of the human body in a sensor-based environment. The core concepts will involve a dialogue between physical action and digital information. A final group project will implement the body, sensors, and micro-controllers using computer programs written in class.	Graduate	Open to the Institute; Integrated Media
Lens Space Code	ATEK-645	A six week technical course in which students will make a simple working piece utilizing code written in the Processing programming language. This course introduces the creation and use of code modules which will be fitted together to form a working piece. Each student will create a piece that uses the modules learned in class. The piece may be anything time-based, and can include participatory aspects, interactivity, and other approaches. Topics/modules include acquiring camera data, using that data for triggers, timing, user interaction, thresholding strategies, display of graphical items (video, images, and text), and basic playing of sound files. Each student will create their own variation on the following flow. Programming building blocks (constructs, such as if-then, loops, and arrays) will be introduced briefly and in such a way that students can make both immediate and repeated use of those building blocks. In the process, students will learn ways in which those building blocks can be connected. No prior programming experience required.	Graduate	Open to the Institute; Integrated Media
Surfing the Web: Theorizing Digital Medi	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	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	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	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	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	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	Undergraduate	Open to the Institute

		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.		
Surfing the Web: Theorizing Digital Medi	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	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	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	Undergraduate	
Artistic Research & Assessment	ICSE-460	Ambiguity & Standardization: Politics and Practice of Artistic Research & Assessment This class will explore how art and social science research, two decidedly separate discourses, are not mutually exclusive activities. Social science research covers the study of society and the interactions of human beings, which often gets incorporated into an artist's practice. Starting with inquiry, both scientists and artists are seekers of knowledge with intentions to answer unsolved questions, alleviate problems, and provoke further questions. While intentions and motivations may align, the processes through which discovery occurs and the criteria for determining the quality of process and outcomes differ significantly. As artistic researchers, our aim in this course will be to investigate and generate work that obstructs the boundaries between art and social research. In order to do this, the course will cover the philosophical worldviews, politico-economics, ethical dilemmas, research design and research methodologies that make up social science research and assessment as it applies to artistic research and education. We will elaborate on why and how assessment procedures take place in arts research and education in order to expand upon methodological innovation and overturn the limiting constraints of reporting knowledge. Building on readings, discussions and observations, the course will cover the ethical and cultural issues that must be considered when studying and assessing social life as well as the practice of conceptually and methodologically creating new ways of conduction artistic research. Each class week, we will cover theoretical and practical topics in artistic research and assessment. The assignments will require students to write a theoretical essay, conduct hands-on assessment of CAP programs and combine both the theoretical and conceptual components of artistic research with the students own artistic practice for a research project. . 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	Undergraduate	
Arts Pedagogy:preparing Artists to Teach	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	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	Graduate	

		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		
Artistic Research & Assessment	ICSE-660	Ambiguity & Standardization: Politics and Practice of Artistic Research & Assessment This class will explore how art and social science research, two decidedly separate discourses, are not mutually exclusive activities. Social science research covers the study of society and the interactions of human beings, which often gets incorporated into an artist's practice. Starting with inquiry, both scientists and artists are seekers of knowledge with intentions to answer unsolved questions, alleviate problems, and provoke further questions. While intentions and motivations may align, the processes through which discovery occurs and the criteria for determining the quality of process and outcomes differ significantly. As artistic researchers, our aim in this course will be to investigate and generate work that obstructs the boundaries between art and social research. In order to do this, the course will cover the philosophical worldviews, politico-economics, ethical dilemmas, research design and research methodologies that make up social science research and assessment as it applies to artistic research and education. We will elaborate on why and how assessment procedures take place in arts research and education in order to expand upon methodological innovation and overturn the limiting constraints of reporting knowledge. Building on readings, discussions and observations, the course will cover the ethical and cultural issues that must be considered when studying and assessing social life as well as the practice of conceptually and methodologically creating new ways of conduction artistic research. Each class week, we will cover theoretical and practical topics in artistic research and assessment. The assignments will require students to write a theoretical essay, conduct hands-on assessment of CAP programs and combine both the theoretical and conceptual components of artistic research with the students own artistic practice for a research project. . 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	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	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	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	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	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	Undergraduate	

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

The Artists Perspective	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	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	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	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 Cultural Art Making	IIDS-695	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	Graduate

		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	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	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	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	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	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
SoundGameSpaceVR	IIMC-350	SoundGameSpaceVR is a CIM workshop designed to use strategies of gaming and play theory to investigate interactive sound, movement and the body in virtual 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 translation of public space into digital terrain and changes to private space in our social environments. Virtual social spaces will 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 virtual environments and games during the course of the semester. We will also collaborate on a final project for exhibition at the end of the semester.	Undergraduate	Integrated Media
Independent Study	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	Undergraduate	Integrated Media

		the beginning of each semester.		
Lens Space Code	IIMC-420	A six week technical course in which students will make a simple working piece utilizing code written in the Processing programming language. This course introduces the creation and use of code modules which will be fitted together to form a working piece. Each student will create a piece that uses the modules learned in class. The piece may be anything time-based, and can include participatory aspects, interactivity, and other approaches. Topics/modules include acquiring camera data, using that data for triggers, timing, user interaction, thresholding strategies, display of graphical items (video, images, and text), and basic playing of sound files. Each student will create their own variation on the following flow. Programming building blocks (constructs, such as if-then, loops, and arrays) will be introduced briefly and in such a way that students can make both immediate and repeated use of those building blocks. In the process, students will learn ways in which those building blocks can be connected. No prior programming experience required.	Undergraduate	Open to the Institute; Integrated Media
Philosophical Toys	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
Computation Reconsidered	IIMC-490	How can computation be reconsidered within the critical contexts of an art practice? In the first half of the semester, the student will be introduced to the aesthetic possibilities of combining art making, computer programming and digital technology. The classes will explore the fundamentals of programming and the more advanced techniques of screen based image processing, and computer graphics. During the second half of the semester, the students will investigate physical media, installation and interactive design. The focus of the class assignments will be the expressive capabilities of the human body in a sensor-based environment. The core concepts will involve a dialogue between physical action and digital information. A final group project will implement the body, sensors, and micro-controllers using computer programs written in class.	Undergraduate	Open to the Institute; Integrated Media
Conversations Media Culture & Practice	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
Research & Practice Seminar	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	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	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	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	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
SoundGameSpaceVR	IIMC-550	SoundGameSpaceVR is a CIM workshop designed to use strategies of gaming and play theory to investigate interactive sound, movement and the body in public space. The workshop will review and research traditional forms of public art, public play space and site specific narrative. There will be an emphasis on examining the loss of public space due to the extensive growth of private space in our urban and suburban environments. Virtual social spaces will also be examined as a contrast to the physical environment and the social and political issues that arise around the conditions that determine our definitions of the public sphere. We will develop our responses through readings, discussions and through the production of multiple sketch games during the course of the semester. We will also collaborate on a final game project for exhibition in May.	Graduate	Integrated Media
Sound As Object: Media, Space & Sound	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	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
Computation Reconsidered	IIMC-590	How can computation be reconsidered within the critical contexts of an art practice? In the first half of the semester, the student will be introduced to the aesthetic possibilities of combining art making, computer programming and digital technology. The classes will explore the fundamentals of programming and the more advanced techniques of screen based image processing, and computer graphics. During the second half of the semester, the students will investigate physical media, installation and interactive design. The focus of the class assignments will be the expressive capabilities of the human body in a sensor-based environment. The core concepts will involve a dialogue between physical action and digital information. A final group project will implement the body, sensors, and micro-controllers using computer programs written in class.	Graduate	Open to the Institute; Integrated Media
Independent Study	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
Lens Space Code	IIMC-620	A six week technical course in which students will make a simple working piece utilizing code written in the Processing programming language. This course introduces the creation and use of code modules which will be fitted together to form a working piece. Each student will create a piece that uses the modules learned in class. The piece may be anything time-based, and can include participatory aspects, interactivity, and other approaches. Topics/modules include acquiring camera data, using that data for triggers,	Graduate	Open to the Institute; Integrated Media

		timing, user interaction, thresholding strategies, display of graphical items (video, images, and text), and basic playing of sound files. Each student will create their own variation on the following flow. Programming building blocks (constructs, such as if-then, loops, and arrays) will be introduced briefly and in such a way that students can make both immediate and repeated use of those building blocks. In the process, students will learn ways in which those building blocks can be connected. No prior programming experience required.		
Design Research Group	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	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	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	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	Under the direction of a specific IM faculty member,students pursue research and study defined at the beginning of each semester.	Graduate	Integrated Media
Advanced Look At Tai Chi	IWNT-312	These days everyone has heard of Tai Chi, but most people have misconceptions of what Tai Chi is. This class will take an in depth look at Yang Style Tai Chi, it's form and function. We will learn and practice individual exercises that exemplify the essence of this art form. We will look at realistic applications of each movement and why it works, and more importantly why it doesn't if performed inaccurately. We will look at two person exercises that increase awareness, sensitivity, and most importantly a sense of comradery and well being for your fellow practitioners.	Undergraduate	Wintersession; Open to the Institute; Integrated Media
Independent Proj: Ensemble	MBLE-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	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	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	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	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	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	Undergraduate	

		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.	
Creative Curriculum Design/Devl & Lang	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	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
The Artists Perspective	XCRS-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
Child & Adoles Cognitive & Soc Develop	XCRS-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	XCRS-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	Graduate

		approaches to innovative teaching. Students in this course will develop and design their own curriculum	
Business Toolbox	XRES-100	Business Toolbox empowers artists by giving them the knowledge and skills necessary to bring their ideas to a broader public and marketplace. Created for pending graduates and recent alumni, this course covers the following topics: customer and market research, empathy mapping, identifying key resources, partners, and distribution channels, financial modeling, business plan development, proposal writing, presentation skills, and concept pitching. Participants must already have a rough idea of a business, startup, or project they would like to cultivate. In addition to exploring these topics and workshopping projects, this course will include site visits to startups and will culminate in a capstone project which will include a formal "pitch" of the business or start up idea in front of a panel of seasoned professionals who will provide feedback. Designed to be taken alongside Design Thinking for The Rest of Us, Business Toolbox is one component of a two-part intensive learning experience designed to help students and alumni hone entrepreneurial and business skills, and advance their innovative projects across and beyond the arts.	Undergraduate
Design Thinking for the Rest of Us	XRES-101	Design Thinking for The Rest of Us illustrates and interrogates concepts of ideation and iteration, identification of values, entrepreneurship and self-agency by using the design thinking process. Created for pending graduates and alumni, the course leverages the entrepreneurial potential of artists in our creative community as they embark on developing creative careers post-graduation by teaching them how to develop their ideas for innovative products, services, and experiences that solve real-world problems and transform lives. Designed to be taken concurrently with the Business Toolbox course, Design Thinking for The Rest of Us is one component of a two-part intensive learning experience designed to help students and alumni sharpen entrepreneurial and business skills, build nimble careers, and advance their innovative projects across and beyond the arts.	Undergraduate
Business Toolbox	XRES-500	Business Toolbox empowers artists by giving them the knowledge and skills necessary to bring their ideas to a broader public and marketplace. Created for pending graduates and recent alumni, this course covers the following topics: customer and market research, empathy mapping, identifying key resources, partners, and distribution channels, financial modeling, business plan development, proposal writing, presentation skills, and concept pitching. Participants must already have a rough idea of a business, startup, or project they would like to cultivate. In addition to exploring these topics and workshopping projects, this course will include site visits to startups and will culminate in a capstone project which will include a formal "pitch" of the business or start up idea in front of a panel of seasoned professionals who will provide feedback. Designed to be taken alongside Design Thinking for The Rest of Us, Business Toolbox is one component of a two-part intensive learning experience designed to help students and alumni hone entrepreneurial and business skills, and advance their innovative projects across and beyond the arts.	Graduate
Design Thinking for the Rest of Us	XRES-501	Design Thinking for The Rest of Us illustrates and interrogates concepts of ideation and iteration, identification of values, entrepreneurship and self-agency by using the design thinking process. Created for pending graduates and alumni, the course leverages the entrepreneurial potential of artists in our creative community as they embark on developing creative careers post-graduation by teaching them how to develop their ideas for innovative products, services, and experiences that solve real-world problems and transform lives. Designed to be taken concurrently with the Business Toolbox course, Design Thinking for The Rest of Us is one component of a two-part intensive learning experience designed to help students and alumni sharpen entrepreneurial and business skills, build nimble careers, and advance their innovative projects across and beyond the arts.	Graduate

Policies - Catalog

- 2.99.1. - Prohibited Discrimination, Harassment, and Sexual Misconduct Policy
- 2.99.24. - Censorship
- 2.99.25. - Exhibitions/Presentations Policy
- 2.99.29. - Smoking
- 3.1.1.1 - Institute Degree and Certificate Requirements: Bachelor of Fine Arts (BFA)
- 3.1.1.2 - Institute Degree and Certificate Requirements: Certificate of Fine Arts
- 3.1.1.3 - Institute Degree and Certificate Requirements: Advanced Certificate of Fine Arts
- 3.1.1.4 - Institute Degree and Certificate Requirements: Master of Fine Arts Degree (MFA)
- 3.1.1.5 - Institute Degree and Certificate Requirements: MA in Aesthetics and Politics
- 3.1.1.6 - Institute Degree and Certificate Requirements: Doctor of Musical Arts Degree (DMA)
- 3.1.1.7 - Extension of Degree
- 3.1.2.1 - Transfer Credit and Credit by Examination: Transfer Credit
- 3.1.2.2 - Transfer Credit and Credit by Examination: Credit by Examination
- 3.1.3. - Academic/Artistic Satisfactory Progress (SAP)
- 3.1.4. - Full-Time Enrollment
- 3.1.5. - Academic Credit and Limitations
- 3.1.5.2 - Credit Hour Designation and Review Policy
- 3.1.6. - Change of School
- 3.1.7.1 - Late Registration
- 3.1.7.2 - Add/Drop
- 3.1.8. - Grading Policy
- 3.1.8.1 - Grade Appeals
- 3.1.9. - Student Records
- 3.1.10. - Structure of Degrees and Certificates
- 3.1.11. - Reports
- 3.1.12. - Reviews
- 3.1.13. - Transcripts
- 3.1.15. - Program-Level Adjustment
- 3.1.16. - Graduation Process: General Statement
- 3.1.16.1 - Graduation Process: Post-Residence (Delayed) Graduation
- 3.1.16.2 - Accelerated Graduation
- 3.1.17. - Grievance Procedures - Student
- 3.1.18. - Mentoring Policy
- 3.1.19. - Independent Study
- 3.1.20. - Degree Conferral
- 3.1.21. - Leave of Absence
- 3.1.23. - Part–Time Study
- 3.1.25. - Metier Standing Policy
- 3.1.26. - Academic Standing Policy
- 3.1.27. - Metier & Academic Standing Appeal Policy
- 3.1.28. - Withdrawal from the Institute
- 3.1.75. - Disciplinary Policy
- 3.1.83. - Plagiarism
- 3.1.84. - InterSchool Policy
- 3.3.20. - Internships
- 3.6.1. - Admission to the Institute
- 3.6.2. - Admission Prerequisite
- 3.6.3. - Application Fee
- 3.6.5. - Admission Deposit
- 3.6.6. - English Language Proficiency
- 3.6.7. - Veterans Administration Yellow Ribbon Program
- 3.99.17. - Family Education Rights and Privacy Act of 1974 (FERPA)
- 4.1.22. - Withdrawal from the Institute and Dormitory – Refunds
- 4.3.70. - Alcohol and Drugs Policy
- 4.4.28. - Missing Persons Policy
- 4.99.25.4 - Exhibitions/Presentations: Safety
- 7.99.1. - Understanding of CalArts Promotional Use of Student Name, Image, and Creative Work

Policies

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

  1) **The right to inspect and review education records, with certain exceptions.** Education records are defined as records maintained by CalArts, or persons acting for CalArts, that contain information directly related to the student.

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

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

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

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

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

  3) **The right to exercise certain control over the disclosure of information contained in the student's education records.** Personally identifiable information contained in the student's education records may not be disclosed without the student's prior written consent, except to the extent that FERPA authorizes disclosure without consent.

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

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

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

  FERPA identifies other exceptions in which CalArts is permitted, and sometimes required, to make disclosures of personally identifiable information from student records without the student's prior written consent. Some of these exceptions are (i) to schools where the student plans to enroll or transfer; (ii) in connection with financial aid for which the student has applied or which the student has received; (iii) to authorized representatives of the U. S. Comptroller General, the U.S. Attorney General, the U.S. Secretary of Education, or state and local educational authorities; (iv) in connection with studies conducted for the purpose of development and validation of predictive tests, administration of student aid programs, or improvement of instruction; (v) to accrediting organizations to carry out their accrediting functions; (vi) to parents of an eligible student if the student is a dependent for IRS tax purposes; (vii) to comply with a judicial order or lawfully issued subpoena; (viii) to appropriate parties including, but not limited to, parents of an eligible student, whose knowledge of the information is necessary to protect the health or safety of a student or another individual; (ix) to the general public, the final results of a disciplinary proceeding if CalArts determines the student is an alleged perpetrator of a crime of violence or non-forcible sex offense, and

the student has committed a violation of the school's rules or policies with respect to the allegation made against him or her; (x) to the victim of a crime of violence or non forcible sexual offense, who will be provided with the results of a disciplinary hearing conducted by CalArts against the alleged perpetrator; and (xi) to parents of a student regarding the student's violation of any federal, state, or local law, or of any rule or policy of CalArts, governing the use or possession of alcohol or a controlled substance if the student is under the age of 21. Information concerning these and other exceptions is available through the Registrar's Office.

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

4) **The right to file a complaint for alleged violations of their FERPA rights.** Students who have questions about their FERPA rights should be directed to the Registrar. Official complaints are submitted in writing within 180 days of the alleged violation to the US Department of Education at the following address:

The Family Policy Compliance Office
US Department of Education
400 Maryland Avenue SW
Washington DC 20202-5920

Revised: July 2016

- 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;
  - 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.

- 2.99.29. - 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

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.

- 3.1.4. - Full-Time Enrollment
  Body:

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

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

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

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

- 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.

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

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

Grading Procedures:
All grades are to be submitted by the faculty of record online through 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, suspension, and/or dismissal are directed to Metier Standing and Academic Standing policies.

The Financial Aid Appeals Committee handles grievances concerning financial aid.

Any student who believes that a practice, policy, or rule has been applied incorrectly as it relates to the student, or that he or she has been unlawfully discriminated against, is encouraged to informally discuss the problem with the 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.

- 3.1.25. - Metier Standing Policy
  Body:

Metier Standing Review

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

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

Notifications

Letter of Concern

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

Placing Students on Warning, Probation or Suspension

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

Removing Students on Warning, Probation or Suspension

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

Dismissal

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

Deadlines for Notification

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

Definitions of Metier Standing Stages

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

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

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

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

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

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

Progression Through Stages of Metier Standing

Bachelor of Fine Arts Degrees & Certificates

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

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

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

Doctor of Musical Arts

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

Student Records

The internal student records of the Institute will contain all notices of action taken in accordance with the policy on Metier Academic Standing. However, students' official transcripts will not reflect a metier warning/probation/suspension history if all requirements are fulfilled and the metier warning/probation/suspension, dismissal and reinstatement.
Approved May 2016

- 3.1.26. - Academic Standing Policy

Body:

Academic Standing Review

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

Certificate of Fine Arts

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

Bachelor of Fine Arts

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

Year Level	Semester	Critical Studies	Total Units
BFA-1	Semester 1	5	12
	Semester 2	10	24
BFA-2	Semester 1	16	36
	Semester 2	22	48
BFA-3	Semester 1	28	60
	Semester 2	34	72
BFA-4	Semester 1	40	84
	Semester 2	46	96

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

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

Students will be placed on warning/probation/suspension when they do not successfully complete a minimum of 9 units each semester in Schools of Film/Video, Theater, and Critical Studies' Creative Writing Program or a minimum of 12 units each semester in the Schools of Art, Dance, Music, and Critical Studies' Aesthetics and Politics Program. Part-time students must complete 75% of their enrolled units each semester.

Doctor of Musical Arts

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

Notifications

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

Placing Students on Warning, Probation, Extended Probation or Suspension

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

Removing Students on Warning, Probation or Suspension

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

Dismissal

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

Deadlines for Notification

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

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

Definition of Academic Standing Stages

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

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

Extended Probation & Suspension - Students on probation who fail to meet the minimum unit requirements in the following semester of enrollment will be reviewed by the Academic Appeals Committee* for possible suspension. Students may submit an Academic Suspension Petition form discussing why they experienced academic difficulties, what they have done to address those difficulties, and why they can make academic improvement in the following semester. The students' School and Office of Student Affairs may submit written information to the committee for consideration. The Academic Appeals Committee* will review all information, including the student's academic record, and determine if the student will be placed on suspension for either a semester or year (depending on program requirements) or granted one semester to improve their academic status.

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

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

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

Progression Through Stages of Academic Standing

Bachelor of Fine Arts Degrees & Certificates

- Warning
- Probation
- Suspension
- Dismissal

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

- Probation
- Suspension
- Dismissal

Doctor of Musical Arts Degree

- Probation
- Dismissal

Student Records

The internal student records of the Institute will contain all notices of action taken in accordance with the policies on Metier and Academic

Standing. However, students' official transcripts will not reflect a Metier or Academic standing history if all requirements are fulfilled and the Metier or Academic standing is removed. The internal permanent record will reflect the following actions: warning, probation, suspension, dismissal and reinstatement.

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

Approved May 2016

- 3.1.27. - Metier & Academic Standing Appeal Policy
  Body:

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

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

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

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

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

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

  Approved May 2016

- 3.1.28. - Withdrawal from the Institute
  Body:

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

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

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

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

  Administrative Withdrawal

  Students may be administratively withdrawn from the Institute in cases where their non-attendance has been confirmed by all currently assigned faculty. The decision to administratively withdraw a student is made by the Dean of Student Affairs (or designee), in collaboration

with the student's School.

Unless otherwise specified by the Dean of Student Affairs (or designee), any decision to administratively withdraw a student will take immediate effect. However, this decision is subject to automatic review within seven days by the Provost (or designee), including the Institute Diversity Officer. Should students choose to challenge the administrative withdrawal decision, they may do so through the student Grievance Procedure, but the initiation of a grievance will not delay the effective date of the withdrawal.

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

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

1) **The right to inspect and review education records, with certain exceptions.** Education records are defined as records maintained by CalArts, or persons acting for CalArts, that contain information directly related to the student.

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

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

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

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

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

3) **The right to exercise certain control over the disclosure of information contained in the student's education records.** Personally identifiable information contained in the student's education records may not be disclosed without the student's prior written consent, except to the extent that FERPA authorizes disclosure without consent.

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

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

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

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

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

4) **The right to file a complaint for alleged violations of their FERPA rights.** Students who have questions about their FERPA rights should be directed to the Registrar. Official complaints are submitted in writing within 180 days of the alleged violation to the US Department of Education at the following address:

The Family Policy Compliance Office
US Department of Education
400 Maryland Avenue SW
Washington DC 20202-5920

Revised: July 2016

- 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.

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. - Full-Time Enrollment
  Body:

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

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

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

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

- 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.

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

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

Grading Procedures:
All grades are to be submitted by the faculty of record online through 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 Metier Standing and Academic Standing policies. Further details on the review process for each school may be obtained from the school offices.

  Critical Studies Mid–Residence Review: BFA students will be reviewed by a Critical Studies faculty member at the end of their BFA2, 2nd semester. Through discussion, writing samples, and/or portfolio materials provided by the student, Critical Studies faculty, along with the student, will assess the student's progress in the area of Critical Studies and evaluate the student's advancement in terms of learning goals as established by the School of Critical Studies. All Review Reports become a part of the student permanent electronic record. All review reports will be submitted no later than the third Thursday after the end of the semester of the review.

  Graduation Review: The Graduation Review is a final assessment by the dean and faculty to determine whether the student has demonstrated a significant measure of artistic achievement, as well as the satisfactory completion of all residency and program requirements described for the degree or certificate. Deadlines for the graduation review and graduation procedures are established annually by the Registrar, subject to review by the President and Provost. All Graduation Review Reports become a part of the student permanent electronic record. All review reports will be submitted no later than the third Thursday after the end of the semester of the review.

  DMA Student Reviews: In the case of DMA students, artistic and academic process is evaluated during a First Year Review, a Formative Portfolio Review, and a Final (Summative) Portfolio Review. These usually take place in Semester II of first, second and third years respectively. They are scheduled by the School of Music, which apprises the students of their review times. The committee makes a detailed assessment of the student's record and work in relation to the objectives of the program, the student's goals, and the progress toward the degree. If the student does not pass a review, the committee gives the student reasons and the conditions that must be met in order to satisfy the review requirements.

- 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, suspension, and/or dismissal are directed to Metier Standing and Academic Standing policies.

  The Financial Aid Appeals Committee handles grievances concerning financial aid.

  Any student who believes that a practice, policy, or rule has been applied incorrectly as it relates to the student, or that he or she has been unlawfully discriminated against, is encouraged to informally discuss the problem with the 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.

- 3.1.25. - Metier Standing Policy

Body:

Metier Standing Review

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

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

Notifications

Letter of Concern

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

Placing Students on Warning, Probation or Suspension

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

Removing Students on Warning, Probation or Suspension

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

Dismissal

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

Deadlines for Notification

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

	month before the start of the next semester.
Removal from Warning/Probation /Suspension	Issued within two weeks after the end of the semester.

Definitions of Metier Standing Stages

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

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

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

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

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

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

Progression Through Stages of Metier Standing

Bachelor of Fine Arts Degrees & Certificates

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

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

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

Doctor of Musical Arts

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

Student Records

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

warning/probation/suspension, dismissal and reinstatement.
Approved May 2016

- 3.1.26. - Academic Standing Policy

Body:

Academic Standing Review

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

Certificate of Fine Arts

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

Bachelor of Fine Arts

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

Year Level	Semester	Critical Studies	Total Units
BFA-1	Semester 1	5	12
	Semester 2	10	24
BFA-2	Semester 1	16	36
	Semester 2	22	48
BFA-3	Semester 1	28	60
	Semester 2	34	72
BFA-4	Semester 1	40	84
	Semester 2	46	96

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

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

Students will be placed on warning/probation/suspension when they do not successfully complete a minimum of 9 units each semester in Schools of Film/Video, Theater, and Critical Studies' Creative Writing Program or a minimum of 12 units each semester in the Schools of Art, Dance, Music, and Critical Studies' Aesthetics and Politics Program. Part-time students must complete 75% of their enrolled units each semester.

Doctor of Musical Arts

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

Notifications

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

Placing Students on Warning, Probation, Extended Probation or Suspension

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

Removing Students on Warning, Probation or Suspension

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

Dismissal

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

Deadlines for Notification

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

Definition of Academic Standing Stages

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

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

Extended Probation & Suspension - Students on probation who fail to meet the minimum unit requirements in the following semester of enrollment will be reviewed by the Academic Appeals Committee* for possible suspension. Students may submit an Academic Suspension Petition form discussing why they experienced academic difficulties, what they have done to address those difficulties, and why they can make academic improvement in the following semester. The students' School and Office of Student Affairs may submit written information to the committee for consideration. The Academic Appeals Committee* will review all information, including the student's academic record, and determine if the student will be placed on suspension for either a semester or year (depending on program requirements) or granted one semester to improve their academic status.

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

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

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

Progression Through Stages of Academic Standing

Bachelor of Fine Arts Degrees & Certificates

- Warning
- Probation
- Suspension
- Dismissal

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

- Probation
- Suspension
- Dismissal

Doctor of Musical Arts Degree

- Probation
- Dismissal

Student Records

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

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

Approved May 2016

- 3.1.27. - Metier & Academic Standing Appeal Policy

Body:

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

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

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

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

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

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

Approved May 2016

- 3.1.28. - Withdrawal from the Institute

Body:

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

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

the Institute by the Office of the Registrar.

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

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

Administrative Withdrawal

Students may be administratively withdrawn from the Institute in cases where their non-attendance has been confirmed by all currently assigned faculty. The decision to administratively withdraw a student is made by the Dean of Student Affairs (or designee), in collaboration with the student's School.

Unless otherwise specified by the Dean of Student Affairs (or designee), any decision to administratively withdraw a student will take immediate effect. However, this decision is subject to automatic review within seven days by the Provost (or designee), including the Institute Diversity Officer. Should students choose to challenge the administrative withdrawal decision, they may do so through the student Grievance Procedure, but the initiation of a grievance will not delay the effective date of the withdrawal.

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

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

1) **The right to inspect and review education records, with certain exceptions.** Education records are defined as records maintained by CalArts, or persons acting for CalArts, that contain information directly related to the student.

Students who wish to review their education records must submit a written request to the Office of the Registrar identifying the specific

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

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

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

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

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

3) **The right to exercise certain control over the disclosure of information contained in the student's education records.** Personally identifiable information contained in the student's education records may not be disclosed without the student's prior written consent, except to the extent that FERPA authorizes disclosure without consent.

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

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

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

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

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

4) **The right to file a complaint for alleged violations of their FERPA rights.** Students who have questions about their FERPA rights should be directed to the Registrar. Official complaints are submitted in writing within 180 days of the alleged violation to the US Department of Education at the following address:

The Family Policy Compliance Office

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

Revised: July 2016

- 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.

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

1) **The right to inspect and review education records, with certain exceptions.** Education records are defined as records maintained by CalArts, or persons acting for CalArts, that contain information directly related to the student.

Students who wish to review their education records must submit a written request to the Office of the Registrar identifying the specific records they wish to review; as a general rule, a request to review "all records" is not sufficiently specific. CalArts will make the education records available for inspection by the student within forty-five days of receiving the written request, and the Office of the Registrar will

notify the student of the time and place where the records may be inspected. A student will not typically be provided with copies of any part of their record other than the transcript.

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

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

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

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

3) **The right to exercise certain control over the disclosure of information contained in the student's education records.** Personally identifiable information contained in the student's education records may not be disclosed without the student's prior written consent, except to the extent that FERPA authorizes disclosure without consent.

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

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

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

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

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

4) **The right to file a complaint for alleged violations of their FERPA rights.** Students who have questions about their FERPA rights should be directed to the Registrar. Official complaints are submitted in writing within 180 days of the alleged violation to the US Department of Education at the following address:

The Family Policy Compliance Office
US Department of Education
400 Maryland Avenue SW

Washington DC 20202-5920

Revised: July 2016

- 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.

Student 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
  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

- 3.1.75. - 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.

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
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

- 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.

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.

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. - Full-Time Enrollment
  Body:

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

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

These are the minimum units students must enroll in to qualify for full-time status and to remain in good academic standing. However,

students typically must enroll in additional units each semester in order to meet program requirements, and to graduate within the expected number of semesters.

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

- 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.

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

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

Grading Procedures:
All grades are to be submitted by the faculty of record online through 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 Metier Standing and Academic Standing policies. Further details on the review process for each school may be obtained from the school offices.

Critical Studies Mid–Residence Review: BFA students will be reviewed by a Critical Studies faculty member at the end of their BFA2, 2nd semester. Through discussion, writing samples, and/or portfolio materials provided by the student, Critical Studies faculty, along with the student, will assess the student's progress in the area of Critical Studies and evaluate the student's advancement in terms of learning goals as established by the School of Critical Studies. All Review Reports become a part of the student permanent electronic record. All review reports will be submitted no later than the third Thursday after the end of the semester of the review.

Graduation Review: The Graduation Review is a final assessment by the dean and faculty to determine whether the student has demonstrated a significant measure of artistic achievement, as well as the satisfactory completion of all residency and program requirements described for the degree or certificate. Deadlines for the graduation review and graduation procedures are established annually by the Registrar, subject to review by the President and Provost. All Graduation Review Reports become a part of the student permanent electronic record. All review reports will be submitted no later than the third Thursday after the end of the semester of the review.

DMA Student Reviews: In the case of DMA students, artistic and academic process is evaluated during a First Year Review, a Formative Portfolio Review, and a Final (Summative) Portfolio Review. These usually take place in Semester II of first, second and third years respectively. They are scheduled by the School of Music, which apprises the students of their review times. The committee makes a detailed assessment of the student's record and work in relation to the objectives of the program, the student's goals, and the progress toward the degree. If the student does not pass a review, the committee gives the student reasons and the conditions that must be met in order to satisfy the review requirements.

- 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.

- 3.1.18. - 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.

- 3.1.23. - 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.

- 3.1.25. - Metier Standing Policy

Body:

Metier Standing Review

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

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

Notifications

Letter of Concern

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

Placing Students on Warning, Probation or Suspension

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

Removing Students on Warning, Probation or Suspension

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

Dismissal

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

Deadlines for Notification

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

Definitions of Metier Standing Stages

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

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

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

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

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

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

Progression Through Stages of Metier Standing

Bachelor of Fine Arts Degrees & Certificates

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

after a single semester of warning.

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

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

Doctor of Musical Arts

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

Student Records

The internal student records of the Institute will contain all notices of action taken in accordance with the policy on Metier Academic Standing. However, students' official transcripts will not reflect a metier warning/probation/suspension history if all requirements are fulfilled and the metier warning/probation/suspension, dismissal and reinstatement.
Approved May 2016

- 3.1.26. - Academic Standing Policy

Body:

Academic Standing Review

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

Certificate of Fine Arts

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

Bachelor of Fine Arts

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

Year Level	Semester	Critical Studies	Total Units
BFA-1	Semester 1	5	12
	Semester 2	10	24
BFA-2	Semester 1	16	36
	Semester 2	22	48
BFA-3	Semester 1	28	60
	Semester 2	34	72
BFA-4	Semester 1	40	84
	Semester 2	46	96

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

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

Students will be placed on warning/probation/suspension when they do not successfully complete a minimum of 9 units each semester in Schools of Film/Video, Theater, and Critical Studies' Creative Writing Program or a minimum of 12 units each semester in the Schools of Art, Dance, Music, and Critical Studies' Aesthetics and Politics Program. Part-time students must complete 75% of their enrolled units each semester.

Doctor of Musical Arts

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

Notifications

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

Placing Students on Warning, Probation, Extended Probation or Suspension

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

Removing Students on Warning, Probation or Suspension

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

Dismissal

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

Deadlines for Notification

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

Definition of Academic Standing Stages

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

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

Extended Probation & Suspension - Students on probation who fail to meet the minimum unit requirements in the following semester of enrollment will be reviewed by the Academic Appeals Committee* for possible suspension. Students may submit an Academic Suspension Petition form discussing why they experienced academic difficulties, what they have done to address those difficulties, and why they can make academic improvement in the following semester. The students' School and Office of Student Affairs may submit written information to the committee for consideration. The Academic Appeals Committee* will review all information, including the student's academic record, and determine if the student will be placed on suspension for either a semester or year (depending on program requirements) or granted one semester to improve their academic status.

Students granted one semester to improve their academic status must meet with their school dean (or designee) prior to registering for the following semester. All restrictions notated in probation will continue. Students who fail to meet the minimum unit requirement in the

following semester of enrollment will automatically be placed on suspension for either a semester or year (depending on program requirements).

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

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

Progression Through Stages of Academic Standing

Bachelor of Fine Arts Degrees & Certificates

- Warning
- Probation
- Suspension
- Dismissal

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

- Probation
- Suspension
- Dismissal

Doctor of Musical Arts Degree

- Probation
- Dismissal

Student Records

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

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

Approved May 2016

- 3.1.27. - Metier & Academic Standing Appeal Policy

Body:

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

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

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

Student Records
The internal student records of the Institute will contain all notices of action taken in accordance with the policy on Metier and Academic

Standing. However, students' official transcripts will not reflect an academic warning/probation/suspension history if all requirements are fulfilled and the academic warning/probation/suspension is removed. The internal permanent record will reflect the following actions: warning, probation, suspension, dismissal and reinstatement.

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

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

Approved May 2016

- 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.

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]

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

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

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.

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.

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.

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.

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.

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.

Admission Policies

- 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]

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.

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

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

Grading Procedures:
All grades are to be submitted by the faculty of record online through 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.

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.

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]

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]

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

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

Institute Affairs

- 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

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.