CalArts Returns: View Academic Plans and COVID-19 Resources

Registrar

Academic Requirements

OVERVIEW
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SCHOOL OF CRITICAL STUDIES
SHARON DISNEY LUND SCHOOL OF DANCE
SCHOOL OF FILM/VIDEO
THE HERB ALPERT SCHOOL OF MUSIC AT CALARTS
SCHOOL OF THEATER
INTEGRATED MEDIA
DIGITAL ARTS MINOR

School of Art Academic Requirements

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Statement of Purpose

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

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Residence Requirements

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

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Curriculum Requirements

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

Students must successfully complete a mid-residence 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.

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I. Bachelor of Fine Arts and Certificate of Fine Arts

Bachelor of Fine Arts degree candidates must complete 46 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 for the upcoming 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
- MHST425 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").

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II. Winter Session/Practicum

Graduate students are expected to use these weeks as a serious block of time for studio work and meetings. All graduate students must enroll in MFA Independent Studio (Art and Photo/Media), MFA Practicum Workshop (Graphic Design and Art & Technology), or alternative Winter Session offerings. Art, Photo/Media, Graphic Design, and Art and Technology students will be automatically enrolled in the associated MFA Independent Studio or MFA Practicum Workshop. Some regular Practicum workshops may be open to graduate students without credit, by permission of instructor. Registration for these classes takes place online during the last couple of weeks of the Fall Semester.

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

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

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

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

The course of study for the MFA in the Art, Photography and Media and Art and Technology programs may be either two or three years, with two years the norm.

A student may request a third year of study (particularly if working in Integrated Media, or towards an Interschool degree). A proposal requesting a third year must be initiated during the month following the Mid-residence Review. A final decision will be made by the end of the second semester of the first year by a committee consisting of mentor, appropriate Program Director and Dean, in consultation with the faculty.

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

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IV. Integrated Media Concentration (MFA Only)

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

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Program Requirements

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

I. Art Program Requirements

Art Program Learning Goals

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

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

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

Bachelor of Fine Arts and Certificate of Fine Arts

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

To complete the BFA, an undergraduate must complete a total of 9 units of Independent Study.
BFA3 students are required to pass a 3 unit BFA Mid-Res Project, coinciding with the student's mid-residency project or exhibition and mid-residency review.

BFA4 students are required to pass the 3 unit BFA Final Project, coinciding with the final exhibition and final review.
It is recommended that BFA students take one Independent Study within the Art Program each semester, beginning in the second year. The maximum number of independent studies with Art Program faculty per semester is 2.

BFA1 students are assigned 1 unit of Independent Study in the second semester, however they can take Independent Study in the first semester if they wish.

Each student must complete at minimum of 6 units of Practicum or Winter Session coursework including Art Hazards.
To complete the BFA, an undergraduate must complete a total of 8 units in Studio classes, including Foundation Studio AART104. 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.

Mentoring

Mentoring is a crucial element for students and faculty to develop knowledge and understanding of the experience in the program

and school. Each student is required to maintain regular contact with their mentor, including at least one meeting per semester and regular consultation on their course schedule.

First Year

Required Courses:

- AART101 and AART102 Foundation: Certainty and Doubt
- AART104 Foundation Studio
- AAIC103 What Makes it Art?
- One assigned Independent Study (AART199) during the Spring Semester
- Art Hazards workshop (AART010) and one workshop from Practicum or Winter Session.

One class each semester from the Studio Series (see below). Note: not all Studio Series classes are offered each semester. AART104 Foundation Studio counts toward the required 8 units of studio courses.

- AART211 Drawing
- AART212 Painting
- AART213 Sculpture
- AART214 Print & Digital Media
- AART215 Video
- AART216 Social Practice
- AART217 Ceramics
- AART218 Open Studio
- AART219 Performance
- AART220 Writing
- AART221 Time Based Studio
- AART222 Sound in Art
- 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)
- Both sections of Modern Art History in Review (AAIC265 and AAIC266) must be completed during the second year.
- Two workshops from Practicum or Winter Session.

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
- AART221 Time Based Studio
- AART222 Sound in Art
- ACOM218 Digital Skills for Artists

Third Year

Required Courses:

- A 3 unit BFA Mid-Residence Project (AART398) coinciding with the mid-residence review, typically in the fall semester.
- One workshop from Practicum or Winter Session.

Recommended Courses:

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

Fourth Year

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

- A 3 unit BFA Final Project (AART498) coinciding with the final exhibition or project in the Spring semester
- AART497 BFA4 Independent Studio during Practicum

Recommended Courses:

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

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Master of Fine Arts and Advanced Certificate of Fine Arts

Each student will fashion a course of study in consultation with the mentor. Each MFA student will present a project or exhibition during 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).

MFA-2's in their final semester are required to complete a 5-unit MFA Final Project (AART698).

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

Mentoring

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

MFA 1

Required Courses:

- AART598 MFA Mid-Residence Project
- AART700 MFA Independent Studio during Practicum

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 2.

MFA 2

Required Courses:

- AART698 MFA Final Project
- AART700 MFA Independent Studio during Practicum

It is highly recommended for MFA2 students to take at least one Graduate Independent Study (AART 699) per semester. The maximum number of independent studies with Art Program faculty per semester is 2.

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II. Graphic Design Program Requirements

Bachelor of Fine Arts and Certificate of Fine Arts

Learning Goals for THE Graphic Design BFA Program

During their time in the program students should have:

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

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

Mentoring

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

First Year

Required Courses:

- AGRA101 and AGRA103 Graphic Design I (Lecture)
- AGRA102 and AGRA104 Graphic Design I (Studio)
- AGRA105 Design Issues
- AGRA110 Skills for Visualization
- ACOM111 Digital Design Lab I
- ACOM112 Digital Design Lab II
- AGRA121 Intro to Digital Photography
- Basic Screenprinting Survival Workshop (AGRA001) and one workshop from Practicum or Winter Session. A third Practicum or Winter Session workshop is 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
- Two workshops from Practicum or Winter Session

Third Year

Required Courses:

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

Fourth Year

Required Courses:

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

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Master of Fine Arts and Advanced Certificate of Fine Arts

Learning Goals for THE Graphic Design MFA Program

During their time in the program students should have:

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

At the start of the MFA2 year, MFA and Advanced Certificate candidates will begin working on a Graduate Practice Project (formerly referred to as thesis project). The major portion of graduate students' time and energy during the Fall Semester of their final year of residence will be spent working on the Graduate Practice project, which should be directed toward both practical investigation and theory. The Spring Semester of the final year is spent applying/exploring what has been learnt from the thesis in a body of work, or completing/developing the Graduate Practice project.

Mentoring:

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

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
- AGRA677 Typographics IB
- AGRA700 MFA Graphic Design Practicum Workshop

First Year

Required Courses:

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

Second Year

Required Courses:

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

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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 will 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 student practice and critique.
- Studied a variety of image-making technologies and techniques to support their practice with a strong and knowledgeable tool-set.
- Explored, experimented with, and developed a series of art projects and should be able to contextualize the work formally, 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:

- First Year Foundation Sequence (BFA1 and BFA2 transfer students)
- History of Photography*
- Undergraduate Seminar
- Undergraduate Critique (a minimum twice during BFA residency. 2nd, 3rd and/or 4th year)
- Advanced Topics in Photo and Media** History (a minimum of twice during BFA 3rd and/or 4th year)
- Visual Semiotics (can be taken at the BFA2, 3, or 4th year level)
- Critique and Exit (required of BFA4 graduating students)
- Technical Workshops or Technical Classes (1 per semester)
- Each student must complete a minimum of 7 units of Practicum or Winter Session coursework including Art Hazards AART010
- Independent Study

*History of Photography, APHM310, is required of all BFA students. It can be taken in the BFA2, 3, or 4th year.

**Advanced Topics in Photo and Media is required twice within the student's studies and can be taken in the BFA3, and 4th year. This course explores specific topics in Photo and/or Media and relevant history.

Courses that meet Advanced Topics in Photo and Media credit:

APHM350 A-Z OR APHM440H	Participant Observer
APHM420H	Montage - History
APHM440B	Fuzzy Pictures
APHM441N	Who is this America?
APHM441P	The Photographic Book - Make your own book
APHM331	L.A. Urbanscape: Image, Word & Acts
AAIC306	Talent Show

Mentoring

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

Requirements by year level:

First Year

Required Courses:

- APHM101 and APHM102 Foundation Seminar and Critique
- APHM103 New Lab
- AAIC310 History of Photography
- APHM001-009, one technical workshop or APHM110 A-Z technical class each semester
- Art Hazards workshop (AART010) and one workshop from Practicum or Winter Session.

Second Year

Required Courses:

- APHM201 Undergraduate Seminar
- APHM305 Undergraduate Critique (a minimum of twice during BFA residency)
- AAIC300 Visual Semiotics (credit can be completed in 2nd 3rd or 4th year)
- APHM299 Independent Study, one each semester
- APHM001-009, one technical workshop or APHM110 A-Z technical class each semester (workshops are 6-12 weeks and classes are a full semester)
- Two Practicum or Winter Session workshops

Third Year

Required Courses:

- APHM305 Undergraduate Critique
- AAIC300 Visual Semiotics (credit can be completed in 2nd 3rd or 4th year)
- Advanced Topics in Photo and Media (credit can be completed in 3rd or 4th year)
- APHM399 Independent Study, one each semester
- APHM001-009, one technical workshop or APHM110 A-Z technical class each semester (workshops are 6-12 weeks and classes are a full semester)
- Two Practicum or Winter Session workshops

Fourth Year

Required Courses:

- • APHM415 Critique and Exit (second semester)
- AAIC300 Visual Semiotics (credit can be completed in 2nd 3rd or 4th year)
- Advanced Topics in Photo and Media (credit can be completed in 3rd or 4th year)
- 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 or APHM110 A-Z technical class once during the year each semester (workshops are 6-12 weeks and classes are a full semester)
- APHM497 BFA4 Independent Studio during Practicum

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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 art practice in formal, historical, conceptual, and personal terms.
- Developed and sustained a dialogue about artworks (one's own and others) in relation to contemporary, historical, and theoretical discourse, along with an analysis of representation
- Gained the ability to conceptualize and execute an exhibition or other presentation of work, as demonstrated through at least two public presentations in the form of gallery exhibitions, screenings or other approved projects.
- Demonstrate and maintain a practice, supported by a Fall Intensive study with a dedicated faculty member, during the third semester of residence, leading toward a final project.
- Complete a mid-residency review and graduation review, including an artist statement.

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 a one semester Fall Intensive in their second year or 3rd semester of residency. A recommended break down of this follows:

Mentoring:

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

FIRST YEAR

Requirements:

- Graduate Critique (APHM515) (first semester)
- MFA1 Bucket Crit (APHM517)
- Independent Study with student's Mentor (APHM599) (first semester)
- Graduate Seminar (APHM525)
- Exhibition or other public presentation of work
- MFA Independent Studio (APHM700) or alternative Winter Session offering during Practicum

Recommended Courses:

- Independent Study (APHM599) each semester
- Photo History (AAIC510)
- Advanced Topics in Photo and Media*

*Courses that meet Advanced Topics in Photo and Media Credit:

APHM650 A-Z	Advanced Topics In Photo and Media recommended for MFA not required
or	
APHM640H	Participant Observer
APHM620H	Montage - History
APHM640B	Fuzzy Pictures
APHM641N	Who is this America?
APHM641P	The Photographic Book - Make your own book
APHM531	L.A. Urbanscape: Image, Word & Acts
AAIC506	Talent Show

SECOND YEAR

Requirements:

- Fall Intensive study (APHM698)* see description below.
- Exhibition or other public presentation of work
- MFA Independent Studio (APHM700) or alternative Winter Session offering during Practicum

Recommended Courses:

- Independent Study (APHM699) each semester
- Advanced Topics in Photo and Media*

*Courses that meet Advanced Topics in Photo and Media Credit:

APHM650 A-Z	Advanced Topics in Photo and Media recommended for MFA not required

APHM640H	Participant Observer
APHM620H	Montage - History
APHM640B	Fuzzy Pictures
APHM641N	Who is this America?
APHM641P	The Photographic Book - Make your own book
APHM531	L.A. Urbanscape: Image, Word & Acts
AAIC506	Talent Show

*Fall Intensive: A concentrated Independent Study for the fall, or third semester of the student's residency. This is intended to help prepare for a final project in the spring, or fourth semester.

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IV. Art and Technology

Master of Fine Arts and Advanced Certificate of Fine Arts

LEARNING GOALS FOR THE ART AND TECHNOLOGY MFA PROGRAM

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

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

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

All graduate students must enroll in MFA Independent Studio, MFA Practicum Workshop, or alternative Wintersession offering during Practicum

Mentoring:

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

First Year

Required Courses:

- ATEK510 Art and Technology Studio I
- ATEK511 Art and Technology Studio II
- ATEK520 Conversations on Technology Media and Culture
- ATEK530 Networked Studio and Critique
- ATEK531 Research and Practice: Seminar
- ATEK599 Two Independent Studies
- ATEK700 MFA Art and Technology Practicum Workshop

Second Year

Required Courses:

- ATEK620 Technology, Culture and Critique
- ATEK630 Research Development
- ATEK640 Creative Research
- ATEK699 Two Independent Studies (Fall Semester)
- ATEK699 Two Independent Studies (Spring Semester)
- ATEK700 MFA Art and Technology Practicum Workshop

In Addition:

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

HIGHLY RECOMMENDED

- Technical Elective
- Studio Elective

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Room F303
9am-5pm weekdays (during academic year)

School....:
Division..:
Department: AART

AAIC-103 What Makes It Art? (2.00 cr.)
(Fall)

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. Lecture ().

AAIC-265 Modern Art History in Review 1 (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. . Lecture ().

AAIC-266 Modern Art History in Review 2 (3.00 cr.)
(Spring)

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. Lecture ().

AAIC-275 Historical Survey of GD A (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Lecture ().

AAIC-276 Historical Survey of GD B (3.00 cr.)
(Spring)

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. Lecture ().
Requisite courses:
AAIC-275 (Required, Previous).

AAIC-306 Talent Show (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

"Talent Show" is co-taught by Sharon Lockhart (Photo and Media) and Ariel Osterweis (Dance). This is a course in practice and theory, and explores topics such as amateurism, aspiration, and adolescence. Working through questions of format (stage, television), function (in schools and community centers), audience and judgement, documentation (photography, TV, film), geography, and culture, students will collaboratively explore their own latent or shrouded talents that lie beyond their métier training and expertise as well as visit with (or study) artists working through these ideas. Artists include: Mike Kelley, Marnie Weber, Jim Shaw, Phil Collins, Chuck Barris, Jack Smith, Edgar Arceneaux, and more. With an eye toward U.S. and global entertainment, this course will interrogate the troubling relationship between freak shows, circus, talent shows, and reality TV. "Fieldwork" and research will be conducted remotely and safely (mainly online) due to COVID, include "attending" school (Zoom) talent shows, exploring America's Got Talent, or Zoom-visiting LA artists' studios and rehearsals. In addition to generating and documenting (on various media) performance exercises, students will have the opportunity to write in several modes. This year, the semester culminates with Talent Show: The Film! This course is open to the Institute (with permission of instructors), including selected BFAs, and all interested MFA, MA, and BFA students must obtain permission of the instructors. Group Project (), Lecture/Discussion (), Lecture/Practice (). Instructor's consent required.
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

AAIC-310 History of Photography (3.00 cr.)
(Spring)

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. Lecture ().

AAIC-323 Practice & Pedagogy: ArtPilot (3.00-4.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

"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 métiers are welcome. Prior teaching experience or visual art background is not necessary. Students enrolling in this course must be in the Santa Clarita or greater Los Angeles area. Hybrid ().

AAIC-442 Hist & Now of Motion Graphics (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

Motion Graphics (also known as Motion Design) is everywhere. It permeates a multitude of spaces and practices including VR, AR, mixed reality, UI/UX, apps, platforms, games, experiences, and increasingly includes AI. It also includes film and TV titles and branding, filmmaking, commercials, music videos and entertainment design. As a specialized practice, Motion Graphics was first recognized by artist and computer graphics pioneer John Whitney in 1962 when he introduced the term "motion graphics" for title design "as a distinctly new problem for the field of design." He argued that the designer may create great graphics but for great MOTION graphics the imaginative articulation of movement is required. It was just a decade earlier, in the 1950s, that the demand for feature film title sequences and more graphically-oriented commercials grew, evolving from abstract films in the early 20th century. This course will look back and forth between past, present, and future of Motion Graphics through weekly presentations, assigned readings, and discussion. Students will identify current issues for the field and speculate theoretically towards Motion Graphics as an increasingly significant and meaningful practice. Lecture/Practice (), Lecture/Discussion ().

AAIC-462 Design Theory I (3.00 cr.)
(Fall)

In the words of a former student, theory is the thinking that advances the discipline. Theory works hand-in-hand with design history, criticism, and practice to support the realization of relevant and meaningful design work that challenges, plays with, or advances what things get made and what they look like. Through required readings, conversation, and research, students will engage various contemporary debates that potentially impact our ideas, practice, and lives. These include such themes as technology, the environment, culture, society, politics, and many others. Seminar ().

AAIC-506 Talent Show (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

"Talent Show" is co-taught by Sharon Lockhart (Photo and Media) and Ariel Osterweis (Dance). This is a course in practice and theory, and explores topics such as amateurism, aspiration, and adolescence. Working through questions of format (stage, television), function (in schools and community centers), audience and judgement, documentation (photography, TV, film), geography, and culture, students will collaboratively explore their own latent or shrouded talents that lie beyond their métier training and expertise as well as visit with (or study) artists working through these ideas. Artists include: Mike Kelley, Marnie Weber, Jim Shaw, Phil Collins, Chuck Barris, Jack Smith, Edgar Arceneaux, and more. With an eye toward U.S. and global entertainment, this course will interrogate the troubling relationship between freak shows, circus, talent shows, and reality TV. "Fieldwork" and research will be conducted remotely and safely (mainly online) due to COVID, include "attending" school (Zoom) talent shows, exploring America's Got Talent, or Zoom-visiting LA artists' studios and rehearsals. In addition to generating and documenting (on various media) performance exercises, students will have the opportunity to write in several modes. This year, the semester culminates with Talent Show: The Film! This course is open to the Institute (with permission of instructors), including selected BFAs, and all interested MFA, MA, and BFA students must obtain permission of the instructors. Group Project (), Lecture/Discussion (), Lecture/Practice (). Instructor's consent required.

AAIC-510 History of Photography (3.00 cr.)
(Spring)

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. Lecture ().

AAIC-523 Practice & Pedagogy: ArtPilot (3.00-4.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

"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 métiers are welcome. Prior teaching experience or visual art background is not necessary. Students enrolling in this course must be in the Santa Clarita or greater Los Angeles area. Hybrid ().

AAIC-575 Historical Survey of GD A (3.00 cr.)
(Fall)

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. Lecture ().

AAIC-576 Historical Survey of GD B (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

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. Lecture ().
Requisite courses:
AAIC-575 (Required, Previous).

AAIC-642 Hist & Now of Motion Graphics (2.00 cr.)
(Fall and Spring)

Motion Graphics (also known as Motion Design) is everywhere. It permeates a multitude of spaces and practices including VR, AR, mixed reality, UI/UX, apps, platforms, games, experiences, and increasingly includes AI. It also includes film and TV titles and branding, filmmaking, commercials, music videos and entertainment design. As a specialized practice, Motion Graphics was first recognized by artist and computer graphics pioneer John Whitney in 1962 when he introduced the term "motion graphics" for title design "as a distinctly new problem for the field of design." He argued that the designer may create great graphics but for great MOTION graphics the imaginative articulation of movement is required. It was just a decade earlier, in the 1950s, that the demand for feature film title sequences and more graphically-oriented commercials grew, evolving from abstract films in the early 20th century. This course will look back and forth between past, present, and future of Motion Graphics through weekly presentations, assigned readings, and discussion. Students will identify current issues for the field and speculate theoretically towards Motion Graphics as an increasingly significant and meaningful practice. Lecture/Practice (), Lecture/Discussion ().

AAIC-662 Design Theory I (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

In the words of a former student, theory is the thinking that advances the discipline. Theory works hand-in-hand with design history, criticism, and practice to support the realization of relevant and meaningful design work that challenges, plays with, or advances what things get made and what they look like. Through required readings, conversation, and research, students will engage various contemporary debates that potentially impact our ideas, practice, and lives. These include such themes as technology, the environment, culture, society, politics, and many others. Seminar (). Instructor's consent required.

AART-005 Engineering the Multiple (1.00 cr.)
(Fall)

Mold making and casting basics utilizing dynamic materials will be covered in this 6-week technical intensive. How to create silicone molds for multiples, as well as making your own mold boxes for casting will be addressed. Casting materials such as resin, concrete, latex, or chocolate will be options for you to experiment with to explore the nature of the multiple. Prior completion of Super Shop safety orientation is required.

Students should be prepared to spend $50-$100 for additional materials and supplies. Studio (), Technical (), Visiting Artist Seminar (). Instructor's consent required.

AART-007 Bucky Meets Heavy Metal Lite (1.00 cr.)
(Spring)

In this 6-week technical intensive, we will be exploring Buckminster Fuller's geometrical modeling philosophies, while learning basic metalworking techniques utilizing readily available tooling sourced from the hardware store. Our focus will be soldering, brazing, riveting, fold-forming, and some textile techniques applied to metal. We will be navigating some of Fuller's ideas surrounding 'synergy' to develop sculptural forms of metal. Technical (). Instructor's consent required.

AART-101 Foundation Seminar (2.00-3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

BFA1 Art Program students will be pre-enrolled in this class, along with What Makes it Art(AAIC-103).

In order to have a better understanding of the work you make and how that work interacts with culture, it is important to begin to grapple with the relationship between your art and art history, the divide between the type of work you now make and the art practice you wish to build, and your awareness of the variety of contemporary art practices. In this course you will wrestle with these and other ideas as you begin your course of study in the Art Program. This course includes lectures, discussions, readings, critiques, in-class projects, and an expectation that you will produce artwork that reflects your interests and ideas. Introduction to the program's labs (production facilities), course advisement, and field trips are also part of the course curriculum. In short, this 2-part course sequence is an introduction to the Art Program - both as a practical primer to help you navigate the Institute and a conceptual introduction as to how artwork is produced, analyzed and critiqued in a myriad of ways. AART-101 is offered in the Fall Semester. Hybrid ().
Requisite courses:
AAIC-103 (Required, Previous or concurrent).

AART-102 Foundation B (5.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. Lecture ().

AART-104 Foundation Studio (3.00-4.00 cr.)
(Fall and Spring)

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. Hybrid ().
Requisite courses:
AAIC-101 (Required, Concurrent).

AART-199 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

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. . Independent Study (). Instructor's consent required.

AART-201 Post-Fnd Seminar (3.00 cr.)
(Fall)

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. Hybrid ().
Requisite courses:
AART-101 & AART-102 (Required, Previous).

AART-203 Post-Fnd Visiting Artist (3.00 cr.)
(Spring)

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. Seminar ().

AART-211 Drawing (2.00-3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

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. Studio ().

AART-212 Painting (2.00-3.00 cr.)
(Fall and Spring)

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. Studio ().

AART-214 Print & Digital Media (2.00-3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

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. . Studio ().

AART-221 Video Vision (2.00-3.00 cr.)
(Fall and Spring)

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. Studio (), Lab ().

School....:
Division..:
Department: AART

AART-295 BFA Critique (2.00 cr.)
(Fall)

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. Critique ().

AART-299 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

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. . Independent Study (). Instructor's consent required.

AART-300E Open Critique (2.00-3.00 cr.)
(Fall)

This class is for students working on developing projects/ works who are looking for constructive feedback. Students who may not be working on a specific project will be asked to provide a proposal of what they would like to develop and work on over the semester. Critique (), Group Project (), Visiting Artist Seminar ().

AART-300H Open Painting Critique (3.00 cr.)
(Fall and Spring)

This is a standard painting critique, open to virtually anyone with the painting practice. Although not a studio class, technique will be discussed when necessary; one on one meetings may take place regarding technique when called for or requested.

Two students will be critiqued per three hour session. Critique by peers will be encouraged.

"Painting" will be defined as marking the surface; therefore if a student has an extensive drawing practice, they will have a place. Critique ().

AART-310B Clay: Methods of Making (2.00 cr.)
(Fall)

School....:
Division..:
Department: AART

Clay: Processes, Applications and Methods of Design This course will cover the processes for constructing sculpture and design objects in clay. We will undertake exercises in scoring and slip, coil building, slab construction, as well as wheel throwing, mold making and slip casting. Finishing techniques including glaze, luster and various other surface treatment applications will be explored. Students will be encouraged to apply these skills in the execution of multiple projects throughout the semester culminating in a group exhibition and critique. There will be a $50 fee for this course, which will cover a 25lb. bag of clay, the use of the ceramics lab facilites, and other course materials. Students should also be prepared to potentially purchase additional materials and tools to match their individual ambition for the course. Students should expect to spend an additional $50-$100 on materials and supplies. Open Seminar is a series of seminars of special topics chosen by the instructor. Lecture/Studio ().

AART-310Y Glaze Research Labratory (2.00-3.00 cr.)
(Fall and Spring)

This independent study group will focus on researching and developing ceramic glazes from raw chemicals. Students will choose a type of glaze and/or color to develop throughout the semester beginning with published glaze recipes and modifying those recipes to generate custom colors and characteristics. Students will learn (1) to identify glaze chemicals and their attributes, (2) the process of experimentally adapting glaze recipes to achieve the desired result, and (3) techniques for loading and firing electric kilns. Students will meet independently with the instructor throughout the course and will be expected to present their findings at the end of the semester. There is a $50.00 course fee which will provide the raw chemicals, clay and supplies needed for the semester. Due to the nature of the chemicals involved in glaze chemistry, students will be required to provide their own personal protective equipment including disposable gloves and a particle respirator. Independent Project (), Lab (), Studio (). Instructor's consent required.

AART-310Z Next Level Clay (2.00-3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

This course will explore advanced methods for the production of clay / ceramic sculpture and design objects. Students will work on projects independently with weekly group meetings for progress reports of in-process work. Individualized one-on-one instruction and small group workshops will be available throughout the semester as needed. The class will be encouraged to experiment with advanced ceramic techniques as their interest and practice dictates and report to the group their process and findings. Advanced techniques may include (but are not limited to) large scale sculpture, glaze chemistry, production of multiples, specialized surface treatments etc. The class will work toward two deadlines, each culminating in the form of a group exhibition and critique. There is a $50.00 course fee which provides the class with some basic and specialty materials and equipment needed however students should be prepared to potentially purchase additional materials if their proposed project requires it. Studio ().
Requisite courses:
AART-004, AART-310B, AART-310T OR AART-310W
(Required, Previous).

AART-311A Odd Maneuvers (3.00 cr.)
(Fall and Spring)

Big Ideas / Little Tools / and Odd Maneuvers is a sculpture studio/seminar that will guide students in "making" while not in the shop. Students will learn to use small hand tools and utilize research to make large scale, both in form and content, art projects. An understanding will be gained of a variety of tools that can be used in studios or houses (like latch hooks, flake stone tools, needles, glue guns, etc) - and their techniques and crafts, along with the social, artistic and political discourses surrounding them. Plus, we will explore the creation of unconventional (and seemingly irrational) and innovative ways of using these hand tools.

Throughout the course we'll review the work of artists and meet guest artists whose practices employ the use of these small hand tools to create works of art that address complex and vast ideas, along with reviewing notions relevant to conditions of limited-space or limited-resources-be these obstructions self-imposed or otherwise! Students will learn to employ research and analysis frameworks and consider ideas of bias and invisibility in information platforms, while learning to shape research into art. This will be a hands-on and lecture hybrid class. Lecture/Studio ().

School....:
Division..:
Department: AART

AART-311B The 360° Narrative (3.00 cr.)
(Spring)

This class will explore the idea of multiple narratives being told at once, while all holding their own identity and equal ground, but yet becoming one. Students will contemplate how each narrative element relates to one another, both in harmony and disharmony. Plus, they will become proficient in paying special attention to the stories that arise from the space in between elements. And students will learn to be wary of narratives that dominate and invisibilize other narratives, along with how to subvert this domination. They will also acquire multifaceted and spherical storytelling skills in various mediums, including writing and 360° VR video making. In addition to learning how to craft these multifaceted narratives, they will be encouraged to grapple with and account for the agency of a viewer/reader who is no longer trapped by a limited gaze. Due to the limited amount of 360° VR cameras, this class will be strictly limited to 9 students. Lecture/Practice ().

AART-320H Is It Really Working (3.00 cr.)
(Fall)

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'. Lecture/Discussion (), Visiting Artist Seminar (), Workshop ().

AART-321A Love Making (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

This course will explore love as a source of guidance and nurture for the artist who makes. It will begin with the proposition that love is a philosophy with the capacity to transform stagnant and dire social and material realities, while also undertake an examination of how love has been co-opted by capitalism, disregarded as unnecessary by pop culture, made to be silly by academia, and socially reduced to a phenomena that can only happen within the couple form or nuclear family unit. Students will also become familiar with works of art and social movements that center/ed love or the qualities of love as a primary medium or theme for their making. And students will collectively contemplate and critically analyze love's potential and its ability to hold up against their own socio-political realities of making new things and a new world to accompany the things they make. Lecture/Studio ().

AART-330 In the Weeds (2.00 cr.)
(Spring)

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. Critique ().

AART-398 BFA3 Mid Residency Project (3.00 cr.)
(Fall and Spring)

Students will undertake, plan, generate, construct and mount a mid-residency project which demonstrates their artistic and intellectual inquires and undertakings. At the culmination of the project, a faculty board in convened and meets with student for an assessment/critique of the project. . Independent Project (). Instructor's consent required.

AART-399 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

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. . Independent Study (). Instructor's consent required.

AART-405 ...Or Something (2.00-3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Critique ().

AART-407 Keeping It Real (2.00 cr.)
(Spring)

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. . Critique ().

AART-409 Hand in Glove (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. . Critique ().

AART-411 Critique (2.00-3.00 cr.)
(Fall and Spring)

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. Critique ().

AART-412 Art & Politics (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Seminar ().

AART-413 Content & Form (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. Hybrid ().

AART-418 Montage & Memory (3.00 cr.)
(Fall and Spring)

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.

This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Hybrid ().

AART-421 Performing Life (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. . Seminar ().

AART-424 Expansive Fields: The Ramble (2.00 cr.)
(Spring)

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

Students enrolling in this course must be in the Santa Clarita or greater Los Angeles area. During this course, we will explore the relationships between walking and drawing and painting. There can be a subtle balance between getting lost (in looking), and keeping your bearings in both your practice and on the trail. In this class, experimentation will be encouraged in order to gain familiarity with the physical properties of liquid media, dirt, and rocks. We will look closely at what constitutes these landscapes through readings on geology, natural patterns, and artists who implement critical wandering in their 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. "Quidditites 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). Hybrid ().

School....:
Division..:
Department: AART

AART-427 People's Theory (2.00-3.00 cr.)
(Fall)

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. . Hybrid ().

AART-435 Articulation (2.00-3.00 cr.)
(Fall)

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. Critique ().

AART-444 Tuff Luxe Crit (2.00 cr.)
(Fall and Spring)

"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. Critique (). Instructor's consent required.

AART-445 Beta Critical (3.00-4.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Lecture ().

AART-448 Ask Shirley (2.00 cr.)
(Fall and Spring)

BFA seminar style class with topics chosen by enrolled students that are relevant to their own practices.

As young artists learn of the many approaches or models they may choose to base their practices on, it is both liberating and intimidating at the same time. Questions and puzzles are inevitable. There will be no predetermined topics or issues devised by the instructor. Questions will be collected from students and put in a structure that encourages exploration, research, and independent thinking. Students are expected to be self-motivated and willing to generate content for discussion. Informal lectures, visual aids, student presentations, and field trips will be facilitated by the instructor. . Hybrid (), Lecture/Discussion (), Seminar ().

AART-463 What You See (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

In addition to regularly screening student work, various genres of films and videos will be screened and discussed. There is a writing component to the class. Students will maintain a record of all of their viewing habits and analysis of what they are watching and its various functions as media. Critique (), Screening (), Studio ().

AART-467 Reading Forms (3.00 cr.)
(Fall)

This is a critique class for ambitious and energetic undergraduate students who are invested in developing ways of describing their work, and its processes, as well as developing a discursive practice that extends beyond what is seen into questions about what kind of conversations the work can produce. Each student is encouraged to align themselves with the interests and aspira-tions of the artist who is presenting so as to look at the work as a fellow maker rather than as a critic. However, difficult and pointed theoretical and political conversations will be cultivated and explored.

Each week the entire class time is devoted to the consideration of one student's work. This means is that each participant's own practice must inevitably come into play in relation to what we are seeing. In this way, we understand and empathize with the work presented as it relates to broader conversations about art and how it lives in the world.

Conversation can meander away from the critical theories of contemporary art into the social, historical, mineralogical, or mytho-logical as students and instructor see fit. A work that is presented in the first week, might emerge as relevant to a work that is presented the tenth week by a different student. Developing a intertwined conversation over the course of the semester in which all artists have a stake in the conversation is a central goal. We may discover that supplemental readings are required to deepen our understanding of what is possible with a particular art practice. Critique ().

AART-473 vigOR OR rigOR (2.00 cr.)

School....:
Division..:
Department: AART

Using vigor/rigor as framework, this class provides an opportunity to survey contemporary practices, with focus on issues of coherence, inner logic, lived experience, use of history, among other things. This class is suitable for students who have made several bodies of work and are considering the relation (or lack thereof) between them. Critique of student projects will be framed around the discourse of lived experience vs language, artistic research vs scientific research and issue of representation. Philosophical texts will augment discussion on these issues.

Format: Visual aids, assignment, assigned reading, discussion, mid-term, field trips. Independent Project (), Seminar (), Visiting Artist Seminar ().

AART-475 Surrealist Film & Video (3.00 cr.)
(Fall)

Dream & Desire: Surrealist Film and Video

A historical and theoretical overview of Surrealist Cinema is presented as a means to investigate surrealist tendencies in contemporary film and art. Beginning with a close study of the films that influenced the early surrealists, such as the films of Charlie Chaplin and Louis Feuillade's "Les Vampires," the class will then consider the films made by the early surrealists including "L'Age d'Or" by Luis Bunuel and Salvadore Dali and "La Coquille et le Clergyman" by Germaine Dulac. While examining seminal surrealist films of the 20th century, for example, Maya Deren's films, the class will also consider recent works including the "social surrealism" installations of Mika Rottenberg. Various examples of the ongoing influence of surrealism on Hollywood will be discussed including the Afro-surrealist work "Sorry to Bother You" by Boots Riley. International films will also be screened and discussed, particularly those that represent histories during which surrealist filmmaking strategies proliferated such as the Czechoslovak New Wave.

Students are required to read texts and occasionally view films outside of class. In response to the readings and screenings, students will develop weekly written reflections that will provide the basis for in class discussions. Each student must reserach and prepare an in-class presentation on a Surrealist filmmaker, film or video. Lecture/Discussion (), Screening (), Seminar ().

AART-476 Mise-En-Abyme (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

Not easily defined, yet inherently self-reflexive, mise-en-abyme is often described as a story within a story (a frame story) or a duplicitous image within an image (a "hall of mirrors.") This class investiages the range of mise-en-abyme within film and video whether literally depicting a film within a film such as Francois Truffaut's "Day for Night" or employing a recursive narrative as in Raul Ruiz's "The Hypothesis of a Stolen Painting." Mise-en-abyme will also be examined in texts by Jorge Luis Borges and Italo Calvino as well as artworks such as Diego Velázquez' "Las Meninas" and Eve Sussman's "89 Seconds at Alcázar."

Students are required to read texts and occasionally view films outside of class. In response to the readings and screenings, students will develop weekly written reflections that will provide the basis for in class discussions. Each student must reserach and prepare an in-class presentation. Lecture/Discussion (), Screening (), Seminar ().

AART-478 Stakeholders (3.00-5.00 cr.)
(Spring)

In the Venice Biennale, "Hong Kong Pavilion" is not an official name since Hong Kong is not a "nation," although the pavilion is operated with autonomy without interference from China. This class will use the exhibition "Shirley Tse: Stakeholders, Hong Kong in Venice" as a stepping stone to explore stakeholder theory, the idea of agency in social science, postcolonial Hong Kong as a case study of clashes of ideologies, state capitalism, civil disobedience, street art by activists- from the Lennon Wall to the Human Chain to PEPE the Frog. Students who is working on projects that are adjacent to these ideas/topics are welcome to join the class. It is a day long class with the seminar session in the morning, and the critique session in the afternoon ultilzing the stakeholder approach. "We will also be covering the Covid 19 pandemic and protests in the US.". Critique (), Hybrid (), Seminar ().

AART-481 Writing About Art (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

This is a class for people who are interested in writing about art for publication. Structured as a seminar and workshop, we will read and analyze various published essays to understand their form, and then write, discuss and edit several short essays. Forms that we will consider will range from short reviews to longer descriptive texts, to interviews and artist profiles. As the semester progresses, we will also discuss how best to pitch ideas to editors. Students should come to this class prepared with several topics and/or artists they intend to write about. Seminar ().

AART-482 The End After (2.00 cr.)
(Spring)

The End After - Catastrophe in theory and poetics of cinema and video art Not simply a survey of cinematic cautionary apocalyptic parables: this is a seminar/crit on time and on the function of ending/continuity in our art and theory. The class is also a general study of more universal matters such as the eschatological ways we posit history (apocalypse/post-apocalypse) and the forms we impose on time. Frank Kermode asserts that time in its 'pure' state is disorganized, that our fictions are attempts to overcome this disorganization by imposing on it a structure which has both a beginning and an ending; our plots, whether they be literary or historical, are, we are led to believe, methods of humanizing time. Qualified students should have an interest in philosophy and fiction and are required to complete readings and a final studio-based project/experiment which addresses the class topic. Seminar ().

AART-498 BFA Final Project (3.00 cr.)
(Fall and Spring)

Students will undertake, plan, generate, construct and mount a final project which demonstrates their artistic and intellectual inquires and undertakings. At the culmination of the project, a faculty board in convened and meets with student for an assessment/critique of the project. . Independent Project (). Instructor's consent required.

AART-499 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

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. . Independent Study (). Instructor's consent required.

AART-500E Open Critique (2.00-3.00 cr.)
(Fall)

This class is for students working on developing projects/ works who are looking for constructive feedback. Students who may not be working on a specific project will be asked to provide a proposal of what they would like to develop and work on over the semester. Critique (), Group Project (), Visiting Artist Seminar ().

AART-500H Open Painting Critique (3.00 cr.)
(Fall and Spring)

This is a standard painting critique, open to virtually anyone with the painting practice. Although not a studio class, technique will be discussed when necessary; one on one meetings may take place regarding technique when called for or requested.

Two students will be critiqued per three hour session. Critique by peers will be encouraged.

"Painting" will be defined as marking the surface; therefore if a student has an extensive drawing practice, they will have a place. Critique ().

AART-510B Clay: Methods of Making (2.00 cr.)
(Fall)

School....:
Division..:
Department: AART

Clay: Processes, Applications and Methods of Design This course will cover the processes for constructing sculpture and design objects in clay. We will undertake exercises in scoring and slip, coil building, slab construction, as well as wheel throwing, mold making and slip casting. Finishing techniques including glaze, luster and various other surface treatment applications will be explored. Students will be encouraged to apply these skills in the execution of multiple projects throughout the semester culminating in a group exhibition and critique. There will be a $50 fee for this course, which will cover a 25lb. bag of clay, the use of the ceramics lab facilites, and other course materials. Students should also be prepared to potentially purchase additional materials and tools to match their individual ambition for the course. Students should expect to spend an additional $50-$100 on materials and supplies. Open Seminar is a series of seminars of special topics chosen by the instructor. Lecture/Studio ().

AART-510Y Glaze Research Labratory (2.00-3.00 cr.)
(Fall and Spring)

This independent study group will focus on researching and developing ceramic glazes from raw chemicals. Students will choose a type of glaze and/or color to develop throughout the semester beginning with published glaze recipes and modifying those recipes to generate custom colors and characteristics. Students will learn (1) to identify glaze chemicals and their attributes, (2) the process of experimentally adapting glaze recipes to achieve the desired result, and (3) techniques for loading and firing electric kilns. Students will meet independently with the instructor throughout the course and will be expected to present their findings at the end of the semester. There is a $50.00 course fee which will provide the raw chemicals, clay and supplies needed for the semester. Due to the nature of the chemicals involved in glaze chemistry, students will be required to provide their own personal protective equipment including disposable gloves and a particle respirator. Independent Project (), Lab (), Studio (). Instructor's consent required.

AART-510Z Next Level Clay (2.00-3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

This course will explore advanced methods for the production of clay / ceramic sculpture and design objects. Students will work on projects independently with weekly group meetings for progress reports of in-process work. Individualized one-on-one instruction and small group workshops will be available throughout the semester as needed. The class will be encouraged to experiment with advanced ceramic techniques as their interest and practice dictates and report to the group their process and findings. Advanced techniques may include (but are not limited to) large scale sculpture, glaze chemistry, production of multiples, specialized surface treatments etc. The class will work toward two deadlines, each culminating in the form of a group exhibition and critique. There is a $50.00 course fee which provides the class with some basic and specialty materials and equipment needed however students should be prepared to potentially purchase additional materials if their proposed project requires it. Studio ().
Requisite courses:
AART-704 AART-510B AART-510T or AART-510W (Required, Previous).

AART-511B The 360° Narrative (3.00 cr.)
(Spring)

This class will explore the idea of multiple narratives being told at once, while all holding their own identity and equal ground, but yet becoming one. Students will contemplate how each narrative element relates to one another, both in harmony and disharmony. Plus, they will become proficient in paying special attention to the stories that arise from the space in between elements. And students will learn to be wary of narratives that dominate and invisibilize other narratives, along with how to subvert this domination. They will also acquire multifaceted and spherical storytelling skills in various mediums, including writing and 360° VR video making. In addition to learning how to craft these multifaceted narratives, they will be encouraged to grapple with and account for the agency of a viewer/reader who is no longer trapped by a limited gaze. Due to the limited amount of 360° VR cameras, this class will be strictly limited to 9 students. Lecture/Practice ().

AART-520H Is It Really Working (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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'. Lecture/Discussion (), Visiting Artist Seminar (), Workshop ().

AART-521A Love Making (3.00 cr.)
(Spring)

This course will explore love as a source of guidance and nurture for the artist who makes. It will begin with the proposition that love is a philosophy with the capacity to transform stagnant and dire social and material realities, while also undertake an examination of how love has been co-opted by capitalism, disregarded as unnecessary by pop culture, made to be silly by academia, and socially reduced to a phenomena that can only happen within the couple form or nuclear family unit. Students will also become familiar with works of art and social movements that center/ed love or the qualities of love as a primary medium or theme for their making. And students will collectively contemplate and critically analyze love's potential and its ability to hold up against their own socio-political realities of making new things and a new world to accompany the things they make. Lecture/Studio ().

AART-550 MFA Critique (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Critique ().

AART-554A MFA 1 Seminar: Collisions (3.00 cr.)
(Fall)

COLLISIONS EXPLAIN EVERYTHING INTERDEPENDENCE and SOCIALITY 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 anti-colonial; some psychoanalytic, some ecological; some phenomenological; some ethical; some biological; and so on. This class will undertake an idiosyncratic survey of texts which take up this problem as their focus. Along the way we will touch on issues of labor, disability, incarceration, agency, perception, technology, subjectivity, sovereignty, solidarity, power, care, and love. This course will introduce students to a wide variety of source material which deals in varying ways with the issues at hand (from the realms of critical theory, psychology, philosophy, aesthetics, politics, biology, and so on) and will also provide a setting for students to discuss and further their understanding and knowledge of the weekly readings, so they can make links to and leaps from it in their own artistic practice. Group Project (), Lecture/Discussion (), Seminar (), Hybrid ().

AART-598 MFA Mid-Residency Project (5.00 cr.)
(Spring)

Students will undertake, plan, generate, construct and mount a mid-residency project which demonstrates their artistic and intellectual inquires and undertakings. At the culmination of the project, a faculty board in convened and meets with student for an assessment/critique of the project. . Independent Project (). Instructor's consent required.

School....:
Division..:
Department: AART

AART-599 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

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. . Independent Study (). Instructor's consent required.

AART-605 ...Or Something (2.00-3.00 cr.)
(Fall and Spring)

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. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Critique ().

AART-607 Keeping It Real (2.00 cr.)
(Spring)

School....:
Division..:
Department: AART

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

This course will bring students into an up-to-date conversation about "source materials" that influence and direct one another, while also undertaking an investigation into the nature of relationship itself. Students will become familiar with a variety of flows/forms/forces which may be pertinent to art process via false or veritable analogy. Arrive ready to read, think and participate with your peers.

Critique will focus on student work and interest especially as it connects with a renewed attention to structure/relation-making. Consistent attendance is mandatory. Each student presents twice during semester. MFA-oriented but not exclusive. . Critique ().

AART-609 Hand in Glove (3.00 cr.)
(Spring)

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. . Critique ().

AART-611 Critique (2.00-3.00 cr.)
(Fall and Spring)

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. Critique ().

AART-612 Art & Politics (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Seminar ().

AART-613 Content and Form (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

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

AART-618 Montage and Memory (3.00 cr.)
(Fall and Spring)

This course will examine historical and contemporary use of montage effects in still photography, film, video, painting, collage, assemblage, performance, and installation art. Slide lectures, videos, and films will be reviewed, as well assigned readings. Hands on demonstrations will generate experimentation and innovation. Student artwork will be critiqued in class and studio, responding to ongoing discussions. This is an intensive theory/practice course that will explore the artistic and social implications of montage technique.

Open to Art Program only. May be open to students at other year levels, and in other Schools, by Permission of Instructor. Hybrid ().

AART-621 Performing Life (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. . Seminar ().

AART-624 Expansive Fields: The Ramble (2.00 cr.)
(Spring)

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

Students enrolling in this course must be in the Santa Clarita or greater Los Angeles area. During this course, we will explore the relationships between walking and drawing and painting. There can be a subtle balance between getting lost (in looking), and keeping your bearings in both your practice and on the trail. In this class, experimentation will be encouraged in order to gain familiarity with the physical properties of liquid media, dirt, and rocks. We will look closely at what constitutes these landscapes through readings on geology, natural patterns, and artists who implement critical wandering in their 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. "Quidditites 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). Hybrid ().

AART-627 People's Theory (2.00-3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. . Hybrid ().

AART-635 Articulation (2.00-3.00 cr.)
(Fall)

Course open to Art School only. This class is a forum for students to articulate their art practices through generative thinking, and also to examine the "articular" space both within and between language and art. Critique ().

AART-644 Tuff Luxe Crit (2.00 cr.)
(Fall and Spring)

"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. Critique ().

AART-645 Beta Critical (3.00-4.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Lecture ().

AART-663 What You See (2.00 cr.)
(Fall and Spring)

In addition to regularly screening student work, various genres of films and videos will be screened and discussed. There is a writing component to the class. Students will maintain a record of all of their viewing habits and analysis of what they are watching and its various functions as media. Critique (), Screening (), Studio ().

AART-667 Reading Forms (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

This is a critique class for ambitious and energetic undergraduate students who are invested in developing ways of describing their work, and its processes, as well as developing a discursive practice that extends beyond what is seen into questions about what kind of conversations the work can produce. Each student is encouraged to align themselves with the interests and aspira-tions of the artist who is presenting so as to look at the work as a fellow maker rather than as a critic. However, difficult and pointed theoretical and political conversations will be cultivated and explored.

Each week the entire class time is devoted to the consideration of one student's work. This means is that each participant's own practice must inevitably come into play in relation to what we are seeing. In this way, we understand and empathize with the work presented as it relates to broader conversations about art and how it lives in the world.

Conversation can meander away from the critical theories of contemporary art into the social, historical, mineralogical, or mytho-logical as students and instructor see fit. A work that is presented in the first week, might emerge as relevant to a work that is presented the tenth week by a different student. Developing a intertwined conversation over the course of the semester in which all artists have a stake in the conversation is a central goal. We may discover that supplemental readings are required to deepen our understanding of what is possible with a particular art practice. Critique ().

AART-673 vigOR OR rigOR (2.00 cr.)
Using vigor/rigor as framework, this class provides an opportunity to survey contemporary practices, with focus on issues of coherence, inner logic, lived experience, use of history, among other things. This class is suitable for students who have made several bodies of work and are considering the relation (or lack thereof) between them. Critique of student projects will be framed around the discourse of lived experience vs language, artistic research vs scientific research and issue of representation. Philosophical texts will augment discussion on these issues.

Format: Visual aids, assignment, assigned reading, discussion, mid-term, field trips. Independent Project (), Seminar (), Visiting Artist Seminar ().

School....:
Division..:
Department: AART

AART-675 Surrealist Film & Video (3.00 cr.)
(Fall)

Dream & Desire: Surrealist Film and Video

A historical and theoretical overview of Surrealist Cinema is presented as a means to investigate surrealist tendencies in contemporary film and art. Beginning with a close study of the films that influenced the early surrealists, such as the films of Charlie Chaplin and Louis Feuillade's "Les Vampires," the class will then consider the films made by the early surrealists including "L'Age d'Or" by Luis Bunuel and Salvadore Dali and "La Coquille et le Clergyman" by Germaine Dulac. While examining seminal surrealist films of the 20th century, for example, Maya Deren's films, the class will also consider recent works including the "social surrealism" installations of Mika Rottenberg. Various examples of the ongoing influence of surrealism on Hollywood will be discussed including the Afro-surrealist work "Sorry to Bother You" by Boots Riley. International films will also be screened and discussed, particularly those that represent histories during which surrealist filmmaking strategies proliferated such as the Czechoslovak New Wave.

Students are required to read texts and occasionally view films outside of class. In response to the readings and screenings, students will develop weekly written reflections that will provide the basis for in class discussions. Each student must reserach and prepare an in-class presentation on a Surrealist filmmaker, film or video. Lecture/Discussion (), Screening (), Seminar ().

AART-676 Mise-En-Abyme (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

Not easily defined, yet inherently self-reflexive, mise-en-abyme is often described as a story within a story (a frame story) or a duplicitous image within an image (a "hall of mirrors.") This class investiages the range of mise-en-abyme within film and video whether literally depicting a film within a film such as Francois Truffaut's "Day for Night" or employing a recursive narrative as in Raul Ruiz's "The Hypothesis of a Stolen Painting." Mise-en-abyme will also be examined in texts by Jorge Luis Borges and Italo Calvino as well as artworks such as Diego Velázquez' "Las Meninas" and Eve Sussman's "89 Seconds at Alcázar."

Students are required to read texts and occasionally view films outside of class. In response to the readings and screenings, students will develop weekly written reflections that will provide the basis for in class discussions. Each student must reserach and prepare an in-class presentation. Lecture/Discussion (), Screening (), Seminar ().

AART-678 Stakeholders (3.00-5.00 cr.)
(Spring)

In the Venice Biennale, "Hong Kong Pavilion" is not an official name since Hong Kong is not a "nation," although the pavilion is operated with autonomy without interference from China. This class will use the exhibition "Shirley Tse: Stakeholders, Hong Kong in Venice" as a stepping stone to explore stakeholder theory, the idea of agency in social science, postcolonial Hong Kong as a case study of clashes of ideologies, state capitalism, civil disobedience, street art by activists- from the Lennon Wall to the Human Chain to PEPE the Frog. Students who is working on projects that are adjacent to these ideas/topics are welcome to join the class. It is a day long class with the seminar session in the morning, and the critique session in the afternoon ultilzing the stakeholder approach. Critique (), Hybrid (), Seminar ().

AART-681 Writing About Art (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

This is a class for people who are interested in writing about art for publication. Structured as a seminar and workshop, we will read and analyze various published essays to understand their form, and then write, discuss and edit several short essays. Forms that we will consider will range from short reviews to longer descriptive texts, to interviews and artist profiles. As the semester progresses, we will also discuss how best to pitch ideas to editors. Students should come to this class prepared with several topics and/or artists they intend to write about. Seminar ().

AART-682 The End After (2.00 cr.)
(Spring)

The End After - Catastrophe in theory and poetics of cinema and video art Not simply a survey of cinematic cautionary apocalyptic parables: this is a seminar/crit on time and on the function of ending/continuity in our art and theory. The class is also a general study of more universal matters such as the eschatological ways we posit history (apocalypse/post-apocalypse) and the forms we impose on time. Frank Kermode asserts that time in its 'pure' state is disorganized, that our fictions are attempts to overcome this disorganization by imposing on it a structure which has both a beginning and an ending; our plots, whether they be literary or historical, are, we are led to believe, methods of humanizing time. Qualified students should have an interest in philosophy and fiction and are required to complete readings and a final studio-based project/experiment which addresses the class topic. Seminar ().

AART-690A MFA 2 Seminar: Art X World (4.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

What are the intersections of art and politics? This question is difficult for many reasons, least of all that both terms are used interchangeably to talk about multiple facets of human organization- socially and spatially. These are some of the aspects to which this seminar will be addressed. In addition, this course, taught by this semester by Kandis Williams, will focus on the popular use and conflation of common internet metaphors and their register and significance to aesthetic and political representation. Students will look at their personal ways of being, and their ways of being in relation to important issues in society today as they as expressed and formatted for digital exchange and as currency in and out of social-web based interactions. For our purposes art can be thought of broadly, a field that includes performing arts, time based media and literature in addition to visual and spatial art. Politics being more and less complexly defined through the terms application to many forms of authority and governance.

The course will be split into three- four part sections of topics that serve as intersections between the aesthetic and political. In the first section WEBS: SITES, NETWORKS, SUPERHIGHWAYS and CLOUDS students will look at metaphors for collectivity and collective movement. Followed by TRANSMISSIONS: SURFING, SIGNALS, ECHOS, AND REVERBERATIONS where students will look at metaphors around access, speed, distribution of wealth and visibility. And the final section; DATA: FOLLOWERS, SUBSCRIBERS, DOWNLOADS, PROFILES in which students will examine metaphors around identity, agency, and pathology and representation. Lecture/Practice (), Lecture/Studio (), Seminar (), Hybrid ().

AART-698 MFA Final Project (5.00 cr.)
(Fall and Spring)

Students will undertake, plan, generate, construct and mount a final project which demonstrates their artistic and intellectual inquires and undertakings. At the culmination of the project, a faculty board in convened and meets with student for an assessment/critique of the project. project. . Directed Study (). Instructor's consent required.

AART-699 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

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. . Independent Study (). Instructor's consent required.

AART-705 Engineering the Multiple (1.00 cr.)
(Fall)

Mold making and casting basics utilizing dynamic materials will be covered in this 6-week technical intensive. How to create silicone molds for multiples, as well as making your own mold boxes for casting will be addressed. Casting materials such as resin, concrete, latex, or chocolate will be options for you to experiment with to explore the nature of the multiple. Prior completion of Super Shop safety orientation is required.

Students should be prepared to spend $50-$100 for additional materials and supplies. Studio (), Technical (), Visiting Artist Seminar ().

AART-707 Bucky Meets Heavy Metal Lite (1.00 cr.)
(Spring)

In this 6-week technical intensive, we will be exploring Buckminster Fuller's geometrical modeling philosophies, while learning basic metalworking techniques utilizing readily available tooling sourced from the hardware store. Our focus will be soldering, brazing, riveting, fold-forming, and some textile techniques applied to metal. We will be navigating some of Fuller's ideas surrounding 'synergy' to develop sculptural forms of metal. Technical (). Instructor's consent required.

AART-711 Drawing (2.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Studio (). Instructor's consent required.

AART-714 Print & Digital Media (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

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". Studio (). Instructor's consent required.

AART-721 Video Vision (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

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. Studio (), Lab (). Instructor's consent required.

AART-799 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

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. . Independent Study (). Instructor's consent required.

ACOM-111 Digital Design Lab I (3.00 cr.)
(Fall)

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. Studio ().

ACOM-112 Digital Design Lab II (3.00 cr.)
(Spring)

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. Studio ().

ACOM-218 Digital Skills for Artists (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. Studio ().

ACOM-718 Digital Skills for Artists (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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 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. Studio ().

AGRA-101 Graphic Design I Lecture (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Lecture ().
Requisite courses:
AGRA-102 (Required, Previous or concurrent).

AGRA-102 Graphic Design I Studio (3.00 cr.)
(Fall)
Required for BFA1 students in Graphic Design, and must also register for AGRA-101. Course open to BFA Graphic Design students only. The studio component for AGRA101. Concepts generated in AGRA101 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. . Studio ().
Requisite courses:
AGRA-101 (Required, Previous or concurrent).

AGRA-103 Graphic Design I Lecture (3.00 cr.)
(Spring)
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. Lecture ().
Requisite courses:
AGRA-101 & AGRA-102 (Required, Previous).
AGRA-104 (Required, Previous or concurrent).

AGRA-104 Graphic Design I Studio (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. . Studio ().
Requisite courses:
AGRA-101 & AGRA-102 (Required, Previous).
AGRA-103 (Required, Previous or concurrent).

AGRA-105 Design Issues (2.00 cr.)
(Spring)

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. Hybrid ().

AGRA-110 Skills for Visualization (2.00 cr.)
(Fall)

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. Studio ().

AGRA-121 Intro to Digital Photography (2.00 cr.)
(Spring)

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. Hybrid ().

AGRA-199 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

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. . Independent Study (). Instructor's consent required.

AGRA-201 Graphic Design II Lecture (3.00 cr.)
(Fall)

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. Lecture ().
Requisite courses:
AGRA-103 & AGRA-104 (Required, Previous).
AGRA-202 (Required, Previous or concurrent).

AGRA-202 Graphic Design II Studio (3.00 cr.)
(Fall)

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. Studio ().
Requisite courses:
AGRA-103 & AGRA-104 (Required, Previous).
AGRA-201 (Required, Previous or concurrent).

AGRA-203 Graphic Design II Lecture (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. . Lecture ().
Requisite courses:
AGRA-201 & AGRA-202 (Required, Previous).
AGRA-204 (Required, Previous or concurrent).

AGRA-204 Graphic Design II Studio (3.00 cr.)
(Spring)

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. . Studio ().
Requisite courses:
AGRA-201 & AGRA-202 (Required, Previous).
AGRA-203 (Required, Previous or concurrent).

AGRA-215 Typography I (3.00 cr.)
(Fall)

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. . Studio ().

AGRA-216 Typography II (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. . Studio ().

AGRA-299 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

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. . Independent Study (). Instructor's consent required.

AGRA-301 Graphic Design III Lecture (3.00 cr.)
(Fall)

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. Lecture ().
Requisite courses:
AGRA-203 & AGRA-204 (Required, Previous).
AGRA-302 (Required, Previous or concurrent).

AGRA-302 Graphic Design III Studio (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Studio ().
Requisite courses:
AGRA-203 & AGRA-204 (Required, Previous).
AGRA-301 (Required, Previous or concurrent).

AGRA-303 Graphic Design III Lecture (3.00 cr.)
(Spring)

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. Lecture ().
Requisite courses:
AGRA-301 & AGRA-302 (Required, Previous).
AGRA-304 (Required, Previous or concurrent).

School....:
Division..:
Department: AART

AGRA-304 Graphic Design Studio III (3.00 cr.)
(Spring)

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. Studio ().
Requisite courses:
AGRA-301 & AGRA-302 (Required, Previous).
AGRA-303 (Required, Previous or concurrent).

AGRA-315 Typography III (3.00 cr.)
(Fall)

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. Studio ().
Requisite courses:
AGRA-215; (Required, Previous).

AGRA-399 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

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. . Independent Study (). Instructor's consent required.

School....:
Division..:
Department: AART

AGRA-401 Graphic Design IV Lecture (3.00 cr.)
(Fall)

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. Lecture ().
Requisite courses:
AGRA-303 & AGRA-304; (Required, Previous).
AGRA-402 (Required, Previous or concurrent).

AGRA-402 Graphic Design IV Studio (3.00 cr.)
(Fall)

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. . Studio ().
Requisite courses:
AGRA-303 & AGRA-304 (Required, Previous).
AGRA-401 (Required, Previous or concurrent).

AGRA-403 Graphic Design IV Lecture (3.00 cr.)
(Spring)

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. Lecture ().
Requisite courses:
AGRA-401 & AGRA-402 (Required, Previous).
AGRA-404 (Required, Previous or concurrent).

AGRA-404 Graphic Design IV Studio (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. . Studio ().
Requisite courses:
AGRA-401 & AGRA-402 (Required, Previous).
AGRA-403 (Required, Previous or concurrent).

AGRA-411 Visiting Designer Workshops (3.00 cr.)
(Fall and Spring)

This course provides an administrative and credit structure for a series of workshops by visiting graphic designers. The class will convene on around three occasions over the course of the semester for a visiting designer lecture (open to all students in the program) followed by a 2-3 day intensive workshop (open only to students enrolled in the class). Curated by the faculty with input from students, these workshops will expose students to a range of contemporary design agendas, practices, and processes, and will put students in direct dialogue with an international network of influential design thinkers and practitioners. The intensive workshop format will demand that students work productively under pressure and collaborate effectively. Students must complete all workshops in order to receive credit for the course. Visiting Artist Seminar (), Workshop ().
Instructor's consent required.

AGRA-421 Imagemaking I (2.00 cr.)
(Spring)

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. Studio ().

AGRA-422 Imagemaking II (2.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Studio ().
Requisite courses:
AGRA-421 (Required, Previous).

AGRA-430 Beginning Web (2.00 cr.)
(Fall)

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. Studio ().

AGRA-435 Intro To VR Workshop (2.00 cr.)
(Spring)

This course examines the VR workflow from Cinema 4D to Unity so as to create VR spaces and experiences. In a workshop type environment students will experiment with the new forms of design narratives made for the HTC Vive headset. Focus will be on storytelling and design, modelling objects in Cinema 4D, 360 video, the workflow from Cinema 4D to Unity, creating materials in Unity and finessing your VR space. Experimentation is encouraged as each student will create their own VR worlds for the class to experience. Basic knowledge of Cinema 4D is required. Critique (), Lecture/Practice (), Workshop ().

AGRA-450 Graphic Design Workshop (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

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. Workshop ().

AGRA-451 Professional Practice (2.00 cr.)
(Fall)

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. Hybrid ().

AGRA-460 Beginning Motion Graphics (2.00 cr.)
(Fall)

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. Hybrid ().

AGRA-465 Animating with Cinema 4D (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

This course is designed for anyone who is new to Cinema 4D and wants to learn how to create 3D stills and animation. The course covers Cinema 4D's interface, working within a 3D environment, modeling using the built in primitive and NURBs objects, how to apply textures and lighting effects, using cameras and scenes, working with 3-D typography, animation strategies, using expressions, MoGraph and Cinema's built in distortion effects. We will also cover Cinema 4D's live integration with After Effects. This is a hands on project based course. Work is focused on using graphic means to make graphic communication. Experimentation is encouraged. No previous experience with Cinema 4D is required. After completing this course, the student should have an in-depth understanding of the program and how to work with Cinema4D in a production environment. Lecture/Practice (), Lecture (), Studio ().

AGRA-470 Advanced Coding for the Web (3.00 cr.)
(Fall)

This course covers a broad spectrum of coding techniques that will enable students to create contemporary, responsive webpages. While discussions about design and usability are encouraged, the central focus will be on front-end development. Students will write a lot of code.

The class will start with a review of the basics: how to properly mark up webpages with semantic HTML and styling them with CSS to create responsive and mobile-first web pages. Focused mini-projects will then tackle specific issues, such as web typography; CSS layout, transforms, transitions, and animations; and the basics of JavaScript and jQuery.

Prerequisites: A basic understanding of HTML and CSS. Ideally, students should have coded a website before and be comfortable using a text-based code editor. More importantly, students must have a real interest in web design, the urge to fiddle with code, and the ability to be proactive and figure things out. Hybrid ().

AGRA-471 User Experience Design for Web (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

The course focuses on the visual and functional aspects of user experience design for the web. The projects will be geared towards creating mockups and prototypes. While not worrying about coding, we will deeply explore the project phases necessary to create successful user experiences: from defining goals, target audiences, and functionality requirements, to developing a site structure, wireframes, and visual mockups. Along the way we will discuss research, user personas, web typography, responsive web design, and mobile web issues. It is not necessary for you to have coding skills to take this course. Hybrid (). Instructor's consent required.

AGRA-474 Typographics I A (3.00 cr.)
(Fall)

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. Studio (). Instructor's consent required.

AGRA-475 Type Design A (2.00 cr.)
(Fall)

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. Studio (). Instructor's consent required.

AGRA-476 Type Design B (2.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. Studio (). Instructor's consent required.
Requisite courses:
AGRA-475 (Required, Previous).

AGRA-477 Typographics I B (3.00 cr.)
(Spring)

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. Studio (). Instructor's consent required.

AGRA-478 Type Design History (2.00 cr.)
(Fall)

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. Lecture (), Mixed ().
Requisite courses:
AAIC-276 (Required, Previous).
AGRA-475 (Required, Concurrent).

AGRA-485A Public Projects Series: Banana (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Group Project (), Mixed (). Instructor's consent required.

AGRA-485F The Practice of Publishing (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

This is a studio/workshop/discussion course about and around the topic of publication; where we take on a number of multiple and simultaneous roles of writer, composer, editor, designer, typographer, producer, and distributor of material we wish to put into the world. Publishing, the activity of making information public (in some way) in a reproducible form, mostly (but not necessarily) in multiples (how many copies does it take to consider a work "published?"). Newspaper, newsletter, magazine, book, booklet, pamphlet and tract (multi-page printed objects), broadside, poster, flyer (single-page), instagram and onscreen publication, podcast, sound, or audio (in a listening format): these are just a few of the forms that that a publication may take. For this course, we'll consider the publication as a device or activity for dissemination; as an interpretive tool for a body of work or research; as a time- and narrative-based container; as an archival document; and as an event in and of itself. Projects are deliberately flexible, allowing room to interpret design briefs and develop idiosyncratic outcomes, which may be highly practical or more conceptual and/or poetic, and anywhere in-between. Group Project (), Mixed (), Studio (). Instructor's consent required.

AGRA-485G Calarts Collaborates (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

CalArts Collaborates: Design for Non-Profit Partners In this year-long elective, students will partner with a non-profit organization to create a series of projects that address an urgent social or political issue based on a prompt from the organization. Working in teams from the School of Art and the School of Film/Video, students will respond to a prompt and create an innovative set of outcomes / forms of audience engagement and communication that address a young, global audience. Outcomes are open-ended and may span a range of platforms and media (ie short live-action or animated public service announcements, social media/web presences, wearables, maps, workshops, posters, etc.). Final outcomes will be produced in actual scale / length and media.

Students will conduct research, present proposals, and develop prototypes of all visual and material outcomes. They will create a production schedule and work within a budget. Students will present their work to the faculty, members of the non-profit organization, and other members of the CalArts community. The course may also offer the option for international travel in June to present final outcomes.

This is the first semester of a year-long course. To receive credit, students are expected to enroll in the Spring semester of the course as well. The emphasis of each session is as follows: Fall semester: research, proposals, and project development. Spring semester: final production, presentations and showing / exhibition, possible option for international travel. Critique (), Lecture/Discussion (), Production (). Instructor's consent required.

AGRA-490C Critical Conversations (2.00 cr.)
(Spring)

In this combined seminar/studio course we will examine urgent critical issues that inform the field of design today, and engage those conversations through visual work. Through weekly readings and discussions, we'll examine the ways in which politics, social movements, radicality, and structures of power shape and determine contemporary design discourse, and explore the ways that makers interrogate these ideas. Occasional guests will provide alternate perspectives, enriching the discourse. A few self-directed studio projects that interpret, question, and extend ideas from the readings will demonstrate an ability to engage with avant guard creative praxis. Lecture/Studio ().

School....:
Division..:
Department: AART

AGRA-490G Symposium Workshop (3.00 cr.)
(Spring)

This course is a semester-long workshop aimed towards producing outward-facing event such as a symposium, podcast series, or other event. For Spring 2021, the event topic will be one of common interest to current Graphic Design Program students and others, about which they wish to examine more deeply. The course serves as a working group wherein students collaborate towards shared goals and outcomes. Faculty helps guide research to build a functional literacy with regard to the selected topic. Working collectively, the group will articulate an agenda and conceptual framework for a Spring event and ultimately facilitate and produce the final outcome. Workshop (), Group Project (), Lecture/Discussion ().

AGRA-490H GD MFA Platforming (1.00 cr.)
(Spring)

Students in this workshop will build a platform for artistic collaboration, networking, and promotion of the Graphic Design graduate program. We will, as a group, produce limited edition merchandise and products in collaboration with alumni artists and designers; refine the visual language, interface aesthetics, and brand; create a website to sell and promote the products; and create structure for the long term viability of the platform. Workshop (), Group Project (), Production ().

AGRA-490J Digital Multiplatform Workshop (3.00 cr.)
(Fall)

This course is an advanced, multi-platform exploration of digital tools. Outcomes are open-ended and projects are designed to reveal and question unspoken assumptions about audience, function and form that are embedded in both conventions of Ui/Ux design and in the tools themselves. This is not a course in the design of visual prototypes. Rather, students will be producing outcomes in the actual platforms / software. Studio ().
Requisite courses:
AGRA-430, AGRA-460, or AGRA-465; Minimum grade P;
(Required, Previous).

AGRA-493 Designing for Spaces (2.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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 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. Hybrid (). Instructor's consent required.

AGRA-496 Motion 1 (3.00 cr.)
(Fall)

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. Critique (), Mixed (), Studio ().
Requisite courses:
AGRA-460 (Required, Previous).

AGRA-499 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

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. . Independent Study (). Instructor's consent required.

AGRA-501 Graduate Seminar I Lecture (3.00 cr.)
(Fall)

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. Lecture ().
Requisite courses:
AGRA-502 (Required, Previous or concurrent).

AGRA-502 Graduate Seminar I Studio (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

Required for MFA1 students in Graphic Design, and must also register for AGRA-501. Course open to MFA Graphic Design students only. The MFA1 year of Graduate Seminar is comprised of a series of structured projects and prompts intended to help students develop and discover formal, conceptual and ideological areas of focus. The short time period of each project encourages experimentation, risk-taking, and imaginative responses. MFA students have the option to experiment with a range of different media and ideas, or focus on different ideas within the same medium, or pursue similar concepts/agendas within different media. This flexibility accommodates students with a wide range of educational needs and prepares them with the formal and conceptual skills to produce a thesis. The studio component of this class focuses on group critique of work produced weekly for each specific project. Studio ().
Requisite courses:
AGRA-501 (Required, Previous or concurrent).

AGRA-503 Graduate Seminar I Lecture (3.00 cr.)
(Spring)

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. Lecture ().
Requisite courses:
AGRA-501 (Required, Previous).
AGRA-504 (Required, Previous or concurrent).

AGRA-504 Graduate Seminar I Studio (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. Studio ().
Requisite courses:
AGRA-502 (Required, Previous).
AGRA-503 (Required, Previous or concurrent).

AGRA-515 Typography I (3.00 cr.)
(Fall)

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. Studio (). Instructor's consent required.

AGRA-516 Typography II (3.00 cr.)
(Spring)

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. Studio (). Instructor's consent required.

AGRA-551 Visual Literacy Lecture (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. . Lecture ().
Requisite courses:
AGRA-552 (Required, Previous or concurrent).

AGRA-552 Visual Literacy Studio (3.00 cr.)
(Fall)

Required for MFA1 Graphic Design students in the 3-year track and must also register for AGRA-551. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The studio component for AGRA-551. Concepts generated in AGRA-551 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. Studio ().
Requisite courses:
AGRA-551 (Required, Previous).
AGRA-551 (Required, Previous or concurrent).

AGRA-553 Visual Literacy Lecture (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. . Lecture ().
Requisite courses:
AGRA-552 (Required, Previous).
AGRA-554 (Required, Previous or concurrent).

AGRA-554 Visual Literacy Studio (3.00 cr.)
(Spring)

Required for MFA1 Graphic Design students in the 3-year track and must also register for AGRA-553. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. The studio component for AGRA553. Concepts generated in AGRA553 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. . Studio ().
Requisite courses:
AGRA-553 (Required, Previous or concurrent).

AGRA-596 Motion 1 (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Critique (), Mixed (), Studio ().
Requisite courses:
AGRA-660 (Required, Previous).

AGRA-599 Independent Study (0.50-15.00 cr.)
(Fall and Spring)
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. . Independent Study (). Instructor's consent required.

AGRA-601 Graduate Seminar II Lecture (3.00 cr.)
(Fall)
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. Lecture ().
Requisite courses:
AGRA-503 & AGRA-504 (Required, Previous).
AGRA-602 (Required, Previous or concurrent).

AGRA-602 Graduate Seminar II Studio (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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 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. Studio ().
Requisite courses:
AGRA-601 (Required, Previous or concurrent).

AGRA-603 Graduate Seminar II Lecture (3.00 cr.)
(Spring)

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. Lecture ().
Requisite courses:
AGRA-604 (Required, Previous or concurrent).

AGRA-604 Graduate Seminar II Studio (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. Studio ().
Requisite courses:
AGRA-603 (Required, Previous or concurrent).

AGRA-611 Visiting Designer Workshops (3.00 cr.)
(Fall and Spring)

This course provides an administrative and credit structure for a series of workshops by visiting graphic designers. The class will convene on around three occasions over the course of the semester for a visiting designer lecture (open to all students in the program) followed by a 2-3 day intensive workshop (open only to students enrolled in the class). Curated by the faculty with input from students, these workshops will expose students to a range of contemporary design agendas, practices, and processes, and will put students in direct dialogue with an international network of influential design thinkers and practitioners. The intensive workshop format will demand that students work productively under pressure and collaborate effectively. Students must complete all workshops in order to receive credit for the course. Visiting Artist Seminar (), Workshop ().
Instructor's consent required.

AGRA-615 Typography III (3.00 cr.)
(Fall)

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. Studio ().
Instructor's consent required.

AGRA-621 Imagemaking I (2.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. Studio ().

AGRA-622 Imagemaking II (2.00 cr.)
(Fall)

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. Studio ().

AGRA-630 Beginning Web (2.00 cr.)
(Fall)

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. Studio ().

AGRA-635 Intro To VR Workshop (2.00 cr.)
(Spring)

School....:
Division..:
Department: AART

This course examines the VR workflow from Cinema 4D to Unity so as to create VR spaces and experiences. In a workshop type environment students will experiment with the new forms of design narratives made for the HTC Vive headset. Focus will be on storytelling and design, modelling objects in Cinema 4D, 360 video, the workflow from Cinema 4D to Unity, creating materials in Unity and finessing your VR space. Experimentation is encouraged as each student will create their own VR worlds for the class to experience. Basic knowledge of Cinema 4D is required. Critique (), Lecture/Practice (), Workshop ().

AGRA-650 Graphic Design Workshop (2.00 cr.)
(Fall and Spring)

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. Workshop ().

AGRA-651 Professional Practice (2.00 cr.)
(Fall)

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 in order to acquaint students with the many circumstances and environments in which design is practiced. Hybrid (). Instructor's consent required.

AGRA-660 Beginning Motion Graphics (2.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Hybrid ().

AGRA-665 Animating with Cinema 4D (2.00 cr.)
(Fall and Spring)

This course is designed for anyone who is new to Cinema 4D and wants to learn how to create 3D stills and animation. The course covers Cinema 4D's interface, working within a 3D environment, modeling using the built in primitive and NURBs objects, how to apply textures and lighting effects, using cameras and scenes, working with 3-D typography, animation strategies, using expressions, MoGraph and Cinema's built in distortion effects. We will also cover Cinema 4D's live integration with After Effects. This is a hands on project based course. Work is focused on using graphic means to make graphic communication. Experimentation is encouraged. No previous experience with Cinema 4D is required. After completing this course, the student should have an in-depth understanding of the program and how to work with Cinema4D in a production environment. Lecture/Practice (), Lecture (), Studio ().

AGRA-670 Advanced Coding for the Web (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

This course covers a broad spectrum of coding techniques that will enable students to create contemporary, responsive webpages. While discussions about design and usability are encouraged, the central focus will be on front-end development. Students will write a lot of code.

The class will start with a review of the basics: how to properly mark up webpages with semantic HTML and styling them with CSS to create responsive and mobile-first web pages. Focused mini-projects will then tackle specific issues, such as web typography; CSS layout, transforms, transitions, and animations; and the basics of JavaScript and jQuery.

Prerequisites: A basic understanding of HTML and CSS. Ideally, students should have coded a website before and be comfortable using a text-based code editor. More importantly, students must have a real interest in web design, the urge to fiddle with code, and the ability to be proactive and figure things out. Hybrid ().

AGRA-671 User Experience Design for Web (3.00 cr.)
(Spring)

The course focuses on the visual and functional aspects of user experience design for the web. The projects will be geared towards creating mockups and prototypes. While not worrying about coding, we will deeply explore the project phases necessary to create successful user experiences: from defining goals, target audiences, and functionality requirements, to developing a site structure, wireframes, and visual mockups. Along the way we will discuss research, user personas, web typography, responsive web design, and mobile web issues. It is not necessary for you to have coding skills to take this course. Hybrid (). Instructor's consent required.

AGRA-674 Typographics I A (3.00 cr.)
(Fall)

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. Studio (). Instructor's consent required.

AGRA-675 Type Design A (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Studio (). Instructor's consent required.

AGRA-676 Type Design B (2.00 cr.)
(Spring)

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. Studio (). Instructor's consent required.
Requisite courses:
AGRA-675 (Required, Previous).

AGRA-677 Typographics I B (3.00 cr.)
(Spring)

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. Studio (). Instructor's consent required.

AGRA-678 Type Design History (2.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Lecture (), Mixed ().

AGRA-685A Public Projects Series: Banana (3.00 cr.)
(Fall)

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. Group Project (), Mixed (). Instructor's consent required.

AGRA-685F The Practice of Publishing (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

This is a studio/workshop/discussion course about and around the topic of publication; where we take on a number of multiple and simultaneous roles of writer, composer, editor, designer, typographer, producer, and distributor of material we wish to put into the world.

Publishing, the activity of making information public (in some way) in a reproducible form, mostly (but not necessarily) in multiples (how many copies does it take to consider a work "published?"). Newspaper, newsletter, magazine, book, booklet, pamphlet and tract (multi-page printed objects), broadside, poster, flyer (single-page), instagram and onscreen publication, podcast, sound, or audio (in a listening format): these are just a few of the forms that that a publication may take.

For this course, we'll consider the publication as a device or activity for dissemination; as an interpretive tool for a body of work or research; as a time- and narrative-based container; as an archival document; and as an event in and of itself. Projects are deliberately flexible, allowing room to interpret design briefs and develop idiosyncratic outcomes, which may be highly practical or more conceptual and/or poetic, and anywhere in-between. Group Project (), Mixed (), Studio (). Instructor's consent required.

AGRA-690C Critical Conversations (2.00 cr.)
(Spring)

In this combined seminar/studio course we will examine urgent critical issues that inform the field of design today, and engage those conversations through visual work. Through weekly readings and discussions, we'll examine the ways in which politics, social movements, radicality, and structures of power shape and determine contemporary design discourse, and explore the ways that makers interrogate these ideas. Occasional guests will provide alternate perspectives, enriching the discourse. A few self-directed studio projects that interpret, question, and extend ideas from the readings will demonstrate an ability to engage with avant guard creative praxis. Lecture/Studio ().

AGRA-690G Symposium Workshop (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

This course is a semester-long workshop aimed towards producing outward-facing event such as a symposium, podcast series, or other event. For Spring 2021, the event topic will be one of common interest to current Graphic Design Program students and others, about which they wish to examine more deeply. The course serves as a working group wherein students collaborate towards shared goals and outcomes. Faculty helps guide research to build a functional literacy with regard to the selected topic. Working collectively, the group will articulate an agenda and conceptual framework for a Spring event and ultimately facilitate and produce the final outcome. Workshop (), Group Project (), Lecture/Discussion ().

AGRA-690H GD MFA Platforming (1.00 cr.)
(Spring)

Students in this workshop will build a platform for artistic collaboration, networking, and promotion of the Graphic Design graduate program. We will, as a group, produce limited edition merchandise and products in collaboration with alumni artists and designers; refine the visual language, interface aesthetics, and brand; create a website to sell and promote the products; and create structure for the long term viability of the platform. Workshop (), Group Project (), Production ().

AGRA-690J Digital Multiplatform Workshop (3.00 cr.)
(Fall)

This course is an advanced, multi-platform exploration of digital tools. Outcomes are open-ended and projects are designed to reveal and question unspoken assumptions about audience, function and form that are embedded in both conventions of Ui/Ux design and in the tools themselves. This is not a course in the design of visual prototypes. Rather, students will be producing outcomes in the actual platforms / software. Studio ().
Requisite courses:
AGRA-630, AGRA-660, or AGRA-665; Minimum grade P; (Required, Previous).

AGRA-693 Designing for Spaces (2.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. Hybrid (). Instructor's consent required.

AGRA-699 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

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. . . Independent Study (). Instructor's consent required.

AGRA-799 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

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. . . Independent Study (). Instructor's consent required.

AHMN-456 Aesthetic Dimension (3.00 cr.)
(Spring)

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. . Seminar ().

AHMN-656 Aesthetic Dimension (3.00 cr.)
(Fall and Spring)

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. . Seminar ().

AINT-399 Art - Internship (1.00-6.00 cr.)
(Fall and Spring)

Internship (). Instructor's consent required.

AINT-499 Art - Internship (1.00-6.00 cr.)
(Fall and Spring)

Internship (). Instructor's consent required.

APHM-101 Foundation Seminar & Critique (5.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Hybrid ().

APHM-102 Foundation Seminar & Critique (5.00 cr.)
(Spring)

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. Seminar (), Critique ().

APHM-103 New Lab (2.00 cr.)
(Fall)

Course open to BFA1 Photo/Media students only. New Lab is a semester long Technical Workshop for all BFA-1 and BFA-2 transfer students in the Photography and Media Program. It is a course that provides the critical base for making work in the facility. The intent of this workshop is to orient incoming students to the CalArts Photography Facility and its production possibilities. The coursework includes a hands-on approach to photographic and image techniques widely used in the Program. All aspects of production from image techniques widely used in the Program. All aspects of production from 35mm to Medium Format cameras will be presented, digital orientation and production and support techniques designed to offer a base of support in the area. Inclusive in coursework: camera technique, darkroom technique, film characteristics, format choice, exposure controls, introduction to lighting and documentation. The intent of New Lab is to expedite student access to the culture of technical production within the Photography and Media Program. Workshop ().

APHM-105 Analog in the New Lab (4.00 cr.)

School....:
Division..:
Department: AART

Analog in the New Lab: Course open to BFA1 Photo/Media students only. New Lab is a semester-long class for all BFA-1 and BFA-2 transfer students in the Photography and Media Program. It is a course that provides the critical base for making work in the facility. The intent of this class is to orient incoming students to the CalArts Photography Facility and its production possibilities. The coursework includes a hands-on approach to photographic and image techniques widely used in the Program. This course will focus on the fundamentals of analog photography. Students will learn how to properly function 35mm cameras, and use of meters, apertures, shutter speeds. We will discuss various equipment, film and paper options out on the market that will best fit student's needs. Students will learn how to develop their own black and white film and print on RC and Fiber based Papers. We will focus on proper darkroom setup and workflow. Knowledge of multiple enlarger types and brands will be gained. Mixing of chemicals and the use of different dilutions ratios will also be discussed. The intent of Analog in the New Lab is to expedite student access to the culture of technical production within the Photography and Media Program. Lab ().

APHM-110A Beginning Analog Photography (2.00 cr.)
(Fall)

Beginning Analog Photography. This course will focus on the fundamentals of analog photography. Students will learn how to properly function 35mm cameras, and use of meters, apertures, shutter speeds. We will discuss various equipment, film and paper options out on the market that will best fit student's needs. Students will learn how to develop their own black and white film and print on RC and Fiber based Papers. We will focus on proper darkroom setup and workflow. Knowledge of multiple enlarger types and brands will be gained. Mixing of chemicals and the use of different dilutions ratios will also be discussed. Lab (), Production (), Technical ().

APHM-110B Photo Club - Advanced (2.00 cr.)
(Spring)

School....:
Division..:
Department: AART

This medium and large format based technical photography course will take on the reasons for large format image making and the digital work-arounds used to emulate medium and large format work. Students will deal with the big image recording space and the unique effects of the lens to this larger space. What are the gains of large format photography in this digital age?! We will approach this as a team, a club, working together to learn and create images that go beyond simple digital formats that are common in today's photography. Making portraits, landscapes, portraits in landscape - anything you want to make big and clear. The course will help students to learn 2 ! (6x6), and 4x5 precision and the thoughtful pace of making images that deliver a more considered perspective. This course teaches how to use 4x5 and various 2 ! (6x6, 6x7, 6x9...) film cameras and will discuss the different options available within camera equipment and films available in today. Students will become familiar with cameras choices, larger lenses, camera movements, and the creative applications of these opportunities. All this so that students can better understand and make decisions of what materials to use in their future projects. Lab (), Production (), Technical ().

Requisite courses:
APHM-110A (Required, Previous).

APHM-110C Digital Vid & Sound Recording (2.00 cr.)
(Fall and Spring)

This course offers students a foundation in video and sound recording, and an exploration of video art in the contemporary art world. We will focus on post production including sound design and color correction, and briefly touch on installation preparation. In the class we'll watch historical and contemporary single channel and video installation work, read essays on video art and relevant subjects, hold critiques of student work, and have technical tutorials. Production (), Screening (), Technical ().

APHM-199 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

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. . Independent Study (). Instructor's consent required.

APHM-201 UG Seminar (2.00 cr.)
(Fall)

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. Seminar ().

APHM-299 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

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. . Independent Study (). Instructor's consent required.

APHM-304 Advanced Digital Color (2.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Lecture/Studio (), Production (), Technical ().
Requisite courses:
APHM-104 & APHM-305 (Required, Previous).

APHM-305 Undergraduate Critique (2.00 cr.)
(Fall and Spring)
Open to BFA2, BFA3, and BFA4 Photo/Media students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course presents weekly group discussion and analysis of student work. Each student is expected to present new work. The instructor determines the schedule of presentation. All students will be required to discuss their own work and the work of their classmates. Students are expected develop autonomous and sustained bodies of work specifically for this class and to participate in critiques. Preparation outside of class is required. Critique ().

APHM-315 Grad Critique (3.00 cr.)
(Fall and Spring)
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. Critique ().

APHM-317 Digital Bucket Crit (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

All BFA 2, BFA 3 and BFA 4 students will be required to present their work to the entire faculty in an online format. The presentation will be exactly 5 mintues each. This is a rare opportunity to engage with the BFA student body and faculty. You will work throughout the term with your mentor to help with your presentation. Digital Bucket Crit will further the students understanding of the overall Photo Media program, the faculty, their peers, and the kind of work being produced. Students will stand alone behind their work but together as a generation of artists. MFA students and BFA1 students are invited to join as audience. Critique ().

APHM-325A Grad Sem Apeshit in the Louvre (3.00 cr.)
(Fall)

Apeshit in the Louvre is a graduate-level reading seminar that looks at theories and histories of exhibitions, museums and galleries, thinking specifically about the agency or power of the artist within them. Starting with ways that artists have incorporated the language and conventions of exhibition into the very form of their work and contemporary protests for the expansion of access, decolonization and social relevance, we will consider how the politics and meanings of galleries, museums and public spaces themselves act upon our works, and how our works, in return, act upon them as a material. Considering histories of the museum, the gallery and biennial, theories of the expanded field, site-specificity, institutional critique, interventionism, performance art, relational and socially-based practices, the "artist as curator," and straight up protest, we'll encounter works by: Emily Jacir, Aruna D'Souza, Amy Longtree, Coco Fusco, Bridget Cooks, Steven Nelson, the Carters (Beyoncé and Jay Z), Decolonize Museums, Brian O'Doherty, Avery Gordon, Cameron Roland, Harald Szeeman, Alice Koenitz's Los Angeles Museum of Art (LAMOA), the Equal Justice Initiative's Legacy Museum and Memorial for Peace and Justice, Miwon Kwon, Project Row Houses, Hito Steyerl, Tony Bennett, Allan Sekula, Fred Moten and Stefano Harney, Okwui Enweazor, Chantal Mouffe, the Museum of Jurassic Technology, Hans Haacke, and more. Seminar (). Instructor's consent required.

APHM-325L Grad Sem: Narrative (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

Grad Seminar: Visual Arts Narrative:Heroic Distortions
This seminar will examine the characteristics of heroes in classic narratives through close textual analysis of literature,films and comic books. From Hamlet to John Wayne to Black Panther, the position of the hero within the text is sutured into a narrative structure, which supports gender, race and class stereotypes. Illuminated manuscripts, early narrative strips, soap opera, feminist and post colonial film theory and contemporary photo and video narrative strategies will be explored as a counterpoint to heroic narratives. Seminar ().

APHM-330 Artist As Writer (2.00 cr.)
(Fall and Spring)

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 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. Hybrid ().

APHM-338 Video in Space (2.00-3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

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. Critique ().
Requisite courses:
Complete APHM-101 or AART-101; (Required, Previous).

APHM-342 Public Persona/Public Spaces (2.00 cr.)
(Fall)

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. Hybrid ().

APHM-351 Post-Production in the Field (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

This class investigates the possibilities available to artists in Los Angeles using service providers. From printers and framers, to photo-mural installers, to fabricators, foundries, wall-text specialists, and many more, there is a whole industry that has developed in the city to support its artists. Through field trips, interviews, and visiting lectures, we will explore this world of small businesses. Beyond learning of the options these businesses create for artists, students will also learn about the nuts and bolts of starting your own business and about possible jobs they might get in the artistic support industry. A final collaborative project will employ one or more of the businesses we visit.

All classes will take place in the greater Los Angeles. Local travel is required. Critique (), Lecture/Discussion (), Lecture/Practice ().

APHM-352 TALKING in the field (3.00 cr.)
(Fall and Spring)

This upper level seminar class combines a focus on interviews with a wider picture of what life in the art world entails. The class will feature discussions with international curators, gallery directors, artists, filmmakers, architects, etc. We will also visit production houses in Los Angeles (foundries, labs, etc) and learn how work is produced once an artist leaves the institute and what questions one must ask when executing an exhibition (budgets, agreements, plans, etc). In these discussions, students will learn about the interview format, how to prepare for an interview and research potential subjects, develop skills in talking with people, turning those discussions into a written or recorded text and editing that into a final form. Seminar ().

APHM-353 Photo Media VAL Forum (1.00 cr.)
(Fall and Spring)

Students are expected to attend the weekly lectures. Each student will present an overview of series in the form of a paper at the end of the semester. The Visiitng Artist's Lecture Series engages all critically and creatively to explores different methodologies by which artists present their practice in public contexts. Visiting Artist Seminar ().

APHM-354 Changing Time/Zones (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

The course specifically welcomes students to the photography and media program that are not able to join the campus classes in person, have to access the classes from a remote place, or are new to the program. Even though everybody is welcome, a priority is therefor given to new and transfer students. The class will offer an introduction to the photography and media program in the art school. The main element of the class will be a critique in which students will present their work, and the work they are planning to make. Evolving from those presentations and conversations, students will be introduced to the concepts and histories that are relevant in the photo and media program. Part of the class will therefor also consist of the reading and discussion of a few elementary texts. The class will as well problematize the current political and social situation that has an impact on our educational systems, and the way we teach, learn and are able to meet and talk to one another. An important element of the class will therefor be to understand who we are and where we come from, and from which time zone we are entering the conversation. We might also invite guests to the class that help us navigate this specific time. Critique ().

APHM-399 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

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. . Independent Study (). Instructor's consent required.

APHM-400B Queer Critque Potluck (2.00 cr.)
(Spring)

School....:
Division..:
Department: AART

Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Critique - Critique courses within the Photography and Media program center around critique of student work, to offer students critical reception to their projects, while cultivating tools for critical dialogue among the class at large, including vocabulary, methodology, looking and listening skills, as well as historical context for the role of critique in art, documentary, public discourse and social organization.

This interdisciplinary critique will employ queer theory to discuss each student's work. Queering subjects through centers and peripheries of fluid and political identities. Each student will present their work as the subject of one class critique. Each class will include a dinner break for a changing potluck of shared meals. Sharing and providing meals for one another will extend the critical conversation beyond the direct interrogations of the art object to engaging the ideas over kitchen tasks and the bounty of our culinary creations. Eating, cooking and critiquing should touch upon the content, theory and construction of community within a queer discourse. Critique ().

APHM-400D Navigating Liminal Space (3.00 cr.)
(Fall)

What does it mean to exist between, with the understanding that something is about to be. This course will explore cultural, societal and political spaces of shifting. We will look at contemporary artists, with a focus on lens based practices, situated within: borderlands, estuaries, spaces of meeting and becoming. We will also explore cultural experiences of shape shifting, code switching, hybridity and ideas around existing between worlds. Working between geopolitical and existential spaces asking what is the potential and imagination we are capable in this moment. Lecture/Studio ().

APHM-415 Critique and Exit (2.00 cr.)
(Spring)

Open to Photography and Media BFA4 only. This class is required of BFA4 students and is an intensive seminar. Hybrid (). Instructor's consent required.

APHM-420L Abolition + Spaces of Dissent (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

"We are the Ones We are Waiting For: Abolition and Spaces of Dissent" is an open form class where we will explore contemporary abolitionist discourse, pandemic and activist media landscapes, and momentary spaces for celebration, daydreaming and dissent. Starting with the changes in space, time and media during today's pandemic, its shutdowns and lockdowns, catastrophe and protests, we will study the new and powerful things that have become possible. Through individual and group research, readings, screenings, and visiting lecturers, we will explore things that have come of this moment in history: its images, its critiques of policing and social control, and new imaginaries and futures that until recently seemed unthinkable. This class will primarily be online; small group meetings will take place where they are possible. Students will be encouraged to find connections between their own artwork and the class materials, but this will not be required. Additional course outcomes will be arrived at during the course through discussion. Seminar ().

APHM-420M Performative Arrangement (3.00 cr.)
(Fall and Spring)

This class will look at the photography as a record of perpetual performance and/or arrangement of the body. Specifically, we will explore works that are meant to exist, and/or continue to exist as an image, a referent to the action which is no longer there. We will look at the politics of visibility and the use of the photograph as a form that speaks to accessibility, persistence, and who gets to be visible and therefore remembered. Focusing on contemporary artists from diverse perspectives using the camera as an act of resistance, we will examine the intersection of the self, the body, the camera, and their potential to reclaim narratives and space. Lecture/Discussion ().

APHM-440A Narrative: Heroic Distortions (2.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. . Hybrid ().

APHM-440C Foto and Film (2.00 cr.)

School....:
Division..:
Department: AART

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. Hybrid ().

APHM-440L Photo Idea: Critique/R&D (2.00 cr.)
(Fall)

School....:
Division..:
Department: AART

This course is open to Art School BFA2 and above. Also open to students in other schools by permission of instructor. Photo Idea: Critique / R&D is a pre-studio production-based photography project and development course. The goals of this class are to present work in progress and establish research skills while underscoring the importance of experimentation and curiosity. We will work on both production strategies and through critique. The expectation is that a high volume of work will be produced and reviewed quickly. In part, we will examine the expected paths of research to generate unexpected results. Each student in the class will present project ideas and work, participate in brainstorming sessions, and develop specific questions and goals for their work. We will use the unique perspective that each student has to offer in a collaborative think tank process by acting as each other's research assistant. A main goal is to quickly advance each student's project by making work. Students can expect to perform interviews, work with commercial photography labs and develop and present research that advance project development. Photo Idea: Critique / R&D is part of a practice series of 3 photo-based classes. This series is sequenced as follows Photo Idea: Critique / R&D, Photo Idea: Exhibition, and Photo Idea: Book. Hybrid ().

APHM-440W It's a Family Affair (2.00 cr.)
(Fall and Spring)

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. Hybrid ().

School....:
Division..:
Department: AART

APHM-441S Writing From Silence to Action (3.00 cr.)
(Spring)

"[A]nd what I most regretted were my silences," writes Audre Lorde in the essay from which this course borrows its title. Asking what is at stake in our writing, she continues, "[o]f what had I ever been afraid?" Whether we write as ourselves or in a fictional or poetic voice, within the frame of our artworks, alongside them, or outside of them altogether, this course is for writing-where we will write and read, hear our own voices and listen to one another as we cultivate what it is we have to say. From photo captions to poems, from artist statements to memoirs, from journalisms to short fiction, critical essays, mapping or mining the histories and ideas that give our works their meanings, as artists we will confront the fear of writing, of speaking, while thinking about things that stop us from doing so, whether personal or political (or both), and then, DOING. What does it mean for us to do so in these times? What is this transformation? How is writing an action? In Lorde's words, "In the transformtion of silence into language and action, it is vitally necessary for each one of us to establish or examine her function in that transformation and to recognize her role as vital within that transformation.". Group Project (), Production (), Studio ().

APHM-499 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

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. . Independent Study (). Instructor's consent required.

APHM-504 Advanced Digital Color (2.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Lecture/Studio (), Production (), Technical ().
Requisite courses:
APHM-604 & APHM-503 (Required, Previous).

APHM-515 Grad Critique (3.00 cr.)
(Fall and Spring)
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. Critique ().

APHM-517 Bucket Crit (1.00 cr.)
(Fall and Spring)
MFA 1 students will be visited by the entire regular faculty and FT vistiting faculty for a studio visit at the end of their first term. The visit will be devoted to dialogue around their first semester and the art work they have made. Students are expected to present a written artists statement as well. Critique ().

APHM-525A Grad Sem Apeshit in the Louvre (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

Apeshit in the Louvre is a graduate-level reading seminar that looks at theories and histories of exhibitions, museums and galleries, thinking specifically about the agency or power of the artist within them. Starting with ways that artists have incorporated the language and conventions of exhibition into the very form of their work and contemporary protests for the expansion of access, decolonization and social relevance, we will consider how the politics and meanings of galleries, museums and public spaces themselves act upon our works, and how our works, in return, act upon them as a material. Considering histories of the museum, the gallery and biennial, theories of the expanded field, site-specificity, institutional critique, interventionism, performance art, relational and socially-based practices, the "artist as curator," and straight up protest, we'll encounter works by: Emily Jacir, Aruna D'Souza, Amy Longtree, Coco Fusco, Bridget Cooks, Steven Nelson, the Carters (Beyoncé and Jay Z), Decolonize Museums, Brian O'Doherty, Avery Gordon, Cameron Roland, Harald Szeeman, Alice Koenitz's Los Angeles Museum of Art (LAMOA), the Equal Justice Initiative's Legacy Museum and Memorial for Peace and Justice, Miwon Kwon, Project Row Houses, Hito Steyerl, Tony Bennett, Allan Sekula, Fred Moten and Stefano Harney, Okwui Enweazor, Chantal Mouffe, the Museum of Jurassic Technology, Hans Haacke, and more. Seminar (). Instructor's consent required.

APHM-525L Grad Sem: Narrative (3.00 cr.)
(Fall and Spring)

Grad Seminar: Visual Arts Narrative:Heroic Distortions
This seminar will examine the characteristics of heroes in classic narratives through close textual analysis of literature,films and comic books. From Hamlet to John Wayne to Black Panther, the position of the hero within the text is sutured into a narrative structure, which supports gender, race and class stereotypes. Illuminated manuscripts, early narrative strips, soap opera, feminist and post colonial film theory and contemporary photo and video narrative strategies will be explored as a counterpoint to heroic narratives. Seminar ().

APHM-530 Artist As Writer (2.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Hybrid ().

APHM-538 Video in Space (2.00-3.00 cr.)
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. Critique ().

APHM-542 Public Persona/Public Spaces (2.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Hybrid ().

APHM-551 Post-Production in the Field (3.00 cr.)
(Fall and Spring)

This class investigates the possibilities available to artists in Los Angeles using service providers. From printers and framers, to photo-mural installers, to fabricators, foundries, wall-text specialists, and many more, there is a whole industry that has developed in the city to support its artists. Through field trips, interviews, and visiting lectures, we will explore this world of small businesses. Beyond learning of the options these businesses create for artists, students will also learn about the nuts and bolts of starting your own business and about possible jobs they might get in the artistic support industry. A final collaborative project will employ one or more of the businesses we visit.

All classes will take place in the greater Los Angeles. Local travel is required. Critique (), Lecture/Discussion (), Lecture/Practice ().

APHM-552 TALKING in the field (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

This upper level seminar class combines a focus on interviews with a wider picture of what life in the art world entails. The class will feature discussions with international curators, gallery directors, artists, filmmakers, architects, etc. We will also visit production houses in Los Angeles (foundries, labs, etc) and learn how work is produced once an artist leaves the institute and what questions one must ask when executing an exhibition (budgets, agreements, plans, etc). In these discussions, students will learn about the interview format, how to prepare for an interview and research potential subjects, develop skills in talking with people, turning those discussions into a written or recorded text and editing that into a final form. Seminar ().

APHM-553 Photo Media VAL Forum (1.00 cr.)
(Fall and Spring)

Students are expected to attend the weekly lectures. Each student will present an overview of series in the form of a paper at the end of the semester. The Visiitng Artist's Lecture Series engages all critically and creatively to explores different methodologies by which artists present their practice in public contexts. Visiting Artist Seminar ().

APHM-554 Changing Time/Zones (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

The course specifically welcomes students to the photography and media program that are not able to join the campus classes in person, have to access the classes from a remote place, or are new to the program. Even though everybody is welcome, a priority is therefor given to new and transfer students. The class will offer an introduction to the photography and media program in the art school. The main element of the class will be a critique in which students will present their work, and the work they are planning to make. Evolving from those presentations and conversations, students will be introduced to the concepts and histories that are relevant in the photo and media program. Part of the class will therefor also consist of the reading and discussion of a few elementary texts. The class will as well problematize the current political and social situation that has an impact on our educational systems, and the way we teach, learn and are able to meet and talk to one another. An important element of the class will therefor be to understand who we are and where we come from, and from which time zone we are entering the conversation. We might also invite guests to the class that help us navigate this specific time. Critique ().

APHM-599 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

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. . Independent Study (). Instructor's consent required.

APHM-600B Queer Crit Potluck (2.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. Queering subjects through centers and peripheries of fluid and political identities. Each student will present their work as the subject of one class critique. Each class will include a dinner break for a changing potluck of shared meals. Sharing and providing meals for one another will extend the critical conversation beyond the direct interrogations of the art object to engaging the ideas over kitchen tasks and the bounty of our culinary creations. Eating, cooking and critiquing should touch upon the content, theory and construction of community within a queer discourse. Critique ().

APHM-600D Navigating Liminal Space (3.00 cr.)
(Fall)

What does it mean to exist between, with the understanding that something is about to be. This course will explore cultural, societal and political spaces of shifting. We will look at contemporary artists, with a focus on lens based practices, situated within: borderlands, estuaries, spaces of meeting and becoming. We will also explore cultural experiences of shape shifting, code switching, hybridity and ideas around existing between worlds. Working between geopolitical and existential spaces asking what is the potential and imagination we are capable in this moment. Lecture/Studio ().

APHM-610A Beginning Analog Photography (2.00 cr.)
(Fall)

School....:
Division..:
Department: AART

Beginning Analog Photography. This course will focus on the fundamentals of analog photography. Students will learn how to properly function 35mm cameras, and use of meters, apertures, shutter speeds. We will discuss various equipment, film and paper options out on the market that will best fit student's needs. Students will learn how to develop their own black and white film and print on RC and Fiber based Papers. We will focus on proper darkroom setup and workflow. Knowledge of multiple enlarger types and brands will be gained. Mixing of chemicals and the use of different dilutions ratios will also be discussed. Lab (), Production (), Technical ().

APHM-610B Photo Club - Advanced (2.00 cr.)
(Spring)

This medium and large format based technical photography course will take on the reasons for large format image making and the digital work-arounds used to emulate medium and large format work. Students will deal with the big image recording space and the unique effects of the lens to this larger space. What are the gains of large format photography in this digital age?! We will approach this as a team, a club, working together to learn and create images that go beyond simple digital formats that are common in today's photography. Making portraits, landscapes, portraits in landscape - anything you want to make big and clear. The course will help students to learn 2 ! (6x6), and 4x5 precision and the thoughtful pace of making images that deliver a more considered perspective. This course teaches how to use 4x5 and various 2 ! (6x6, 6x7, 6x9...) film cameras and will discuss the different options available within camera equipment and films available in today. Students will become familiar with cameras choices, larger lenses, camera movements, and the creative applications of these opportunities. All this so that students can better understand and make decisions of what materials to use in their future projects. Lab (), Production (), Technical ().

Requisite courses:
APHM-610A (Required, Previous).

APHM-610C Digital Vid & Sound Recording (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

This course offers students a foundation in video and sound recording, and an exploration of video art in the contemporary art world. We will focus on post production including sound design and color correction, and briefly touch on installation preparation. In the class we'll watch historical and contemporary single channel and video installation work, read essays on video art and relevant subjects, hold critiques of student work, and have technical tutorials. Production (), Screening (), Technical ().

APHM-620L Abolition + Spaces of Dissent (3.00 cr.)
(Fall)

"We are the Ones We are Waiting For: Abolition and Spaces of Dissent" is an open form class where we will explore contemporary abolitionist discourse, pandemic and activist media landscapes, and momentary spaces for celebration, daydreaming and dissent. Starting with the changes in space, time and media during today's pandemic, its shutdowns and lockdowns, catastrophe and protests, we will study the new and powerful things that have become possible. Through individual and group research, readings, screenings, and visiting lecturers, we will explore things that have come of this moment in history: its images, its critiques of policing and social control, and new imaginaries and futures that until recently seemed unthinkable. This class will primarily be online; small group meetings will take place where they are possible. Students will be encouraged to find connections between their own artwork and the class materials, but this will not be required. Additional course outcomes will be arrived at during the course through discussion. Seminar ().

APHM-620M Performative Arrangement (3.00 cr.)
(Fall and Spring)

This class will look at the photography as a record of perpetual performance and/or arrangement of the body. Specifically, we will explore works that are meant to exist, and/or continue to exist as an image, a referent to the action which is no longer there. We will look at the politics of visibility and the use of the photograph as a form that speaks to accessibility, persistence, and who gets to be visible and therefore remembered. Focusing on contemporary artists from diverse perspectives using the camera as an act of resistance, we will examine the intersection of the self, the body, the camera, and their potential to reclaim narratives and space. Lecture/Discussion ().

School....:
Division..:
Department: AART

APHM-640A Narrative: Heroic Distortions (2.00 cr.)
(Fall)

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

This studio course will examine the characteristics of heroes in classic narratives through close textual analysis of literature, films and comic books. From Hamlet to John Wayne to Spiderwoman, the position of the hero within the text is sutured into a narrative structure, which supports gender, race and class stereotypes. Illuminated manuscripts, early narrative strips, soap opera and contemporary photo and video narrative strategies will be explored as a counterpoint to heroic narratives. . Hybrid ().

APHM-640C Foto and Film (2.00 cr.)

School....:
Division..:
Department: AART

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. Hybrid ().

APHM-640L Photo Idea: Critique/R&D (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AART

This course is open to Art School BFA2 and above. Also open to students in other schools by permission of instructor. Photo Idea: Critique / R&D is a pre-studio production-based photography project and development course. The goals of this class are to present work in progress and establish research skills while underscoring the importance of experimentation and curiosity. We will work on both production strategies and through critique. The expectation is that a high volume of work will be produced and reviewed quickly. In part, we will examine the expected paths of research to generate unexpected results. Each student in the class will present project ideas and work, participate in brainstorming sessions, and develop specific questions and goals for their work. We will use the unique perspective that each student has to offer in a collaborative think tank process by acting as each other's research assistant. A main goal is to quickly advance each student's project by making work. Students can expect to perform interviews, work with commercial photography labs and develop and present research that advance project development. Photo Idea: Critique / R&D is part of a practice series of 3 photo-based classes. This series is sequenced as follows Photo Idea: Critique / R&D, Photo Idea: Exhibition, and Photo Idea: Book. Hybrid ().

APHM-640W It's a Family Affair (2.00 cr.)
(Fall and Spring)

Open to the Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Drawing upon the myths & experiences of family in Western society, this class will take up representations of the family as they inhabit histories of photography and also examine how cultural histories have impacted kin structures. While each of us has our own unique and complex way of defining family, the myths of family often portray non-normative families as dysfunctional. We will explore the framework from which the nuclear concept of family emerged and question the expectations of this structure. We will also examine the convergence of kin relationships over time and the influence of historical events & histories on their configurations. Through the development of independent student projects, research, writing, and discussion, we will ask: What are the implications of these histories on how we navigate the concept and representation of family? During this practice course we will consider works & readings of contemporary artists. Hybrid ().

APHM-641S Writing From Silence to Action (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

"[A]nd what I most regretted were my silences," writes Audre Lorde in the essay from which this course borrows its title. Asking what is at stake in our writing, she continues, "[o]f what had I ever been afraid?" Whether we write as ourselves or in a fictional or poetic voice, within the frame of our artworks, alongside them, or outside of them altogether, this course is for writing-where we will write and read, hear our own voices and listen to one another as we cultivate what it is we have to say. From photo captions to poems, from artist statements to memoirs, from journalisms to short fiction, critical essays, mapping or mining the histories and ideas that give our works their meanings, as artists we will confront the fear of writing, of speaking, while thinking about things that stop us from doing so, whether personal or political (or both), and then, DOING. What does it mean for us to do so in these times? What is this transformation? How is writing an action? In Lorde's words, "In the transformtion of silence into language and action, it is vitally necessary for each one of us to establish or examine her function in that transformation and to recognize her role as vital within that transformation.". Group Project (), Production (), Studio ().

APHM-698 Fall Intensive Study (5.00 cr.)
(Fall and Spring)
A concentrated Independent Study for the fall, or third semester of residency, which helps the MFA student prepare for their final project in the spring, or fourth semester. Toward the end of their first year, students write an initial proposal for what they would like to work on and they are matched with a faculty member who is best suited to engage that particular work, which can include project development, research, critique and writing in service of the project. Directed Study (). Instructor's consent required.

APHM-699 Independent Study (0.50-15.00 cr.)
(Fall and Spring)
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. . Independent Study (). Instructor's consent required.

School....:
Division..:
Department: AART

APHM-799 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

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. . Independent Study (). Instructor's consent required.

ATEK-435 Algorithmic Practices I (3.00 cr.)
(Fall)

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. Studio (). Instructor's consent required.

ATEK-439 Pandaemonium Architecture (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

Pandaemonium Architecture was introduced in the 1958 Mechanisation of Thought Processes symposium as an early pattern recognition model for AI. Named after the demon-inhabited city in Milton's Paradise Lost, the Pandaemonium Architecture assemblage employs 'demons' -bits of information or code- which 'scream' in order to ascend a hierarchy of algorithmic hurtles. AI and ML can be applied to any digital artistic medium, including video, sound, text, still images, and 3d modeling and printing. Further, ML can be 'trained' on almost any digital information, making it a powerful tool in the artist's arsenal. Generative Adversarial Nets, a currently popular form of ML, combine generative and adversarial operations and function as rapidly iterated critique, analogous to hyperspeed natural selection, quickly evolving its objects to high levels of complexity. Predictive Analytics employs game theory, statistical analysis, data analysis, scenario planning, and Modeling and Simulation to create accurate predictive models for different aspects of the future. Social Engineering operates on individuals and masses to 'create' this future. These are the tools of the technocracy. Artists should consider picking them up as well. Participants in the course will explore and employ basic Artificial Intelligence and Machine Learning, including Core ML, Runway, and Python-based GANS (Generative Adversarial Nets), DCGANS (Deep Convolution Generative Adversarial Nets), Minimax and Maxout Networks, as well as online-based AI's like DeepDream and OpenAI Gym and simple apps based on generative and Alife algorithms to make art. Labs will demonstrate the use of tools and resources to research and create ML based artworks and will allow time for participants to focus on individual or group Final Projects. Computer literacy, conceptual skills, and basic coding skills are required. Advanced coding will not be necessary, however, advanced coders are encouraged to participate. Critique (), Lab (), Lecture/Practice (). Instructor's consent required.

ATEK-499 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

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. . Independent Study (). Instructor's consent required.

School....:
Division..:
Department: AART

ATEK-510 Art & Technology Studio I (3.00 cr.)
(Fall)

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. Workshop ().

ATEK-511 Art & Technology Studio II (3.00 cr.)
(Spring)

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. Studio ().

ATEK-520 Convers. on Tech. & Culture (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Seminar ().

ATEK-530 Networked Studio & Critique (3.00 cr.)
(Fall)

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. Hybrid ().

ATEK-531 Research & Practice: Seminar (3.00 cr.)
(Spring)

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. Hybrid ().

ATEK-550 Virtual Space Strategies (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

Although game engines were designed to facilitate the creation of traditional video games, they have evolved into complex tools that allow for the creation of three-dimensional virtual worlds that may exist far outside the traditional conception of a "game." This Integrated Media workshop introduces game engines as a tool to create real-time rendered interactive art, with a particular focus on three-dimensional virtual space. Through readings, discussions, workshops, and tutorials, students will learn to harness game engines' real-time rendering and creative capabilities as part of their artistic practice and to create interactive virtual experiences, primarily in the Unity game engine. We will discuss various avenues for deployment of interactive experiences, including VR, AR, and more traditional screen-based exhibition. Studio ().

ATEK-560 Sound As Object: Media, Space (2.00 cr.)
(Spring)

A research and production oriented workshop leading to a collective networked interactive environment, using experience, performance, sound and video as our material. We will make one or more collective yet localized environment/s, object/s and/or performance/s, so please introduce us to your related readings, concerns, projects and skills and we will see what we can make together. We'll touch on the following skills to create our experiences: project development, computer programming, networking, basic electronics, audio and video production, and any skills that you bring to our workshop. Studio ().

ATEK-599 Independent Study (0.50-15.00 cr.)
(Fall and Spring)

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. . Independent Study (). Instructor's consent required.

ATEK-620 Technology, Culture & Critique (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

Open to MFA2 Art and Technology students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Technology, Culture and Critique is framed by an experimental, interdisciplinary and non-traditional approach to art-making while employing various combinations of digital and electronic media (sound and image), interactivity (social, relational or technical), hybridity, immersion (physical or virtual), network strategies and live performance. This approach will frame the context for the critique as we compare and contrast the artists work with his/her intent and motivation. The cultural, social and political issues that arise from the artist's work will also be part of the discussions. Various critical methods will be employed throughout the class that allows for the most appropriate format for enabling discussion and critical analysis. The purpose of the class is to enable the artist to form critical connections between their intent and the interpretations found in body of work. Technology, Culture and Critique is required of all the Art and Technology students. Hybrid ().

ATEK-630 Research ANd Development (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

In 1948, the RAND Corporation (RAND being a portmanteau of Research ANd Development) split off from the US military's Project RAND to form an "independent" research and development group, adding a third descriptor to what became known as the military-industrial-academic complex. RAND's chief strategist Herman Kahn (the model for Dr. Strangelove in Kubrick's 1964 film), in his book On Thermonuclear War (1960, Princeton University Press), introduced the concept of a "Doomsday Machine"- a fully automated system that would launch nuclear weapons in response to an enemy attack- reinforcing the doctrine of Mutually Assured Destruction (MAD) that triggered the arms race between the US and Soviet Union.

Research and Development hasn't always been employed to such nihilistic ends: Leonardo's anatomical studies of cadavers, Joseph Nicéphore Niépce's chemical fixture of the first photographic image, Piet Mondrian's designation of his painting studio a "laboratory", and the research-driven work of conceptual artists like Hans Haacke, Robert Barry, and Christine Koslov exemplify artists employing the tools of Research and Development. Contemporary research and development-driven practices such as those of Renee Green, Hito Steyerl, Olafur Eliasson, Anicka Yi, and Pierre Huyghe employ the advanced research techniques and production processes of scientific research and technoscientific development.

Research ANd Development offers participants an introduction to a wide array of research and development tools and approaches and concentrated time to engage in advanced research and creative and technical practices. Past guests have included research-based artists and curators, archivists, a private detective, and a researcher for the television show Jeopardy. Participants in the course discuss and present concepts, processes, technologies, and critical issues related to the continuing development of their practices and individual bodies of work. Research ANd Development is required of all MFA-2 Art and Technology students, is open to other MFAs, and to undergraduates by permission of the instructor. Studio ().

ATEK-635 Algorithmic Practices I (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Studio ().

ATEK-639 Pandaemonium Architecture (3.00 cr.)
(Spring)

School....:
Division..:
Department: AART

Pandaemonium Architecture was introduced in the 1958 Mechanisation of Thought Processes symposium as an early pattern recognition model for AI. Named after the demon-inhabited city in Milton's Paradise Lost, the Pandaemonium Architecture assemblage employs 'demons' -bits of information or code- which 'scream' in order to ascend a hierarchy of algorithmic hurtles. AI and ML can be applied to any digital artistic medium, including video, sound, text, still images, and 3d modeling and printing. Further, ML can be 'trained' on almost any digital information, making it a powerful tool in the artist's arsenal. Generative Adversarial Nets, a currently popular form of ML, combine generative and adversarial operations and function as rapidly iterated critique, analogous to hyperspeed natural selection, quickly evolving its objects to high levels of complexity. Predictive Analytics employs game theory, statistical analysis, data analysis, scenario planning, and Modeling and Simulation to create accurate predictive models for different aspects of the future. Social Engineering operates on individuals and masses to 'create' this future. These are the tools of the technocracy. Artists should consider picking them up as well. Participants in the course will explore and employ basic Artificial Intelligence and Machine Learning, including Core ML, Runway, and Python-based GANS (Generative Adversarial Nets), DCGANS (Deep Convolution Generative Adversarial Nets), Minimax and Maxout Networks, as well as online-based AI's like DeepDream and OpenAI Gym and simple apps based on generative and Alife algorithms to make art. Labs will demonstrate the use of tools and resources to research and create ML based artworks and will allow time for participants to focus on individual or group Final Projects. Computer literacy, conceptual skills, and basic coding skills are required. Advanced coding will not be necessary, however, advanced coders are encouraged to participate. Critique (), Lab (), Lecture/Practice ().

ATEK-640 Creative Research (6.00 cr.)
(Spring)

School....:
Division..:
Department: AART

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. Hybrid ().

ATEK-699 Independent Study (0.50-15.00 cr.)
(Fall and Spring)
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. . Independent Study (). Instructor's consent required.

ATEK-799 Independent Study (0.50-15.00 cr.)
(Fall and Spring)
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. . Independent Study (). Instructor's consent required.

IIMC-635 Algorithmic Practices I (3.00 cr.)
(Fall)

School....:
Division..:
Department: AART

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. Studio ().

CalArts Returns: View Academic Plans and COVID-19 Resources

Registrar

Academic Requirements

OVERVIEW
SCHOOL OF ART
SCHOOL OF CRITICAL STUDIES
SHARON DISNEY LUND SCHOOL OF DANCE
SCHOOL OF FILM/VIDEO
THE HERB ALPERT SCHOOL OF MUSIC AT CALARTS
SCHOOL OF THEATER
INTEGRATED MEDIA
DIGITAL ARTS MINOR

School of Critical Studies Academic Requirements

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- MA in Aesthetics and Politics
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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.

Critical Studies Program Goals

On completing the BFA Program Requirements you will be able to:

- Participate in collaborative and interdisciplinary projects in roles that vary from engaged participant to group leader.
- Synthesize and contextualize a diversity of historical and contemporary events, movements, perspectives from a global field, utilizing a range of methodologies that are relevant to your projects and/or practices.
- Engage with complex and controversial ideas from multiple perspectives across the arts and society demonstrating cultural competencies as a student, artist and citizen.
- When appropriate, support independent research/projects with quantitative evidence demonstrating skills of analysis and decision making.
- Write and present your own ideas coherently with the adept use of various compositional strategies that address a range of clearly identified publics.
- Develop a sustained critical and creative research practice by adopting and/or adapting appropriate critical research methods to independently initiated projects.

All BFA candidates are expected to have taken a total of 46 units in Critical Studies by the time of graduation. This amounts to 2–3 courses per semester (6 units) and represents about 40 percent of each student's overall course load.

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

Year Level / Minimum CS Units Completed

- End of First Year (BFA1–2) 10 units
- End of Second Year (BFA2–2) 22 units
- End of First Semester, Third Year (BFA3–1) 28 units
- End of Second Semester, Third Year (BFA3–2) 34 units
- End of First Semester, Fourth Year (BFA4–1) 40 units
- End of Second Semester, Fourth Year (BFA4–2) 46 units

***Any student failing to meet the above year–level requirements will be subject to Academic Warning. (see Institute Policies and Procedures for details. Policy 3.1.4.1 Academic Warning, Probation, Dismissal and Appeal: Deficiencies Leading to Warning, Probation and Dismissal).*

Critical Studies Rubric

100 & 200 Level	300 Level	400 Level
Engage in class discussions and communicate ideas, demonstrating course preparation.	Generate class discussion from course material through active questioning, challenging ideas across and through disciplines and diverse cultures, and making connections beyond the classroom.	Lead, facilitate and participate in discussions and collaborative interdisciplinary group work, communicate ideas clearly, and make presentations using image and/or text effectively to a range of diverse audiences.
Frame key events, movements and ideas in a range of subject areas in historical, contemporary and globally diverse contexts.	Investigate and analyze key events, movements and ideas in a diverse range of subject areas relevant to course topic, demonstrating comprehension of diverse methodologies with a range of global and cultural contexts and perspectives.	Synthesize and contextualize key events, movements, perspectives and methodologies that are relevant to your own projects and/or practice demonstrating core cultural competencies in situating work in a global context.
Respond to a range of critical approaches and demonstrate	Craft ideas, developing and constructing	Propose projects or papers that make independent arguments through a thesis

an introductory understanding of how they may relate to métier practice.	independent critical positions in relationship to course material.	demonstrating a sophisticated comprehension of and response to complex ideas.
Identify a range of quantitative methods.	Collect and organize quantitative information related to course material.	Analyze, interpret and utilize quantitative evidence for the development of independent research or projects.
Write critically/creatively in clearly communicated texts honed for an intended audience.	Write independently using sustained analytical and evidence based reasoning and clear communication.	Write with the adept use of various compositional strategies that address a range of clearly identified publics.
Research using a variety of sources ethically and according to academic citation protocols, and demonstrating familiarity with different research methodologies.	Research including the employment of library, internet, and database searches to find and evaluate relevant and reliable sources.	Develop, articulate, and implement a range of methods in the realization of advanced independent research plans and demonstrate critical research methods in the analysis and use of research material.

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

CalArts utilizes an assessment and placement process for multilingual students who speak a mother tongue other than English. Following this process, non-exempt students may be placed into the credit-bearing *English for the Arts* courses *Artspeak 1A* or *Artspeak 1B* in their first year. Students in these courses will join the Level 100 sequence in their second year.

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 two to three Critical Studies courses per semester (or 6 units).

Critical Studies BFA 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. The Critical Studies BFA Residency Requirement cannot be fulfilled by Independent Studies units.

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 will not replace Critical Studies courses or requirements. 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.

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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). At any time during their residency, MFA Creative Writing students may choose to complete one of four interdisciplinary concentrations: Writing + Performativity, Documentary Poetics, Writing and Its Publics or Image + Text. Genre experimentation and an emphasis on critical contexts for creative work characterize each of these options. In support of their writing and thinking, students are paired with a faculty mentor, and work closely with them throughout their time in the Program.

The goal of our MFA Creative Writing Program is to enable students to shape their own unique practice, while familiarizing themselves with an international range of aesthetic and critical traditions through our inclusive and future-forward curriculum. MFA Creative Writing Program students will:

- cultivate a writing practice that allows them to produce work to the best of their creative and analytical potential
- become fluent in a vocabulary that encourages communication and understanding of their own practice as well as of the work of their peers
- prepare to become practitioners in a career that may include teaching through training in critical thinking and pedagogy
- produce a thesis that accurately reflects their capacities as writers and that embodies their aesthetic foundation and vision
- become good citizens of the workshop/seminar and learn to function within a community of artists, understanding the value of that community while following their own compass as writers
- draw meaningfully from the other arts and academic disciplines to inform their own writing, or to develop an interdisciplinary practice
- develop a sustainable writing dynamic as they enter a world of increasing artistic risk and diversity

Our Program is designed to inspire students to explore and employ both "creative" and "critical" modes in their practices, without seeking to draw a hard line between the two. All students attend closely to questions of form and aesthetics, as well as to the historical, cultural and critical contexts of literary work. Many classes offer a mix of seminar and workshop, and as such provide opportunities for discussions and presentations on both assigned texts and student-generated work. In addition to the more traditional forms of lyric poetry, short story, essay, memoir, novel, literary/arts theory and reviewing, Program courses also cover genre-fluid forms, such as prose poetry, micro-fiction and "hybrid" writing that blurs the boundaries between memoir and theory, fiction and nonfiction, criticism and poetry, among other cross-pollinations. While not all classes are offered every year, over the two-year program students take a wide selection of courses, and are all encouraged to experiment with and create new forms and approaches.

The CalArts MFA Creative Writing Program is ideal for students keen to develop their confidence and range as writers and to benefit from CalArts' uniquely interdisciplinary and experimental atmosphere. The Program is also attractive to students who seek a formally expansive and critically challenging alternative to existing creative writing programs.

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

1. Students must maintain two years of residence (minimum). The residence requirement may be extended for students specializing in writing for mixed media or interactive media formats depending on technical skills and in some cases for Interschool Writing students.
2. Students must complete a minimum of 40 semester units (see chart below for minimum requirements). To ensure graduation in a timely manner, students are expected to complete at least 10 units per semester.
3. Students must take two (2) Core MFA creative writing courses per semester.
4. Students may also take upper level/Special Topics Critical Studies offerings and/or institute wide electives. Students interested in earning one of our named interdisciplinary concentrations need to take at least four elective classes in their area of concentration over the course of their time in the program.
5. All students meet with their mentors a minimum of three times per semester for advisement with an additional meeting in spring semester to conduct mid-residency or graduation reviews.

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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.

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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.

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MFA Creative Writing Program, Minimum Requirements (40 Credits)

To maintain financial aid eligibility, students are required to take a **minimum of 9 units per semester**; they are not encouraged to take more than 13.

Year One

Program Requirements (Descriptions of Courses are Below)
Year 1, Fall Semester
Core MFA (3 units)
Core MFA or Elective (3 units)
Writing Now (3 units)

Year 1, Wintersession
Katie Jacobson Writer in Residence (.5 unit)

Year 1, Spring Semester
Core MFA (3 units)
Core MFA (3 units)
Core MFA or Elective (3 units)
Writing Now (1 unit)

Year Two

Year 2, Fall Semester
Core MFA or Thesis Workshop (3 units)
Core MFA or Graduate Teaching Practicum or Elective (3 units)
Core MFA (3 units)
Writing Now (1 unit)

Year 2, Wintersession
Katie Jacobson Writer in Residence (.5 unit)

Year 2 Spring Semester
Exit Strategies: Professional Development for Writers (3 units)
Core MFA or Elective (3 units)
Directed Thesis Study with Mentor (3 units)
Writing Now (1 unit)

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Interschool & IM MFA Writing Program, Minimum Requirements (30 Critical Studies)

Year One

Year 1, Fall Semester
Core MFA (3 units)
Writing Now (3 units)

Year 1, Wintersession
Katie Jacobson Writer in Residence (.5 unit)

Year 1, Spring Semester
Core MFA (3 units)
Core MFA or Elective (3 units)
Writing Now (1 unit)

Year Two

Year 2, Fall Semester
Core MFA or Thesis Workshop (3 units)
Core MFA or Graduate Teaching Practicum or Elective (3 units)
Writing Now (1 unit)

Year 2, Wintersession
Katie Jacobson Writer in Residence (.5 unit)

Year 2, Spring Semester
Core MFA (3 units)
Exit Strategies: Professional Development for Writers (3 units)
Directed Thesis Study with Mentor (3 units)
Writing Now (1 unit)

Course Descriptions

Core MFA courses are courses designed and taught by core MFA Creative Writing Program faculty.

Elective courses include upper-level (500) courses taught by faculty in the School of Critical Studies and upper-level and graduate courses taught in the other schools at the Institute.

Writing Now is a core requirement for every semester in the Creative Writing Program. It is structured around the work of contemporary writers who will also be visitors to the Program. The course, taught by a member of the MFA Creative Writing faculty, includes discussions, presentation, and workshops. The fall semester of the first year, Writing Now requires attendance at weekly meetings as well as the visitor events. Every semester thereafter, attendance is only required at the visitor events.

Katie Jacobson Writer in Residence is the required course during Wintersession. This course centers around the Katie Jacobson Writer in Residence's lecture, reading, seminars, and/or individual meetings with students. The Katie Jacobson Writer in Residence is selected by Program faculty, and is focused on the Writing + Its Publics concentration.

"Exit Strategies: Professional Development for Writers" is required in the spring semester of the second year. This course provides students focused consideration of all aspects of students' transition out of graduate school, including publishing, agents, public speaking and maintaining creative practice. In addition to developing skills and dossiers for job-seeking or doctoral work, Exit Strategies connects insights from Writing Now and the Katie Jacobson Writer in Residence to course readings, guest-run workshops and seminars, webinars, presentations, and panels.

The Thesis Workshops, while not required are recommended for all 2nd year students in the fall semester. This course is intended to provide students an opportunity to share, revise, and refine their thesis among peers with faculty guidance.

The Graduate Teaching Practicum is a course designed to support students while teaching as well as prepare them for future pedagogical opportunities. All students teaching on the BFA Level 100 curriculum at the Institute must be concurrently enrolled in this course.

The Directed Thesis Study with Mentor is a core requirement for all students in their final semester. This course supports the completion of the thesis required for graduation.

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III. MA in Aesthetics and Politics

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

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

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

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

This program is flexible and substantial enabling students to focus time and depth on their studies, to take advantage of the creative environment of CalArts, to have access to a larger and more diverse cross-section of theorists and artists, and to opt to study while working in their second year.

Credits

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

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

Year One (24 credits)

During the first year, students complete all of their core and elective course credits on-campus at the California Institute of the Arts.

Program Requirements (Description of courses are below)
Year 1, Fall Semester
Contemporary Political Thought (3 units)
Contemporary Aesthetic Theory (3 units)
Critical Discourse in the Arts and Media (3 Units)
Elective Course (3 units)

Year 1, Wintersession
Theorist in Residence (1 unit)

Year 1, Spring Semester
Critical Discourse in the Arts and Media (3 units)
Thesis Seminar (3 units)
Visiting Faculty Seminar – Optional (3 units)
Elective Course (3 units)

Year Two (12 credits)

During the second, low-residency year students complete their remaining coursework and prepare their graduate thesis. The low-residency second year enables students to deepen and expand their thesis research, but also to pursue internships, work, or international exchanges (for example with partner programs in France and the UK). International students should note that their options in year 2 may in part be determined by their immigration status. There may be some limitations on their Year Two Low-Residency Options because of restrictions associated with their visas. International students are advised to seek clarification on the available options through the Office of International Students and Programs.

Students have the option of completing year two following one of two paths: either low-residency on-campus or low-residency off-campus.

On-Campus Low-Residency Option
Year 2, Fall Semester (On Campus-Low Residency)
Critical Discourse in the Arts and Media (1 unit)
Thesis Directed Study (3 units)
Independent Study/Internship (2 units)

Year 2, Wintersession (On Campus)
Theorist in Residence (1 unit)

Year 2, Spring Semester (On Campus – Low Residency)
Critical Discourse in the Arts and Media (2 units)
Thesis Directed Study (3 units)

Off-Campus Low-Residency Option
Low-residency students complete 11 of their second-year credits through a virtual classroom experience. Students selecting the off-campus low-residency option are required to be physically present on campus during the two weeks of Wintersession for the Theorist in Residence seminar (1 credit). Students are also required to meet to discuss their thesis progress with their mentor in person during Wintersession on campus.

Year 2, Fall Semester (Off Campus – Low Residency)
Critical Discourse in the Arts and Media (1 unit)
Thesis Directed Study (3 units)
Independent Study/Internship/International Exchange (2-3 units)

Year 2, Wintersession (On Campus)
Theorist in Residence (1 unit)

Year 2, Spring Semester (Off Campus – Low Residency)
Critical Discourse in the Arts and Media (2 units)
Thesis Directed Study (3 units)

Course Descriptions

Contemporary Aesthetic Theory and Contemporary Political Thought interface with urgent questions in art, politics and aesthetics, providing a historical and contemporary context for learning.

Critical Discourse in the Arts and the Media is a year-long core course that enables students to work closely with a specialized series of visiting researchers. Students will work in person or virtually through on-line classrooms engaging with a series of speakers as part of the Low-Residency off-campus option.

Visiting Faculty seminar - 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 - Each year during Wintersession the Program invites a theorist of high critical esteem to visit the School. Past theorists have included Judith Butler, Fred Moten and Thierry de Duve.

Thesis Seminar - This course delivers methodology and critical training to prepare students for the development of their independent thesis work in year two.

Elective courses - 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. 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.

Internship - The Program works with the Center for Life and Work to house students in productive internship environments that include NGO's, galleries, museums and other culture industry professions. We welcome students to make their own internship arrangements and work with them to facilitate such projects.

International Exchange Program – Students may apply to participate in an International Exchange Program with partner institutions such as Goldsmith London in the UK or ÉESI and ÉNSB in France.

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Office of the Registrar

661-253-7842
registrar@calarts.edu
Room F303
9am-5pm weekdays (during academic year)

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School....:
Division..:
Department: ACS

CCIS-100 Intro to Critical Studies (3.00 cr.)
(Fall)

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 métiers: 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). Lecture (), Workshop (). Instructor's consent required.

CCRW-204 Intro to Bizzaro Fiction (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

What is Bizarro fiction? How do we define it and what is its significance? Bizarro has been called the equivalent to the cult section of a video store, Adult Swim shows in book form, and Alice's Adventures in Wonderland for adults. In this class, we will study novellas, short stories, flash fiction, and illustrated work from some of the biggest names in Bizarro to help us craft our definition. From Carlton Mellick III to Cameron Pierce, MP (Emma) Johnson to Laura Lee Bahr, we will analyze different strands of Bizarro fiction to help us better understand what types of stories fit into this genre. In addition to studying Bizarro fiction, we will invent it, too. Each student will craft a short story that incorporates his/her idea of Bizarro (the weird), and we will workshop every story in class to help the writer better understand (and improve) his/her work. Furthermore, this will introduce us to even more varieties of Bizarro. Besides writing short fiction, at the end of the semester, each student will present a project that combines one of the readings with his/her own métier. Students should expect to spend approx. $50.00 on materials and supplies for this course. Lecture/Discussion (), Workshop ().

CCRW-214 Adventures in Form and Chaos (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

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. . Seminar (), Workshop ().

CCRW-311 Poetry Workshop (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

This creative writing class will operate like a conventional workshop in which student-writers produce works-in-progress to offer for group critique. In a supportive environment, we will give constructive criticism to each other in order to become better revisers and readers of our own work. We will also engage with a variety of assigned readings, from mostly modern and contemporary writers, that will act as springboards for our creative endeavors. To paraphrase T.S. Eliot-immature artists borrow, mature artists steal. This presupposes that mature writing stems from a strategic reading life. We will pay equal attention to both terms in the phrase "creative writing"-considering prompts that can spark new drafts and ideas while also adhering to the technical, formal, and rhetorical principles of writing that will ensure rigorous execution. Requirements include consistent attendance and participation, weekly writing assignments, and a final portfolio of revised and polished work. Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CCRW-358 Science Fiction Writing (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

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. . Lecture/Discussion ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CCRW-444 Memory, Media & the City (3.00 cr.)
(Fall)

Memory, Media and the City. After studying how collective memory operates within cities, and its relationship to literature and cinema, students develop their own stories, or film scripts, essays, cultural histories, plays, installations, where the subtleties of memory (and forgetting) are essential. For example, we will study techniques for "unreliable narrators" in variations of noir, as well as archival fact and fiction across many various genres. We will also excavate how the ambient, expressionist setting is developed-- in cityscapes and in fictions. These discoveries are then applied to final projects involving research into how the facts of a city are cannibalized as social imaginaries, from memoirs to archives to journalism, to scripted spaces. Students build drafts where memory within cities-- as an act of distortion and evasion--are essential; or can be revealed. Recommended for MFA and MA students in writing programs. Lecture ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

School....:
Division..:
Department: ACS

CCRW-464 Writing & Performing the Self (3.00 cr.)
(Fall)

What is a self? How might writing and performance together help forge or express its possibilities? Drawing on creative writing, performance art, literature, art criticism, cultural studies, and black feminist theory, this class will open space for CalArts students to write and perform the self. Students will read personal/ autobiographical / performance texts, keep personal journals, see live and archived performance, write critical reflections, and more. Key course topics will include embodiment, memory, autobiography, persona, subjectivity, disclosure, tracery, gesture, and action. We will also reckon with the self in relation to race, class, gender, sexuality, and other vital locations of identity. Class readings, exercises, assignments, and showings will help students develop final performance text(s) over the course of the term. Class will conclude with public reading/ performance as well as the compilation of an annotated bibliography. Together we will investigate, express, and activate the self in art and the world.

Students should expect to spend between $50-$75 one course books and performance tickets. Lecture/Discussion (), Lecture/Studio (). Instructor's consent required.
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CCRW-472 Creatively Critical Writings (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

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. Yépez, and others. Workshop (), Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CCRW-544 Memory, Media & the City (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

Memory, Media and the City. After studying how collective memory operates within cities, and its relationship to literature and cinema, students develop their own stories, or film scripts, essays, cultural histories, plays, installations, where the subtleties of memory (and forgetting) are essential. For example, we will study techniques for "unreliable narrators" in variations of noir, as well as archival fact and fiction across many various genres. We will also excavate how the ambient, expressionist setting is developed-- in cityscapes and in fictions. These discoveries are then applied to final projects involving research into how the facts of a city are cannibalized as social imaginaries, from memoirs to archives to journalism, to scripted spaces. Students build drafts where memory within cities-- as an act of distortion and evasion--are essential; or can be revealed. Recommended for MFA and MA students in writing programs. Lecture ().

CCRW-564 Writing & Performing the Self (3.00 cr.)
(Fall)

What is a self? How might writing and performance together help forge or express its possibilities? Drawing on creative writing, performance art, literature, art criticism, cultural studies, and black feminist theory, this class will open space for CalArts students to write and perform the self. Students will read personal/ autobiographical / performance texts, keep personal journals, see live and archived performance, write critical reflections, and more. Key course topics will include embodiment, memory, autobiography, persona, subjectivity, disclosure, tracery, gesture, and action. We will also reckon with the self in relation to race, class, gender, sexuality, and other vital locations of identity. Class readings, exercises, assignments, and showings will help students develop final performance text(s) over the course of the term. Class will conclude with public reading/ performance as well as the compilation of an annotated bibliography. Together we will investigate, express, and activate the self in art and the world.

Students should expect to spend between $50-$75 one course books and performance tickets. Lecture/Discussion (), Lecture/Studio (). Instructor's consent required.

CCRW-572 Creatively Critical Writings (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

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. Yépez, and others. Workshop (), Seminar ().

CCSE-001 Artspeak 1 (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

The Artspeak course series provides instruction for multilingual students in the linguistic and cultural conventions of art school. As students studying in the United States, English use is part of your overall development as artists/designers/practitioners. Therefore, Artspeak classes have two purposes: 1) to work with the English you already know to develop focused strategies so that you can work efficiently and effectively with in art/design/performance contexts and 2) to add new knowledge to your English language use. Artspeak 1 is an integrated, four-skill, (reading, writing, listening, speaking) English for Academic Purposes course designed for students with at least an intermediate proficiency level in English. The content of the course focuses on conventions of North American academic reading/writing and classroom oral/aural language: understanding and producing spontaneous speech in the classroom, understanding and creating metaphor in academic contexts, and defining terms, genres, and communities of practice. Artspeak 1 provides Critical Studies units for graduation. Seminar (). Instructor's consent required.

CCSE-002 Artspeak 2 (3.00 cr.)
(Fall and Spring)

The Artspeak course series provides instruction for multilingual students in the linguistic and cultural conventions of art school. As students studying in the United States, English use is part of your overall development as artists/designers/practitioners. Therefore, Artspeak classes have two purposes: 1) to work with the English you already know to develop focused strategies so that you can work efficiently and effectively with in art/design/performance contexts and 2) to add new knowledge to your English language use. Like Artspeak 1, Artspeak 2 is an integrated, four-skill, (reading, writing, listening, speaking) English for Academic Purposes course designed for students with at least an intermediate proficiency level in English. Artspeak 2 continues the work of Artspeak 1 by focusing more specifically on reading-writing connections, which are typical of the Level-100 course series-Introduction to Critical Studies and Special Topics-that you will take in their BFA2 year. You will develop you English-language academic skills for the arts in including reading critically and strategically, writing from sources, and developing choice and control in written voice. Artspeak 2 provides Critical Studies units for graduation. Seminar (). Instructor's consent required.

School....:
Division..:
Department: ACS

CCSE-015 Artspeak 4A (3.00 cr.)
(Fall)

The Artspeak course series provides instruction for multilingual students in the linguistic and cultural conventions of art school. As students studying in the United States, English use is part of your overall development as artists/designers/practitioners. Therefore, Artspeak classes have two purposes: 1) to work with the English you already know to develop focused strategies so that you can work efficiently and effectively with in art/design/performance contexts and 2) to add new knowledge to your English language use. Artspeak 4A is a speaking/listening course designed for MFA students and upper-level BFA students that focuses on the conventions of North American classroom and critique oral/aural language. The content of the course addresses language use in classroom and critique settings including understanding and producing spontaneous speech, producing extended, decifering and speaking with directness and indirectness, interrupting, and responding to other speakers. Seminar ().

CCSE-055 Artspeak 4 (3.00 cr.)
(Fall and Spring)

The Artspeak course series provides instruction for multilingual students in the linguistic and cultural conventions of art school. As students studying in the United States, English use is part of your overall development as artists/designers/practitioners. Therefore, Artspeak classes have two purposes: 1) to work with the English you already know to develop focused strategies so that you can work efficiently and effectively with in art/design/performance contexts and 2) to add new knowledge to your English language use. Artspeak 4A is a speaking/listening course designed for MFA students and upper-level BFA students that focuses on the conventions of North American classroom and critique oral/aural language. The content of the course addresses language use in classroom and critique settings including understanding and producing spontaneous speech, producing extended, decifering and speaking with directness and indirectness, interrupting, and responding to other speakers. Workshop ().

CCSE-399 Independent Study (1.00-3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period. Independent Study (). Instructor's consent required.

CCSE-456 Artspeak 4B (3.00 cr.)
(Spring)

ArtSpeak 4B is a reading/writing course designed for MFA students and upper-level BFA students that focuses on the conventions of critical writing and reading practices in a North American classroom setting. The course is designed to support multilingual students with the cultural-linguistic requirements of graduate-level study in art and design. Both a craft workshop and an opportunity for 1-on-1 mentoring, this class will explore the considerable overlap that learning English as an additional language shares with art/design by considering both as sites of communication. Beginning with what you already know about English, we will pursue the needs of specific writing, research, and art projects from other classes at CalArts, and cultivate sustainable habits of self-editing, organization, idea development, clarity, concision, communication, and critical thinking-all with the shared assumption that, as international artists and multilingual speakers, your distinct backgrounds, experiences, and bases of knowled e are assets that help inform your art practice and education. Lecture/Discussion ().

CCSE-499 Independent Study (1.00-3.00 cr.)
(Fall and Spring)

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period. Independent Study (). Instructor's consent required.

CCSE-556 Artspeak 4B (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

ArtSpeak 4B is a reading/writing course designed for MFA students and upper-level BFA students that focuses on the conventions of critical writing and reading practices in a North American classroom setting. The course is designed to support multilingual students with the cultural-linguistic requirements of graduate-level study in art and design. Both a craft workshop and an opportunity for 1-on-1 mentoring, this class will explore the considerable overlap that learning English as an additional language shares with art/design by considering both as sites of communication. Beginning with what you already know about English, we will pursue the needs of specific writing, research, and art projects from other classes at CalArts, and cultivate sustainable habits of self-editing, organization, idea development, clarity, concision, communication, and critical thinking-all with the shared assumption that, as international artists and multilingual speakers, your distinct backgrounds, experiences, and bases of knowled e are assets that help inform your art practice and education.
Lecture/Discussion ().

CCSE-699 Independent Study (1.00-3.00 cr.)
(Fall and Spring)

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.
Independent Study (). Instructor's consent required.

CCST-151 Sacred & Secular Art (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

Sacred & Secular Art of South Asia. Special Topics course for BFA-1 students only by permission of instructor. The Indian sub-continent is the source for multi-cultural civilizations that have lasted and evolved for several thousand years. This course attempts to introduce the full range of artistic production in India in relation to the multiple strands of Hindu, Buddhist, Jain, Sikh, Islamic, colonial and post-colonial traditions that have made its art and architecture so rich, complex and diverse. We will focus on the unique place of images and idols in the context of religions in India, and the notion of 'darshan' in Indian visual culture and religion and its relationship to the 'gaze.' We will examine the meaning of the word 'art' in the South Asian cultural milieu, the relationship between art and the subcontinent's 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. Lecture (), Workshop (). Instructor's consent required.

CCST-158 European Studies (3.00 cr.)
(Spring)

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. Lecture (), Workshop (). Instructor's consent required.

CCST-168 Intimacy, Tech, & Surveillance (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

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 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. Lecture (), Workshop (). Instructor's consent required.

CCST-227 Art & Soul of Social Change (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

In this Course, Art and Soul of Social Change; Art, Activism and New Media in Popular Resistance, students will explore and develop an understanding of the ways in which art can facilitate positive social/cultural change, public dialogue, and build community. Students will explore the relationship between ahimsa, (nonviolence) art, activism and social movements for positive social change. First, we will analyze the theoretical underpinnings of the ahimsa/nonviolence paradigm. Next we will examines how art can address pressing social, political, ecological and material issues and look at the works and the recent outpourings of artists/activists' protests and resistance that are addressing issues of gun violence, the environment, civil rights, freedom and equality, globalization, human rights, health care, and social justice among others. How can the arts affect social change in communities? This course challenges the understanding of what it means to be empowered and how to be an agent of empowerment. The class fosters students' ability to apply the arts as a catalyst for change in issues of social justice in the USA. and understand how social movements affect cultural and aesthetic practices. We will 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 like "Black Lives Matter" the "#Me Too" and "It's On US" have reshaped/reshaping 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 class assignments, class participation and research projects students will address the above questions. Seminar ().

CCST-242 Direction: Utopia (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

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. Lecture/Discussion ().

CCST-258 Art of the Invisible (3.00 cr.)
(Fall)

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. Workshop ().

CCST-283 Fairy Tales, Myths and Fables (3.00 cr.)
(Spring)

Fairy Tales, Myths, and Fables: Now vs. Then

This course will look at fairy tales, myths and fables, both in terms of the way that they were historically told or presented and at how they've changed in our contemporary era. We'll do this as a way of trying to understand how we reshape common narratives as a way of justifying how we change as a culture. We'll begin by looking at Greek myths, work by the Brothers Grimm, Perrault, Anderson, and others, and move from there to revisionist work by Angela Carter, Robert Coover, and Kate Bernheimer, as well as a few graphic novels (Fable, The Sandman, etc.) and movies (both Disney-like versions and darker adaptations). How does a fairy tale change as it crosses from one form or genre to another or as it moves forward in time? And, more importantly, how do the changes change us in ways we don't expect?. Lecture/Discussion ().

School....:
Division..:
Department: ACS

CCST-301 In Pursuit of Community (3.00 cr.)
(Spring)

In Pursuit of Community: The 20th Century African American Migration and the Meanings of Citizenship.

This is a course on the discourse and rhetoric of citizenship, migration, and of the migrant. We will begin by inquiring into the nature of citizenship itself. This general and broad examination will lead us to look how the idea of citizenship came to be articulated in the U. S. Constitution, in particular in the Fourteenth Amendment, ratified in 1868. Central to this part of the course will be an examination of what it might mean that citizenship is defined as being bound to political jurisdiction, rather than to race, ethnicity, language, or territory. We will then move on to our primary case study, which will be the so-called "Great Migration" of African Americans out of the rural South into the cities of the North, Midwest, and West, during the middle decades of the last century. This will begin with a historical overview of the rise of racist segregation in the South, followed by a discussion of Plessy v. Ferguson (1896), the Supreme Court case that legitimized racist law. From there, we will study the migration itself in detail, through reading the histories and testimonies of a select group of migrants themselves, to see how that vast manifestation of social change altered the United States as such, and changed the country's self-conception of citizenship. By looking into the relationship between the discourse that greeted black internal migrants, we will also be able more profitably examine how these questions continue to reverberate in our own time, with its subsequent migrations. The course will conclude with an examination of contemporary migration discourse, centered on the United Nations General Assembly's 2018 "Global Compact for Safe, Orderly and Regular Migration. ". Lecture (), Lecture/Discussion (), Seminar ().

Requisite courses:

Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CCST-303 Global Queer Cinema (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

Chocolate Babies, Handmaidens, and Kuchus: Decoding Global Queer Cinema

"Chocolate Babies, Handmaidens and Kuchus..." closely examines films that challenge the reflex to center whiteness that we see in a lot of mainstream Western queer cinema and culture. Among concerns addressed: How and where do the visionary/socialist politics of iconic trans activists Marsha P. Johnson and Sylvia Rivera manifest in representations of queers of color in contemporary indie queer cinema? How can we use their politics as a filter to critique contemporary queer representation? In what ways are the critiques leveled by the late Vito Russo's analyses of historical queer representation in Hollywood film still relevant, and how - if at all - has contemporary queer cinema realized his hopes and predictions for queer representation? How has his analysis been found wanting? This course intends to wrestle with and complicate those questions and more through close reads of films from around the world by and/or about LGBTI people of color. In this class, film is the primary text that will be supplemented by written texts. Students will strengthen their own critical voice and evaluative apparatus while developing nuanced and layered definitions of "diversity and representation" that challenge some prevailing and popular notions of those ideals. That will be accomplished through the following: . Class viewings and discussions of films from around the world (South Korea; Hong Kong, Brazil; America; Spain; U.K.) that span genre and include fiction and non-fiction titles. . Close reading of film criticism and social analysis from writers including queer film historian Vito Russo; Black feminists bell hooks, June Jordan, and Gabrielle Civil; queer cultural critics Yasmin Nair, Kenyon Farrow, and Keguro Macharia, cultural critic Jia Tolentino, and breaking reporting on the lives of queer POC around the world. . Examining the relationship between queer activism (such as Stonewall and the Civil Rights and feminist movements of the 1960s-70s; ACT-UP in the 80s and '90s) and the evolution of queer images in film. . Reading queer literature (especially that by queer POC) and discussing how it set the foundation for (and is in conversation with) a lot of queer film (especially that with protagonists of color.).
Lecture (), Lecture/Discussion (), Screening ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

School....:
Division..:
Department: ACS

CCST-307 Contemp. Indigenous Aesthetics (3.00 cr.)
(Fall and Spring)

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. Lecture/Discussion ().

Requisite courses:

Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CCST-312 Economy, Body, Indentity (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

Feminist Practices & Politics At the Intersections: Economy, Body, Identity In her poetic-prose work Schizophrene, Bhanu Kapil writes, "An economy is a system of apparently willing but actually involuntary exchanges. " What are these economic systems that permeate our bodies, lives and decisions, and how do they work? How do they work on and through us as people living in a late-capitalist society? And importantly, how do economic structures inform your practices as artists and creators?

Our goals are to look more in depth at terms and concepts we hear on a daily basis and to explore how they affect us and the world we live in. We will gain a working knowledge of contemporary discussions and debates about labor, debt, austerity, privatization, and governmental and non-governmental organizations (NGOs). In addition to critical texts, we will look to film, literature, performance and music to see how artists are interrogating economic issues in their practices, including the tenets of economic theories of capitalism, neoliberalism, and Marxism.

Our study will take an intersectional, materialist feminist approach that takes gender, sexuality, race, ethnicity and ability as its starting point. We will locate our analysis in material life including class, jobs, paid and unpaid work, money and resources. Our analysis and practice will highlight the feminization of poverty, domestic work, emotional labor and economic inequity. Lecture/Discussion ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CCST-351 Buying and Selling of L.A. (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

Buying and Selling the Fantasy of Los Angeles. Buying and Selling of LA. How did Los Angeles become the capital of boosterism and global marketing-- the city of the social imaginary? A social history of power, promotion and social conflict in LA. What is the relationship between Hollywood cinema and the the fact of this city? What does the dark (noir) vision actually represent? From film fantasies to the actual neighborhoods that are hidden by myths of the city, we venture into a century of swindles, duplicity and simple survival, the mundane facts that are are essential to understanding the fantasies. What took place behind the civil disturbances, the biblical p[agues, and the strange architectural simulation: how to locate the layers of the city. A survey of ethnic groups who emigrated here, of the in-migration as well as the immigrants from other countries; and of the inner basin and the metropolitan suburbs. And of course, the transitions into the twenty-first century-- vast changes as we speak-- and into decades to come. Lecture ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CCST-354 History of Simulation (3.00 cr.)
(Fall)

History of Simulation and Interactive media. In this course, we focus on the social history of fantasies that have been built in real space, and the narratives they deliver, choosing examples from theater, film, urban planning, theme parks, world's fairs, malls, animation, live-action cinema, video, electronic games and VR; including the literature of eighties cyberpunk and cyberspace, but also much older sources that are in wide use across media today.Those include scripted illusionistic spaces since 1500; automata (clockwork bodies) from 1760, pre-cinema toys after 1780; urban panoramas, and arcades from the nineteenth century. Lecture ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CCST-372 Infrastructure & Climate (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

This class will investigate sites of presumed stability located between landscape and architecture, looking to infrastructure to activate a number of questions related to climate change. How is the built environment shaped by water, power, waste disposal, communication and transportation systems? What social networks are given form through infrastructure and land use? How have artists employed infrastructure to make visible hidden relationships and power dynamics? We will investigate the complex technological systems that deliver basic services as a way to think about public space and to reflect creatively on the structures that shape our daily lives. Structured as a seminar, with readings and in-class discussion, the class will also involve field trips to a variety of locations in Santa Clarita associated with infrastructure. In addition, we will consider our broader relationship to "place" and how it functions in the construction of social and political identities in relation to the climate crisis. Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CCST-374 Mestizajes: Latin Am. & USA (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

This is a cross-disciplinary course exploring various histories and cultures in Latin America, focussing on diverse intersections between history, politics, social struggles, popular cultural practices and the arts, The course fosters awareness of the diversity of Latin American cultures and identities and the interface with the arts and expressions these have produced, including narrative, music, film, visual arts, hybrid religions and popular performance elements from Brazilian carnival to Cuban santeria to the growing Mexican Santa Muerte cult and on to film, music and narrative. We also ask how signify for U.S. Latinos. The key terms implicit in "Latin American" are complex. The term"Hispanic" is used differently in Latin America and the U.S., and covers a great diversity of identity threads ? Latino/a/@/x, Chicano/a, Central American and speakers of indigenous Amerindian languages from Mexico and Central America. The complexity of the idea of "Latin America" is suggested by possibly surprising features, for example: (i) the Caribbean is a separate zone of colonial and post-colonial intersections; (ii) the Aztecs are emblematic of Mexican pre-Columbian civilization but are actually a late factor in the seminal cultural history of Meso-America; (iii) the situation of women varies vastly per region and situation; (iv) the term "Latino," while considered more progressive and racially eclectic than "Hispanic," is probably just as Eurocentric; etc. In short. the details of cultural history usually belie the standard concepts. The course has three phases. We begin with the historical background (basic politics and economics), languages, climates and demographics, then examine various social currents and meanings through traditional popular artistic expression, then modern artistic expression including pop music, cinema and "magical realism," then consider the circulation of ethnically self-aware identities in "Latino USA" with particular attention to Californian veins including drama, cartoons. music and critical writings on contemporary Latino art and identity. Lecture/Discussion ().

Requisite courses:

Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CCST-384 Environmental Justice (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

Environmental Justice, Activism, and Reimagining the World Together, we will learn terms and concepts central to environmental justice and activism. What is the anthropocene and how is it different from what theorists are calling the capitalocene? What might sustainability look like and how can it be fostered in your community? How can political organizing confront unequal power systems that jeopardize the air we breathe, the water we drink, the land we live on?. Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CCST-407 Contemporary Arts of India (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

Multiple Modernities: Contemporary Arts of India
Contemporary arts outside the West, are just beginning to be included in considerations of modern and contemporary art. The aim of this course is to initiate a discourse for the study of modern and contemporary art by artists in India. This course will introduce and examine some of the key concepts of contemporary art and contemporaneity as they have been developed in the past three decades or so especially in India. The focus will be on an understanding of the complexity of contemporary art world, through the historical development of the project of globalization, engendered as a network based on local customs and productions but defined by global art exhibitions, art markets, and the, "Biennial culture," or "Biennialogy." We will examine contemporary art's relationship to theories of "multiple modernities," moving from colonial "folkloric modernism," the postcolonial and contemporary Indian art and the West, to the polemics on the genesis of the "Kochi Biennial" and cross cultural practices in the age of multiculturalism. In order to understand the contributing factors affecting these changes we will consider various media in artistic production, from music, performing arts and dance, to site and context specific installations, photography and moving images as these will all provide a framework for examining the relationship between contemporary artistic practices, the biennale culture and contemporary art in India and its multiple modernities in the twenty first century. Through video conferencing with local students and artists in Kochi we will try to understand and engage in the rediscovery of Kochi-Muziris as a site for the largest Biennale environment in Asia. These interactions and knowledge sharing between artists from various backgrounds will promote the exchange of experiences and know-how and the revaluation of culture as an instrument for development.

This course has a travel component to India during Wintersession 2021 (see CCST-407W/507W). This course is the prerequisite for CCST-407W/507W. Students will be responsible for the $2500 cost associated with the trip should they decide to enroll in CCST-407W/507W..
Lecture/Discussion ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CCST-439 Feminist Surveillance Studies (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

"How is information used as a tool of oppression?" is this course's motivating question.

This class uses an intersectional feminist perspective to question the values of transparency, access, and spectatorship embedded in surveillance aesthetics. It will highlight the gaze, the body, mapping, games, and others as sites of contestation and intervention.

This questioning will include readings on historical examples of surveillance technologies, such as Michel Foucault's study of Jeremy Bentham's model for the panopticon prison, Tina Campt's writing on the mugshots of the Freedom Riders, and others. We will read pieces by contemporary theorists such as Simone Browne, Hito Streyel, and the Feminist Surveillance Studies collection.

It will also include film screenings, such as Harun Farocki's Prison Images and Michael Kiler's The Giant. Moreover, it will consider artists whose creative practice includes surveillance, such as Hank Willis Thomas, Julia Scher, Andrea Blum, Margia Kramer, Blaise Tobia, Ernie Gehr, Xiuzhen Yin, Natalie Bookchin, Peili Zhang, and Peter Campus. Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CCST-444 Archaeologies of the Present (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

Archeologies of the Present. Open to BFA-4 students. A seminar that studies the past fifty years-- how culture meets politic; including our historical crises and economic changes. The history of our present crisis begins essentially in 1973, with massive shifts in the role of the nation state, in the changing structure of media and tech in the seventies and eighties, even in the "medication" industries (from seventies Prozac to today); clearly in the restructuring of cities, especially since the nineties; and most of all, in the fragile aspects of digital capitalism (that inspires piracies and artificial dis-intelligence). All these have altered the audience (how people read culture), altered narrative forms; while gig labor conditions destabilize further. Where do we position ourselves within this feudal condition? What is cultural progress in the face of evident American decay, in its ability to master plan since the end of Mid-Century Modernism-- toward the comic tragedy of Trumpismo; and beyond. How do artists assemble a solid plan? We study theories on oligarchical tendencies, and labor indenture. We examine its risks, even its potential. Does neo-feudalism spark new forms of narrative and cultural production? What other terms and methods say much the same thing, and can be used. Are we capable of a Renaissance, despite the cultural ruins after the end of modernism and the Western Hegemony (post 2000)? How can we build an honest arts culture within the dismantling of the American psyche? Clearly, there are powerful strategies forward,-- across the arts-- so we take into account past histories for comparison, even going back millennia; toward a future that is caught between worlds at the moment. Lecture ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CCST-499 Independent Study (1.00-2.00 cr.)
(Spring)

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period. Independent Study (). Instructor's consent required.

CCST-507 Contemporary Arts of India (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

Multiple Modernities: Contemporary Arts of India
Contemporary arts outside the West, are just beginning to be included in considerations of modern and contemporary art. The aim of this course is to initiate a discourse for the study of modern and contemporary art by artists in India. This course will introduce and examine some of the key concepts of contemporary art and contemporaneity as they have been developed in the past three decades or so especially in India. The focus will be on an understanding of the complexity of contemporary art world, through the historical development of the project of globalization, engendered as a network based on local customs and productions but defined by global art exhibitions, art markets, and the, "Biennial culture," or "Biennialogy." We will examine contemporary art's relationship to theories of "multiple modernities," moving from colonial "folkloric modernism," the postcolonial and contemporary Indian art and the West, to the polemics on the genesis of the "Kochi Biennial" and cross cultural practices in the age of multiculturalism. In order to understand the contributing factors affecting these changes we will consider various media in artistic production, from music, performing arts and dance, to site and context specific installations, photography and moving images as these will all provide a framework for examining the relationship between contemporary artistic practices, the biennale culture and contemporary art in India and its multiple modernities in the twenty first century. Through video conferencing with local students and artists in Kochi we will try to understand and engage in the rediscovery of Kochi-Muziris as a site for the largest Biennale environment in Asia. These interactions and knowledge sharing between artists from various backgrounds will promote the exchange of experiences and know-how and the revaluation of culture as an instrument for development.

This course has a travel component to India during Wintersession 2021 (see CCST-407W/507W). This course is the prerequisite for CCST-407W/507W. Students will be responsible for the $2500 cost associated with the trip should they decide to enroll in CCST-407W/507W..
Lecture/Discussion ().

CCST-539 Feminist Surveillance Studies (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

"How is information used as a tool of oppression?" is this course's motivating question.

This class uses an intersectional feminist perspective to question the values of transparency, access, and spectatorship embedded in surveillance aesthetics. It will highlight the gaze, the body, mapping, games, and others as sites of contestation and intervention.

This questioning will include readings on historical examples of surveillance technologies, such as Michel Foucault's study of Jeremy Bentham's model for the panopticon prison, Tina Campt's writing on the mugshots of the Freedom Riders, and others. We will read pieces by contemporary theorists such as Simone Browne, Hito Streyel, and the Feminist Surveillance Studies collection.

It will also include film screenings, such as Harun Farocki's Prison Images and Michael Kiler's The Giant. Moreover, it will consider artists whose creative practice includes surveillance, such as Hank Willis Thomas, Julia Scher, Andrea Blum, Margia Kramer, Blaise Tobia, Ernie Gehr, Xiuzhen Yin, Natalie Bookchin, Peili Zhang, and Peter Campus. Seminar ().

CCST-544 Archaeologies of the Present (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

Archeologies of the Present. Open to Graduate students. A seminar that studies the past fifty years-- how culture meets politics The history of our present crisis begins essentially in 1973, with massive shifts in the role of the nation state, in the changing structure of media and tech in the seventies and eighties, even in the "medication" industries (from seventies Prozac to today); clearly in the restructuring of cities, especially since the nineties; and most of all, in the fragile aspects of digital capitalism (that inspires piracies and artificial dis-intelligence). All these have altered the audience (how people read culture), altered narrative forms; while gig labor conditions destabilize further. Where do we position ourselves within this feudal condition? What is cultural progress in the face of evident American decay, in its ability to master plan since the end of Mid-Century Modernism-- toward the comic tragedy of Trumpismo; and beyond. How do artists assemble a solid plan? We study theories on oligarchical tendencies. We examine its risks, even its potential. Does neo-feudalism spark new forms of narrative and cultural production,? Are we in a Renaissance despite the cultural ruins after the end of modernism and the Western Hegemony? How can we build an honest arts culture within the dismantling of the American psyche? Clearly, there are powerful strategies forward,-- across the arts-- so we take into account past histories for comparison, even going back millennia; and a future that is caught between worlds at the moment. Lecture ().

CHMN-118 Intro to Radical Politics (3.00 cr.)
(Spring)

Special Topics course for BFA-1 students only by permission of instructor. This course asks students to engage in the theory and practice of radical politics. In terms of theory, the content is organized by way of common radical problematics, such as: structural violence, collective forms of organization, ways of doing politics against-and-beyond the government, the critique of rights-based solutions, and reform vs revolution. In terms of practice, students complete a series of experiments in radical discourse, community engagement, and collective action on timely radical issues (student debt, gentrification, police violence, prison abolition). Reading materials draw from popular radical genres such as pamphlets, soapbox orations, posters, agitprop media, and 'zines. Ability to work well with others in a collective and collaborative capacity will be essential for student success. Seminar (), Workshop (). Instructor's consent required.

School....:
Division..:
Department: ACS

CHMN-123 Shaping the Notational Self (3.00 cr.)
(Spring)

Shaping the Notational Self: Image + Text + Cinema

Special Topics course for BFA-1 students only by permission of instructor. Inspired by a phrase from poet Erica Hunt, the notational self is a concept of self-making through everyday knowledge production. From gossip to eavesdropping, cataloging to voyeurism, the flaneur to virtual reality, the notational self allows us to narrate the complexity of exchanges between our personal frames of reference and the people, structures and systems of the world around us. In this course, students are invited to investigate who they (think they) are, when and where they are, and and how they understand the noisy, productive space between maker and made, between self and other. We'll ask a lot of questions of perception, point of view. How is the eye (or nose, ear or touch) a camera? When is the "I" of personal narration actually a "we"? What is a "worldview" and how is it created? What does it mean to not believe there is such a thing as "a self"? What is that life, and the art made through it? With works from writers like Vertamae Smart Grosvenor and June Jordan, visual artists Carrie Mae Weems and Jack Whitten, musicians like Alice Coltrane and Hamza el-Din, street photographers like Vivian Maier, and filmmakers Kent Mackenzie and Cauleen Smith, we will investigate concepts like intertexuality, techniques such as bricolage, parataxis and ekphrasis, and hybrid genres like autofiction and architexture, and explore their potential to help formalize, theorize and dramatize the self as palimpsest, a layered body of notations, emerging and overwritten in constant relation to that of others, to what is observed, felt, encountered, speculated on and remembered. This class will provide students ample and varied opportunities to develop and exchange ideas and work across the metiers to experiment with text, image, sound, time, tacility and location towards new and unexpected cinematic experiences. Lab (), Seminar (). Instructor's consent required.

CHMN-203 History of Women Artists (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

This course will focus on women both as the subjects and the creators of art in the European and American traditions. It will be organized chronologically and thematically. This will involve a historical survey of women artists and their artistic contributions, as well as an examination of the religious, mythological and secular images of women in art. Extensive attention will be given to the creation, modification and persistence of these images throughout history, due to various social, economic, psychological and intellectual conditions. The class will include slide-illustrated lectures, weekly readings, a field trip and museum paper, short-essay exams, film screenings and a research paper and presentation. All aspects of the course are intended to work together to create a conversation about artistic production and the role that this activity has played in the secular and sacred life of women throughout history. Lecture/Discussion (), Seminar ().

CHMN-214 What Is Called "Thinking"? (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

What is Called "Thinking"? Materiality, Asbtraction, Expression In this course we propose to interrogate how different modes of cultural production across human history explore the relation between thinking and materiality, and by extension the place of the human subject in the order of nature. Across the history of philosophy, science, and the arts, various ways to articulate mind and world have been elaborated, across a variety of forms and mediums: from narratives which place thought beyond the realm of material becoming (idealism), to reductionist attempts which attempt to inscribe thinking within the natural order (materialism), to intermediate positions which describe cognition as suspended between a material and immaterial dimension (dualism). Beginning with a brief excursus into the Greek philosophical world and its attempt to separate the domain of ideas from the material world disclosed to the senses, and passing through the history of modernity until the contemporary day, we will assess a wide variety of philosophical and literary texts, as well as exemplars in from the history film, in which the role and nature of thinking becomes progressively problematized, looking at works by Rene Descartes, Immanuel Kant, Fyodor Dostoyevsky, Emily Dickinson, Martin Heidegger, Cesar Vallejo, Sadie Plant, Danielle Macbeth, Andrei Tarkovsky, David Lynch, and Lars von Trier, among others.

In particular, we shall interrogate how thinking has been understood simultaneously as a means for abstraction, pulling the human apart from the 'here-and-now' by opening new modes of theoretical speculation and rational cognition, but also as the lever toward new forms of expression, forging new practical possibilities for intervening upon the world. Among the questions we shall interrogate are: to what extent are the rational and expressive dimensions of thought at once in tension and yet complimentary with each other; is thinking an obstacle which prevents action, or rather the enabling condition for action? Does thinking position the human in an exceptional position with respect to the rest of the natural order, or does such exceptionalism elide the continuity between mankind and the rest of nature? How are theoretical scientific and philosophical modes of thought coordinated to different modalities of artistic and political practice? If thinking is itself to be understood as a kind of practice, related to the development of techniques for abstraction, then is aesthetic expression necessarily rationally bound?. Critique (), Lecture/Discussion (), Seminar ().

School....:
Division..:
Department: ACS

CHMN-226 The Art of Games (3.00 cr.)
(Fall)

The Art of Games: The Philosophy of Games and Game Design. Games look to be the dominant art form of the 21st century. From an economic perspective, the video game industry is now larger than both films and music combined, and there is a large segment of the population for whom such games are their primary pastime. But beyond video games, there has been an explosion of interest in tabletop gaming, from pen and paper roleplaying games inspired by Dungeons and Dragons, to wargames and boardgames that experiment with a vast range of themes and mechanics. However, though games have achieved a sort of cultural hegemony, they remain under-explored by philosophers and art theorists, who prefer to use the vocabulary of 'play' to describe more perennial practices and mediums.

The purpose of this course is correct this oversight: first by engaging with the philosophical problem of defining what games are; and second by exploring the wider aesthetic possibilities of what games can be. On the one hand, we will trace the history of the problem of defining the concept of game, from Huizinga to the present day, and on the other, we will examine several important developments in game design, focusing on technical and artistic aspects of tabletop games. However, we can only learn so much about games by talking about them, so we will also play tabletop games throughout the course, and eventually work in groups to design some. Seminar ().

CHMN-231 What Is Philosophy? (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

An introductory course in philosophical methods as well as contemporary issues. Philosophy is both an historical product of the Western tradition and a critical tool of inquiry that changes over time and within different contexts. This course will be concerned with introducing students to the foundations of philosophy and exposing them to key issues addressed in philosophy. The course is divided into three main sections, each engaging with a different aspect of the discourse. The first section will focus on the questions: How do we define philosophy? What constitutes philosophical thinking? Does philosophical inquiry (e.g. inquiry into rationality or logic) differ from knowledge in general? How can philosophy be defined in terms of its 'function' and 'reason'? In the second section of the course we will examine how philosophy defines some of its key problems, such as solipsism, objectivity, the mind-body problem, free will, moral and aesthetic judgments and other topics. In the third section, we will examine philosophical positions such as empiricism, idealism, positivism, relativism and pragmatism. All the required readings are in the book and/or will be given as handouts. A student must not miss more then three classes without a medical note. There will be a class assignment, a mid-term paper and a final paper.

Main text: Thinking it Through: An Introduction to Contemporary Philosophy by Kwame Anthony Appiah. Lecture ().

CHMN-268 Intimate Archives (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

This course surveys Black women's autobiographical archival work and writing throughout the diaspora. We'll survey how Black women artists, writers, and performers have responded to the erasure of black women's identities and experiences throughout the globe, with particular focus on their chosen tools of artistic engagement.We 'll also observe how Black women negotiate with the failure of Black counter-historical projectsnamely the task of writing "about a history that is this encounter with nothing; or writ[ing] about a past that has been obliterated so that even traces aren't left." Throughout the semester we'll ask questions such as: How do these projects create new meanings of failure? How does failure become perhaps a new necessity for engaging with the archive and counter-historical endeavors? How do these projects proffer dynamic and risky ways of articulating the self through the archive? How do they navigate between the personal and collective in the context of black women's identities? How do they necessitate understandings of Black women's identities? How do they offer interesting ways of re-contextualizing archival spaces, moments, encounters, and feelings? To thoroughly engage with literary work from Saidiya Hartman, Dionne Brand, Alexis Pauline Gumbs, and Hazel Carby, we'll read them alongside criticism from theorists such as Barnor Hesse, Trinh T. Minh Ha, Antoinette Burton, and Christina Sharpe, alongside the work of visual/performance artists Robbie McCauley, Phoebe Boswell, Rosana Paulino, Kameelah Janan Rasheed, Zanhele Muholi, and others.
Lecture/Discussion ().

CHMN-286 All Them Witches (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

What is a witch? Is she an enchantress, an echo-warrior, a neo-pagan goddess, a social activist, a healer, a community service, or a forceful critique of capitalism and patriarchy. This course examines a broad history of witchcraft, and its relations to politics, activism, social-justice, ecology, gender-troubles, labor practices, art, ritual, and religion. We begin with the recent exhibition "All Them Witches," and the memoir of Amanda Garcia Yates, a contemporary practitioner raised in a household where activism and witchcraft were two parts of one whole-both springing from devotion to the mother-goddess-Earth. Then we look at the 70s Goddess movement, whose pioneers such as Starhawk and Professor Judith Plaskow reexamed sacred texts and doctrines from a woman-centered perspective. We then travel further back in time to look at Silvia Federici's claim that the 17th century witch hunts were not the result of left-over Feudal superstitions, but integral to the rise of Capitalism; which used gender-division, and the fear of knowledge traditionally held by women, to defuse the revolutionary heretical movements that threatened to derail the processes of capital accumulation. Next, we examine how the same tactics were used again when indigenous people in the Americas rose up to resist the spread of capitalism there, before finally returning to the present to ask what is witch-work today? As many affirm, witchcraft is not just a collection of rites. It is also a set of principles involving commitments to a feminism that "includes a radical analysis of power, seeing all systems of oppression as interrelated, and rooted in structures of dominance and control." What does this mean practically, and how can we use the teachings of witchcraft to develop more regenerative and compassionate ways of living collectively?.
Lecture/Discussion ().

CHMN-291 Dark Domesticity (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

In this course we will consider narratives of melodrama, horror, and tragedy experienced in the everyday and the home. While political discourse often utilizes the notion of home to positively reinforce the values of the nuclear family, financial stability, and cultural uniformity, literary fiction and film have long treated the everyday and the domestic as rich sites to stage emotional ruin and despair. Our work will follow the latter strain, reading and viewing contemporary literature and films that reimagine the everyday and the domestic as spaces of abandonment, disturbance, and subversion. We will read film and literary criticism, continental philosophy, and feminist and queer theory to frame our understanding of the darkness embedded in imaginative, theorized, and real uses of domestic space and experiences of everyday life. Through these aesthetic and theoretical lenses, we will consider if redemptive possibilities can be uncovered from such experiences. Or could the place we've been told is safest actually be the most dangerous?. Lecture (), Seminar ().

CHMN-301 Motherless Mind Children (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

Motherless Mind Children: Artificial Intelligence, Science Fiction, and the Fate of the Self.

If having a self demands self-determination, just how different can we determine ourselves to be? If being a person means being able to determine one's own destiny, how does personhood change when this destiny diverges from the fate of humanity? There is plenty of 'posthumanist' theory that aims to answer these questions, but they are already being approached from different directions: science fiction has spent the better part of two centuries hypothesising creatures non-human, post-human, or otherwise inhuman, while artificial intelligence research has spent more than fifty years engineering evermore human-like machines; each speculating in its own rigorous fashion about those aspects of the self that could be abandoned, re-designed, or otherwise modified without unravelling selfhood entirely.

The purpose of this course is to use various philosophies of mind, action, and value to confront our imaginative and considered speculations about how minds might be otherwise, what freedom might become, and why we might want to see such possibilities as belonging to our own destiny, either as individuals or as a species. We will do this by considering a several distinct scenarios explored in science fiction novels, before digging deeper into the philosophy of artificial intelligence and more perennial questions about agency, identity, and authenticity. Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CHMN-307 Introduction to Ethics (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

Introduction to Ethics - Spinoza, Kant - An Experimental Moral perspective (introductory/intermediate levels):

This class is a review of key philosophical issues in ethics and meta-ethics in both historical and conceptual perspectives. Starting with Plato and Aristotle and moving to Spinoza and Kant, the course examines ethical questions by contrasting traditional analysis of moral categories with more current approaches of both phenomenological approach and Experimental Moral Philosophy. Questions concerning judgments, normativity, essentialism, emotivism and naturalism in ethics are probed through an experimental approach that re-describes the psychological (first person perspective) through a philosophical grounding of epistemological 'internalism' through simulative psychological experiments.

Students should expect to spend approx. $100 on books and supplies. Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CHMN-310 Unexceptional Art (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

This course proposes the notion of aesthetic exceptionalism to capture the widespread belief that art and artists are exceptional. The course will seek to challenge that belief in view of the political exceptionalisms that many in the art world would find dubious, and the economic exceptionalism that structures the art market. Engaging with sculpture, conceptual artwork, and painting by emerging and established artists, the course will draw on aesthetic and political philosophy to propose the radically democratic notion of unexceptional art as an antidote to the problems of aesthetic exceptionalism that it uncovers. Course readings will range from key texts in political philosophy (by Carl Schmitt, Bonnie Honig, Judith Butler, Chantal Mouffe) to readings in aesthetic theory (François Jullien, Bernard Stiegler, Byung-Chul Han) and will consider specifically Western thought's rootedness in exceptionalism. Course discussions will consider scandals related to aesthetic exceptionalism in the artworld (the recent Toporovski affair in Belgium) and will include at least one in-class visit by a Los Angeles-based artist.
Critique (), Lecture/Discussion (), Workshop ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CHMN-327 Cultural Memory (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

Fredric Jameson argued that in an age of postmodernity "the very function of the news media is to relegate . recent historical experiences as rapidly as possible into the past." This course will consider the bold proposition that art and literature, to paraphrase modernist poet Ezra Pound, is "news that stays news," which might speak to our current crisis of collective memory. We will question whether or not art and literature have a special purchase on historical experience by analyzing what is meant by the term cultural memory and why it might be of importance to artists and writers. We will pay particular attention to key scholars within cultural memory studies such as Aleida Assmann, Pierre Nora, and Andreas Huyssen and cover examples from various traditions of cinema and sculpture. We will also study a range of literary forms by authors such as M. NourbeSe Philip, Ishmael Reed, Layli Long Soldier, and Theresa Hak Kyung Cha.
Lecture/Discussion (), Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CHMN-333 Pataphysics (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

This course takes Alfred Jarry's utopian notion of an 'imaginary science' as the model for just such a vision. We begin with Jarry's invention of 'Pataphysics, a practice whose aim is to bring exceptions into being. We start by focusing on the three tropes of exceptionality - the 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 practices of knowing, and how these can be interrupted, diverted or subverted into new mental courses that cross many disciplinary boundaries. Central concerns include the relationship between the exceptional and the ordinary, the question of Truth, what it might be, what methods might access it, whether it can be known at all, and/or is it something we must actively create. The seminar introduces a range of critical frameworks, and focuses on work that mixes traditional art media with methodologies from science, myth, religion, the occult and other non-aesthetic arenas of life. Terms covered include-scientia, poesie, theoria, truth; objectivity and subjectivity; knowledge-regime, phenomenon, simulacra, episteme; constructionism vs representation; revelation, channeling and inspiration, etc. The main project is to bring a new way of thinking into being by inventing a complex and detailed theory-of-your-own. Lecture ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CHMN-335 Queer Books (3.00 cr.)
(Fall and Spring)

Queer Books. What makes a book gay or lesbian Or queer? Or even indecent? Is queer writing literature by gays and lesbians or about gays and lesbians? Is there such a things as "gay style"? This course looks at contemporary gay/lesbian and "other" writing which challenges conventions of literature. Experimental writing has a long history of affiliation with gender and sexual experimentation, which invites the reader to look at this work as both a literary and cultural commentary. This work poses questions of sexual identity, of the body, of pain and pleasure, as well as of narrative and language itself. Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

School....:
Division..:
Department: ACS

CHMN-336 Pornography and Sex Writing (3.00 cr.)
(Fall)

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.
Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CHMN-362 Race and Erasure (3.00 cr.)
(Fall and Spring)

Race and Erasure: Black Literature in the Age of Ferguson. Open to BFA2, BFA3, and BFA4 students only. This course will explore a question suggested by Kenneth Warren in "What Was African American Literature": What, exactly, is the "black" in African American writing? Bound up with this question of identity is a collateral one that concerns itself in what we might call action: How do black writers respond to the "post" in the notion of the "post-racial"? What does all this mean in the era of post-Ferguson and Black Lives Matter? How does writing by African Americans respond to the complexities of this social and political moment? How do we understand the relationship between critical aesthetics and resistance to injustice? To this end, we will look at a set of literary and critical texts in an effort to pose these questions within their artistic and social contexts. Course texts will include Warren's own seminal essay, along with works by poets, memoirists, fiction writers, and playwrights that are responding to contemporary controversies regarding the life of precarity, racialized policing, and other symptoms of social tension and inequality. Hopefully, our inquiry will by turns clarify and complicate our ideas of what "black" writing might mean in this moment of heightened attention to socio-racial conflict and contestation.
Lecture/Discussion ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

School....:
Division..:
Department: ACS

CHMN-408 Matter and Materialisms (3.00 cr.)
(Fall)

Matter and Materialisms: The concept of matter from Presocratic Philosophy to New Materialism Materialism is all the rage in contemporary political and art theory, be it the renewal of Feuerbach's anti-idealist materialism in the Marxist tradition (e.g., Badiou, Ranciere, Zizek, etc.), or the revival of Spinoza's monist materialism in the feminist tradition (e.g., Donna Haraway, Elizabeth Grosz, Jane Bennett, etc.). But what do these strands have in common beyond the things they oppose (i.e., ideal structures determining the arc of history, or disembodied souls separating humanity from nature)? Is there a positive concept of matter that can be thought outside its oppositions to idea and spirit? What does it mean to be a materialist in the present age, and what does it commit one to?

The purpose of this course is to answer these questions by returning to the beginning of the Western philosophical tradition and telling the story of the concept of matter from its origins in Ancient Greek physics and metaphysics (i.e., the presocratics, Plato, and Aristotle), to its transformation in modern philosophy and mathematized physics, before exploring the key influences and ideas upon which contemporary discourse about materialism turns. This will provide us with the historical and conceptual background necessary to critically engage with contemporary metaphysical debates ignited by 'speculative realism', 'new materialism', and their critics, and to examine their political and artistic consequences. Lecture/Discussion (), Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CHMN-444 Capitalist Theology (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

Capitalist Theology and the Magic of the State

For generations now, it has been much remarked upon by scholars from a wide range of disciplines that capitalism and the modern nation state are characterized by elements that have a distinctly religious quality despite the secular, rational world view that capitalism and the modern nation state are said to possess. This course will investigate instances of what Karl Marx called commodity fetishism, and what others, following Marx, have termed 'state fetishism' or the 'magic of the state'. We will also be looking at different uses of the figure of the fetish and discussing their history and relations to art-making, to social creativity and to protest. Lecture ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CHMN-452 Experimental Literature (3.00 cr.)
(Fall)

Wallace Stevens once said that all poetry is experimental poetry. However that may be the case, some literary works are more experimental than others. In this class we will study a variety of texts-in printed books and in digital forms online-that aggressively experiment with genre, structure, materiality, and style. We will question what is gained by literary experimentation and why writers might want to deviate from some conventions while cleaving to others. In this way, we will gain an appreciation for what Harold Rosenberg called a "tradition of the new." That being said, we will also consider larger cultural dynamics that determine what is considered experimental and what is considered mainstream. Potential novelists, essayists, and poets to be studied may include Vladimir Nabokov, Claudia Rankine, Anne Garréta, Stephanie Strickland, and Matías Celedón. Lecture/Discussion (), Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CHMN-466 Genres of the Human (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

Whilst 'Man' has long been the measure and figure of human subjectivity, many now argue that we need new figures to adequately characterize the varietous forms in which humanity manifests today. This course examines a range of theories that bring into being new ways of thinking the human. Starting with critical race theorist, Sylvia Wynter's critique of MAN (1 + 2), we at look the four figures of Foucault's bio-political theory, Elizabeth Povinelli's three figure of geonoto-politics, and Alexander Wehelyi's concept of Habeas Viscus, as well as recent updates on psychoanalytic, feminist and queer views of subjectivity. We also reflect back upon the historical origins of Man in Kant and Descartes, and on other critiques of this figure by Achille Mbembe, Fred Moten, Deleuze and Guatari, Silvia Federici, and others. Questions addressed include-What is a human subject? What iare ts relations to others? And what are the contexts and assumptions through which these subjects and their others are described? Or, to put it another way-what are the stories and images through which we represent ourselves to ourselves? Within each perspective we examine the political, aesthetic, social, symbolic, and affective dimensions of the theory, and look at a range of related creative works, including films, visual art, novels, poems and performances. Key authors include: S. Wynter, I. Kant, S. Freud, J. Lacan, A. Weheliye, A. Mbembe, J. E. Muñoz, L. Irigaray, J. Kristeva, W. Apollon, J. Butler, E. Sedgwick, P. Preciado, and E. Povinelli, etc. Key terms include: subject, subjectivity, ego, Other, otherness, whiteness, knowledge regime, colonialism, the postcolony, disidentification, habeas viscus, pornotroping, gender, the unconscious, jouissance, signification, social link, the symbolic, femininity, masculinity, transgender, savoir vs. connaissance, etc. Critique (), Lecture/Discussion ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CHMN-470 Revolution, Change, Difference (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

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. . Critique (), Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CHMN-483 Becoming Latin America (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

Becoming Latin America: Universalism and Regionalism in The New World from the 19th - 21st Century. In this course, students shall explore various theoretical, historical and literary discourses through which authors conceived of the complementarity between the local and global in the attempt to think of the identity and destiny of Latin American nations, and of the continent as a whole. Following and expanding upon the broad genealogy drawn by Colombian philosopher and cultural critic Fernando Zalamea in his groundbreaking study Ariel y Arisbe: evolución y evaluación del concepto de América Latina en el Siglo XX (2000), we trace the way in which Latin American thinkers, artists and activists have sought to simultaneously express the particularities of their own worlds, while also thinking of themselves in light of a geopolitical and global horizon of cultural production. Guided by the utopian aspiration to nurture productive mediations between distinct modes of expression and seek new modes of integration between different cultural forms, we will see how a Latin American " universalist" tradition emphasized the place of Latin America in the continuum of Western culture, within which the native traditions and unique histories were integrated into a global horizon across the sciences, arts, and politics.

We shall be exploring works by a variety of authors and artists from the 19th Century and until the present, including Andrés Bello, José Enrique Rodó, Pedro Henriquez Ureña, Clorinda Matto de Turner, Cesar Vallejo, Jorge Luis Borges, Isabel Allende, Angel Rama, Rafael Gutierrez Girardot, Octavio Paz, Rosa María Magda, Bruno Bosteels, Claudia Llosa, Chantal Mouffe, Ernesto Laclau, Ciro Guerra, among others. Critique (), Lecture/Discussion (), Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CHMN-487 Classical Film Theory (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

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. Seminar (), Screening ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CHMN-508 Matter and Materialisms (3.00 cr.)
(Fall)

Matter and Materialisms: The concept of matter from Presocratic Philosophy to New Materialism Materialism is all the rage in contemporary political and art theory, be it the renewal of Feuerbach's anti-idealist materialism in the Marxist tradition (e.g., Badiou, Ranciere, Zizek, etc.), or the revival of Spinoza's monist materialism in the feminist tradition (e.g., Donna Haraway, Elizabeth Grosz, Jane Bennett, etc.). But what do these strands have in common beyond the things they oppose (i.e., ideal structures determining the arc of history, or disembodied souls separating humanity from nature)? Is there a positive concept of matter that can be thought outside its oppositions to idea and spirit? What does it mean to be a materialist in the present age, and what does it commit one to?

The purpose of this course is to answer these questions by returning to the beginning of the Western philosophical tradition and telling the story of the concept of matter from its origins in Ancient Greek physics and metaphysics (i.e., the presocratics, Plato, and Aristotle), to its transformation in modern philosophy and mathematized physics, before exploring the key influences and ideas upon which contemporary discourse about materialism turns. This will provide us with the historical and conceptual background necessary to critically engage with contemporary metaphysical debates ignited by 'speculative realism', 'new materialism', and their critics, and to examine their political and artistic consequences. Lecture/Discussion (), Seminar ().

CHMN-544 Capitalist Theology (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

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. . Lecture ().

CHMN-552 Experimental Literature (3.00 cr.)
(Fall)

Wallace Stevens once said that all poetry is experimental poetry. However that may be the case, some literary works are more experimental than others. In this class we will study a variety of texts-in printed books and in digital forms online-that aggressively experiment with genre, structure, materiality, and style. We will question what is gained by literary experimentation and why writers might want to deviate from some conventions while cleaving to others. In this way, we will gain an appreciation for what Harold Rosenberg called a "tradition of the new." That being said, we will also consider larger cultural dynamics that determine what is considered experimental and what is considered mainstream. Potential novelists, essayists, and poets to be studied may include Vladimir Nabokov, Claudia Rankine, Anne Garréta, Stephanie Strickland, and Matías Celedón. Lecture/Discussion (), Seminar ().

CHMN-566 Genres of the Human (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

Whilst 'Man' has long been the measure and figure of human subjectivity, many now argue that we need new figures to adequately characterize the varietous forms in which humanity manifests today. This course examines a range of theories that bring into being new ways of thinking the human. Starting with critical race theorist, Sylvia Wynter's critique of MAN (1 + 2), we at look the four figures of Foucault's bio-political theory, Elizabeth Povinelli's three figure of geonoto-politics, and Alexander Wehelyi's concept of Habeas Viscus, as well as recent updates on psychoanalytic, feminist and queer views of subjectivity. We also reflect back upon the historical origins of Man in Kant and Descartes, and on other critiques of this figure by Achille Mbembe, Fred Moten, Deleuze and Guatari, Silvia Federici, and others. Questions addressed include-What is a human subject? What iare ts relations to others? And what are the contexts and assumptions through which these subjects and their others are described? Or, to put it another way-what are the stories and images through which we represent ourselves to ourselves? Within each perspective we examine the political, aesthetic, social, symbolic, and affective dimensions of the theory, and look at a range of related creative works, including films, visual art, novels, poems and performances. Key authors include: S. Wynter, I. Kant, S. Freud, J. Lacan, A. Weheliye, A. Mbembe, J. E. Muñoz, L. Irigaray, J. Kristeva, W. Apollon, J. Butler, E. Sedgwick, P. Preciado, and E. Povinelli, etc. Key terms include: subject, subjectivity, ego, Other, otherness, whiteness, knowledge regime, colonialism, the postcolony, disidentification, habeas viscus, pornotroping, gender, the unconscious, jouissance, signification, social link, the symbolic, femininity, masculinity, transgender, savoir vs. connaissance, etc. Critique (), Lecture/Discussion ().

CHMN-570 Revolution, Change, Difference (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

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. . Critique (), Seminar ().

CHMN-583 Becoming Latin America (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

Becoming Latin America: Universalism and Regionalism in The New World from the 19th - 21st Century. In this course, students shall explore various theoretical, historical and literary discourses through which authors conceived of the complementarity between the local and global in the attempt to think of the identity and destiny of Latin American nations, and of the continent as a whole. Following and expanding upon the broad genealogy drawn by Colombian philosopher and cultural critic Fernando Zalamea in his groundbreaking study Ariel y Arisbe: evolución y evaluación del concepto de América Latina en el Siglo XX (2000), we trace the way in which Latin American thinkers, artists and activists have sought to simultaneously express the particularities of their own worlds, while also thinking of themselves in light of a geopolitical and global horizon of cultural production. Guided by the utopian aspiration to nurture productive mediations between distinct modes of expression and seek new modes of integration between different cultural forms, we will see how a Latin American " universalist" tradition emphasized the place of Latin America in the continuum of Western culture, within which the native traditions and unique histories were integrated into a global horizon across the sciences, arts, and politics.

We shall be exploring works by a variety of authors and artists from the 19th Century and until the present, including Andrés Bello, José Enrique Rodó, Pedro Henriquez Ureña, Clorinda Matto de Turner, Cesar Vallejo, Jorge Luis Borges, Isabel Allende, Angel Rama, Rafael Gutierrez Girardot, Octavio Paz, Rosa María Magda, Bruno Bosteels, Claudia Llosa, Chantal Mouffe, Ernesto Laclau, Ciro Guerra, among others. Critique (), Lecture/Discussion (), Seminar ().

CHMN-587 Classical Film Theory (3.00 cr.)
(Fall)

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. Seminar (), Screening ().

CMAP-621 Contemporary Aesthetic Theory (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

This course will seek to identify key traits of Western aesthetic thought, consider the politics of such thought, and explore alternatives to it. Taking as a central point of reference Walter Benjamin's classic essay on "The Work of Art in the Era of Mechanical Reproduction", the course will seek to pursue, as Benjamin already put it, a theory of art whose concepts are "completely useless for the purposes of fascism." Using the work of the controversial political thinker Carl Schmitt to identify the centrality of exceptionalism in Western aesthetics, the course will seek to destabilize that situation by focusing on three figures that have long troubled Western aesthetics: the vandal, the forger, and the sage. Moving from discussions of art vandalism (in works by Byung-Chul Han, Ben Lerner, Tobin Siebers, among others), to art forgery (the forgers Elmyr de Hory, Han van Meegeren, Zhang Daqian), to ancient Chinese (and specifically daoist) understandings of the work of art-as-process (in the work of contemporary artist Song Dong, for example), the course will explore a theory of unexceptional art that gives pride of place to the destroyed or damaged artwork; to the copy, the fake and the forgery; and to Chinese landscape painting (versus the Western nude). All three will enable us to think-though rarely in straightforward, non-dialectical ways-alternatives to exceptionalist aesthetics that will emerge in the course as politically meaningful, particularly today. Lecture (). Instructor's consent required.

CMAP-622 Contemporary Political Thought (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

Contemporary Political Thought. Required for all MA Aesthetics & Politics students. Other graduate students by permission of instructor only, space permitting.

The premise for this course is: what would Herbert Marcuse teach? The first dean of Critical Studies Maurice Stein was an admirer of the radical philosopher of the New Left, in particular his "Essay on Liberation." Together with Larry Miller, Stein had cooked up a utopian "Blueprint for Counter Education" for CalArts that combined the charged political context of the Vietnam War with the radical do-it-yourself resources of the New Left and a pedagogy of radical participation. But in attempting to hire Marcuse, Stein not only failed but was fired.

This course picks up this past-that-could-have-been. It mines the radical politics of the present for theoretical concepts that unsettle, erupt, and transgress. Four units reiterate the same three themes through different prefixes: in- (institutions, intersections, insurrections), a- (abolition, anarchism, anti-capitalism), trans- (transgender, transgression, transformation), and de- (decolonization, destitution, disappearance). Key figures include Marcuse's famous student Angela Davis and other theorists of Black Study, Susan Stryker and other major thinkers in gender and sexuality, and topical theorizations of ongoing political uprisings.

Along the way, students will develop techniques of reading, writing, and presenting at a graduate level inspired by the experimental forms proposed for Stein's alternative CalArts. Lecture (). Instructor's consent required.

CMAP-623 Critical Discourse in Arts (1.00-3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

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. Lecture (). Instructor's consent required.

CMAP-624 Critical Discourse in Arts (1.00-3.00 cr.)
(Spring)

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. 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. Lecture (). Instructor's consent required.

CMAP-625 A&P Thesis Seminar (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

Aesthetics and Politics Thesis Seminar. This course is required for all MA Aesthetics & Politics students. Open to the MA A&P Program only. This seminar aims to guide students from pre-writing to writing: it intends to accompany them through the preparatory stages of the writing so as to prepare them for the actual writing of the thesis. Over the course of the seminar, students will discuss their thesis topics with their peers and generate (as well as workshop) the various documents that are considered essential to the pre-writing process: an abstract, a research bibliography, a table of contents, a chapter outline, and more. In addition, students will familiarize themselves with the Aesthetics and Politics program's thesis style guidelines. The seminar will include a visit by Critical Studies research librarian Marisa Méndez-Brady, who will help students generate a research bibliography, and who will explain the library's guidelines for the final thesis deposit, which is required in order for students to be awarded the MA degree. Lecture (), Workshop ().

CMAP-635O Critical Discourse in Arts (1.00 cr.)
(Fall and Spring)

This course is required for all second-year MA Aesthetics & Politics students taking the "virtual" option. The course is a year-long lecture and event series that ranges from political debates to film screenings and performances, as well as conversations about art, architecture, and philosophy. Students follow public lectures and events through a virtual classroom and complete additional class meetings and assignments. Lecture ().

CMAP-636O Critical Discourse in Arts (2.00 cr.)
(Spring)

This course is required for all second-year MA Aesthetics & Politics students taking the "virtual" option. The course is a year-long lecture and event series that ranges from political debates to film screenings and performances, as well as conversations about art, architecture, and philosophy. Students follow public lectures and events through a virtual classroom and complete additional class meetings and assignments. Lecture ().

CMAP-696 Directed Study - Thesis (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

The course is a directed study of the student's thesis project with their mentor. This course will deliver methodology and critical training to prepare students for the development of their independent thesis work. Students will select an independent research topic and develop a sophisticated body of research. Directed Study ().

CMAP-699 Independent Study (1.00-3.00 cr.)
(Fall and Spring)

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period. Independent Study (). Instructor's consent required.

CMWP-601 Writing Now (1.00-3.00 cr.)
(Fall)

In this class, MFA students will gain exposure to diverse visiting writers. In the first term, we will meet once a week to read and discuss cutting edge work, paying specific attention to narrative voice, sentence structure, and the use of figurative language. We will closely read course texts in relation to our own experiments, considering genre, inspiration, and publishing trends. We will also interrogate the political, social, and personal in our creative writing and critical response. Over the next 3 terms, course meetings will correlate with public events featuring writers/ speakers related to our four program concentrations (Documentary Strategies, Image &Text, Writing & Its Publics and Writing & Performativity). Fostering our MFA community, Writing Now will offer MFA students continuous access to compelling examples of writing production and circulation. Seminar (), Lecture (), Workshop ().

CMWP-611 Teaching Practicum (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

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. Seminar ().

CMWP-614 Poetry Writing Workshop (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

This is a graduate level poetry writing workshop offered within the Creative Writing MFA program. Primarily aimed at students in the graduate writing program, it may also be open-if space exists-to experienced graduate-level (MA/MFA) writers from around the Institute. The focus of the class is on student writing projects, which are shared and discussed in intensive class sessions. The first third of the class is given over to readings and writing prompts that help to frame and inspire student writing projects and classroom discussions. In alternating years the course's reading and prompts will focus on either Form and Poetic Practice or on Address and Poetic Sociality. (In Spring 2021 the course focus will be on Form and Practice. In the '21-'22 academic year it will be on Address and Poetic Sociality. The topics will continue to alternate by year thereafter.) When the workshop focuses on Form and Poetic Practice, we will be looking at the form and practice of making poems both on and off the page. We will look at traditional poetic forms like the sonnet, examining how modern and contemporary free-verse poets have re-purposed the form. We will also look at exciting invented forms of a number of modern and contemporary poets, and at the use of organic, open-page forms as well. At the same time we will be looking at the poetic practices of a number of innovative and influential poets and writers, and how poem-making becomes a "form of life." Poets we read may include CA Conrad, Douglas Kearney, William Shakespeare, Bernadette Mayer, Joshua Beckman, Terrance Hayes, Maureen Owen, Noelle Kocot, Hoa Nguyen, Ted Berrigan, Cedar Sigo, Larry Eigner, John Cage, Catherine Wagner and others. When the workshop focuses on Address and Poetic Sociality it will pay special attention to the relational spaces made by poems-to the places we go to when we read and write poetry. Why do we wish to keep building these spaces and returning to them, as we do each time we write and read? What is the role of direct address in the conjuring of these spaces? We will be asking these questions and many more as we examine what these imaginative spaces are, how they are made, invested with life, and kept alive. Readings and writing prompts will help us explore this ambiguous terrain that can be seen, in the words of the poet Peter Gizzi, as "100% real and 100% imaginary." We will be especially interested in the role of death in all this, in how poems make it possible to live a distant and yet intimate companionship with the dead and the living, a companionship we might choose to call "necrosocial." The political possibilities-and limits-of literary (necro)sociality will also be a concern. The course reading list may include work from Jack Spicer, Claudia Rankine, Dorothea Lasky, Fred Moten,

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School....:
Division..:
Department: ACS

Alice Notley, John Ashbery, Graham Foust, Dolores Dorantes and John Keats. Workshop ().

CMWP-619 Poet/Critics (3.00 cr.)
(Spring)

To cite the program webpage, "The Creative Writing MFA was designed to get over the division between 'creative' and 'critical.'" In the spirit of this commitment, this reading-focused seminar will be devoted to distinguished poet/critics who write across multiple genres. Reading their creative and critical work side-by-side will both broaden and sharpen our writerly repertoires as we consider a number of discursive traditions and conventions. With an eye towards the craft of criticism, we will also discuss a range of professional and rhetorical concerns (publication venue, target audience, overwork and exhaustion in the age of the downsized neoliberal university). While there are, to be sure, multiple lineages of poet/critics within literary history (from Virgil to Laura Riding, from Alexander Pope to T.S. Eliot), we will concentrate on contemporary practitioners for the sake of focus. We will read a substantial amount of literary criticism, but we will consider figures who engage with varied artistic media-for example, we will study Amiri Baraka's music criticism, and/or John Yau's art criticism. Other poet/critics may include Nathaniel Mackey, Rachel Blau Duplessis, Srikanth Reddy, Evie Shockley, and Fred Moten. Final projects may include critical seminar papers, a series of reviews geared toward periodical publication, or hybrid works that combine both creative and critical ambitions. Seminar ().

CMWP-629 Speculative Fiction Workshop (3.00 cr.)
(Fall)

Speculative Fiction Workshop: Fantasty, Science Fiction and Speculative Fiction Workshop This workshop focusses on Speculative Fiction and its genre subcategories: fantasy, science fiction, the weird, and horror: work, in short, that works under a different premise than realism. It is for both novelists and short story writers. It is a primary a workshop course, with each student turning in three stories or three excerpts of short fiction. It assumes some familiarity with fantastical fiction, though we will also read and discuss such fiction in the course of the class, as well as looking at theories of fantastical fiction. Workshop ().

CMWP-637 Thesis Workshop (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

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. Workshop ().

CMWP-646 Short Fiction Workshop (3.00 cr.)
(Fall and Spring)

Short Fiction Workshop. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This course focuses on the writing of short fiction across a range of traditions, styles and approaches, via frequent workshops and discussions of assigned reading. While the bulk of our attention is directed toward student manuscripts, course readings and exercises provide additional perspective on the genre and its permutations. Workshop ().

CMWP-659 Conjurations (3.00 cr.)
(Spring)

In an appropriation of the science lab, this course is a space for conjuring radical new types of writing too nascent for intense critique sessions, but ripe enough for generative explorations of process. Through close attention to literary effects, we'll investigate the the three-way relationship between writer, text/image and reader, and discover how these effects-patterns, elisions, time warps, punctuation, genre-fusion and formal grafts-do their work on us and through us. Our resources are vast and recombinant, spanning a wide variety of eras, cultures, texts and approaches, neurological research, intuition, influential works from other métiers and from students' own archives. Using a weekly notational system, lab participants will develop procedures and constraints for themselves and their peers, test new tools and techniques, and present their 'findings- discoveries, trials, difficulties revisions and happy accidents-throughout the semester. In this ritualized conjuring and documentation process, old habits change shape, boundaries get redrawn, and repertoires expand, with a yield of 8 new pieces of writing. Of course, some of these experiments may fail beautifully, but that is part of the point. Seminar ().

CMWP-660 Exit Strategies (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

Exit Strategies: Professional Development for Writers

According to Ye Olde Wikipedia, an exit strategy is "a means of leaving one's current situation, either after a predetermined objective has been achieved, or as a strategy to mitigate failure. An organisation or individual without an exit strategy may be in a quagmire. " Anxious? Fear not! In support of (developing) your exit strategies, the goals of this course are to 1. Create Future Visions: Here, this means excavating and understanding past and present relationships-to work, money, power, fame, ambition, genre, competition, success, failure, authority, ethics-towards thriving in that ever-fabulous and unknown tomorrow. 2. Cultivate Professional Practices: On the surface, this is necessary nuts and bolts. CVs, portfolios, networking, verbal communication and interviewing skills, self-presentation and promotion, knowing and playing the field(s), keeping current, staying afloat, are all part of the toolkit. But it's deeper than this. See above. 3. Maintain Creative Life: Are you a producer as well as a maker? A collaborator or collective visionary? An interdisciplinary interloper? Salons, reading series, online/print publications, collectives, alternative schools, technological interfaces and more will be explored here, to fuel your own productivity and support others'. To do this work together, we'll have insights from our Thursday Visiting Artists, as well as guest-run workshops and seminars, music, film, writing exercises and experiments, webinars and presentations, archival materials from autodidacts, critical and creative texts, some oldies-but-goodies from my journey's jump bag, and whatever you bring to the course from the path you took to get here, the one you're on, or the one you're trying to get to. Seminar ().

CMWP-662 Feeling and Theory (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

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. Lecture ().

CMWP-668 Long Form Fiction Workshop (3.00 cr.)
(Spring)

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. Workshop (), Critique ().

CMWP-681 Letters and Conversations (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

At this transforming moment of pandemic and uprising, what can letters and conversations do? What forms of letters can we circulate? What conversations do we need? Grounded in black feminist texts and pedagogy, this creative writing class invites students to read and compose a broad range of letters and to conduct, join, and listen to a broad range of conversations. Letters and conversations here encompass fiction, nonfiction, poetry, and hybrid writing as well as performance, visual art, tweets, podcasts, and more. Key course topics include ancestors, childhood, friendship, love, family, sexuality, gender, race, sexual violence, police brutality, trauma, and coming of age. The main course project will embody or spark from "a letter you need write but have never written or a conversation you need to have but have never had." We will write letters to former and future selves. We will claim voice and risk vulnerability. From social media posts to talk experiments, we will navigate forms of address, intimacy and attention, audience, expression, and occasion. Seminar ().

CMWP-687 Queer Entanglements (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

Queer questions have been in the air for a long time, beginning with resistance to binaries of male and female or gay and lesbian, and extending to anyone who refuses heteronormativity. As an embrace of the vital position of the outsider, queer refers to "the open mesh of possibilities, gaps, overlaps, dissonances and resonances, lapses and excesses of meaning when the constituent elements of anyone's gender, of anyone's sexuality aren't made (or can't be made) to signify monolithically." (Eve Kosofsky Sedgwick). This course combines a set of readings in queer texts with a workshop indifferent to the genre distinctions of fiction, non-fiction, documentary, auto-fiction, and poetic practice. It demands if the queer position necessitates a queer modality, a newly evolving language. It posits queerness as a hybrid status, intersectional, always re-made by every generation, with a problematic relationship to existing forms, to narrative, the poetic figure, and the demands of closure. It asks if every new queer moment requires a re-examination of form. Among class readings are memoir, fiction, self-documentation, auto-fiction, trans-texts, science fiction, and theoretical screeds. Authors may include Paul Preciado, Roland Barthes, Samuel Delany, Isabel Waidner, Kevin Killian, Lauren Berlant, Gloria Anzald a, Jean Genet, Audre Lorde, William Burroughs, Juliet Jacques, Andrea Lawlor, Jose Esteban Munoz, Monique Wittig, Jack Halberstam, and Kathy Acker. Participants will workshop texts at least twice over the semester, new or developing work, short or chapters of a longer practice, and of variable and evolving queer form. "Queerness is not yet here. Queerness is an ideality. Put another way, we are not yet queer, but we can feel it as the warm illumination of a horizon imbued with potentiality.. The future is queerness's domain." ? Jose Esteban Munoz. Workshop (), Seminar ().

CMWP-689 Poetry Workshop (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

"Poetry Workshop: The Good, the Bad, the Better, and the Otherwise." This course will function primarily as a poetry workshop, which is to say we will produce new writing to share for supportive group critique. In this way, we will strengthen our critical and creative faculties, which drive our aesthetic choices, by discussing how and why we make the particular texts that we do. In addition, we will particularly focus on questioning various sets of criteria (formal, historical, cultural, political) of how poetry is evaluated in order to refine and develop our ambitions. The goal, of course, is to make our writing better. Nevertheless, conceptual poet Craig Dworkin has usefully speculated what would happen if our concern "were no longer whether it could have been done better (the question of the workshop), but whether it could conceivably have been done otherwise." While needn't privileging a conceptualist stance, we can explore the potentiality of "otherwise." Our poetry writing will be supported and inspired by a set of eclectic readings (poetry that's good, poetry that's bad, poetry that's so bad that it's good, poetry that is good in some ways but bad in others, poetry that can do better). Workshop ().

CMWP-696 Directed Thesis Study (3.00 cr.)
(Spring)

This is a directed study of the student's thesis project with their mentor. This is required of all MFA Creative Writing students in their 2nd year. Directed Study (). Instructor's consent required.

CMWP-699 Independent Study (1.00-3.00 cr.)
(Fall and Spring)

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period. Independent Study (). Instructor's consent required.

CMWP-711 SUBLEVEL Magazine (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

SUBLEVEL is an online literary magazine devoted to the nexus of literature, poetics, art, criticism, philosophy, culture, and politics based in the CalArts MFA Creative Writing Program, in The School of Critical Studies. SUBLEVEL inherits and reflects the dynamism of contemporary Los Angeles as a hub of literature, art, and activism, while also stretching beyond our locality. We make no hard distinctions between creative and critical approaches, but rather celebrate writing of any kind that we find stimulating, timely, or otherwise compelling. Each year one edition of SUBLEVEL is produced on our online platform, and includes commissioned and open-call submissions of original essays, interviews, fiction, poetry, roundtables, hybrid forms, and other features. There is also a distinct annual print component, SUBLEVEL B-sides, which highlights original content not available in the online publication. SUBLEVEL often hosts panel discussions, events and readings as part of community building and promotion of the magazine. This class offers a unique opportunity to develop your voice in the context of others but also to work towards producing something that will take place in the world and last beyond your residency in the Program. The course is therefore a combination of on-the-job training and a professional survey and assessment of the field, in which you develop and leverage the skills of making things happen and team work, which at the same time requires a sharp imagination, a reflexive mind and critical eye on the development of new content that is timely and takes a leading role in showcasing the cultural and artistic conversations that are rising right now. Group Project ().

CSCM-162 Heredity, Race (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

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. Lecture (), Workshop (). Instructor's consent required.

CSCM-196 Intro to Science As Method (3.00 cr.)
(Spring)

Introduction to Science as Method Special Topics course for BFA-1 students only by permission of instructor. This course will primarily use examples from the biological sciences to investigate how the methods used by scientists help to inform society about the world. By using a case study approach, we will examine a few high-profile controversies including the hypothetical connection between vaccines and autism, the safety of genetically modified foods and their potential link to decimation of bee populations 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 to humanity, and how mainstream pundits and research scientists approach each issue as they weigh in on the public debate. Through in-class discussions and critical writing exercises, we will frame each controversy as a question that can be answered with the methods of scientific inquiry. Finally, we look at how artists have responded to these and similar controversies and construct our own critical responses to these debates. Lecture (), Workshop (). Instructor's consent required.

CSCM-215 Plant Biology & Ecology (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

Plant life constitutes more than 98% of the total biomass of the earth and has the capacity to produce glucose and oxygen vital elements for all life. Every organism on earth is dependent on photosynthetic organisms for their existence. This course is a general plant biology course that focuses on the physiology, metabolism, growth, genetics and evolution of plant life. Students will meet once a week, Wednesday from 1:00-4:00pm, a lab component may also be required. Lab (), Lecture/Discussion ().

CSCM-260 Environments for Intelligence (3.00 cr.)
(Fall)

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

CSCM-265 Number, Numeral, Shape & Struc (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

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. Lecture ().

CSCM-271 Human Body Food to Function (3.00 cr.)
(Fall)

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. . Lecture ().

CSCM-304 Biotechnology Demystified (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

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. Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CSCM-333 4(5) Forces and Dark Matters (3.00 cr.)
(Spring)

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 Quantum Mechanics connect to and fail to connect to the forces and each other? . Seminar (), Lecture/Discussion ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CSCM-338 Thinking Machines (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

THINKING MACHINES. Artificial Intelligence is a phrase that is in the air, but what do we mean when we say it? This course will examine that question, as well as what we mean by the more general terms "intelligence' and "thinking" as applied to living beings as well as artificial ones. We will look at various speculations and ideas from history such as the homunculus and the Golem, and the progression of modern work on calculating engines, robots, maze learning "mice," up through the idea of the General Compiuter with stored programs, Expert Systems, Genetic Algorithms and Neural Networks. We will examine aspects of information theory that relate to these areas. A willingness to play with perhaps challenging hardware and software will be useful. We will also discuss the ethics of behavior of and social impact of versions of "successful" embodiments of AI. Building Terminator is not our goal. Lecture/Discussion ().

Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CSCM-355 Sex and Death (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

Sex and Death: Biology From Beginning To End.

Biology is the scientific study of life. An individual's life begins through a process of reproduction. Reproduction may be either asexual or sexual, and in some species both may occur. Regardless of modality, successful reproduction is contingent on the individual's ancestors' ability to have survived long enough to reproduce. The differential survival of individuals may lead to evolution by natural selection, another hallmark of 'life'. In the case of sexual reproduction, an individual's immediate ancestors also had to find a mate and thus also had to beat the odds against a force called 'sexual selection'. Because of intrinsic trade-offs between the ability to survive and the ability to reproduce, death is inevitable and is thus perhaps also a hallmark of 'life'. This course is organized around the biology of life histories (patterns of reproduction and death). Perspectives from anatomy, behavior, ecology, evolution, develop¬mental biology, genetics, neuroscience and physiology will be brought together to understand life. All life forms will be considered but there will be an emphasis on the biology of humans. Towards our more complete understanding of 'life' in the context of humans, we will conduct a class project on human reproductive behaviors and examine some technological advances for controlling our reproduction and lifespan. .
Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CSCM-365 Green Science (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

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. Lecture ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CSCM-399 Independent Study (1.00-3.00 cr.)
An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period. Independent Study ().

CSCM-461 Introduction to Holography (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

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. Lab (), Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CSCM-499 Independent Study (1.00-2.00 cr.)
An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period. Independent Study ().

CSCM-561 Introduction to Holography (3.00 cr.)
(Fall)
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. Lab (), Seminar ().

CSOC-111 Being Vulnerable (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

Special Topics course for BFA-1 students only by permission of instructor. In response to the political and economic crises that have defined the first decade of the 21st century--from the September 11 attacks to the 2008 financial market collapse as well as climate change, police aggression (in particular against black bodies), mass murder, neoliberalism, violence on the political right and left, and drone warfare--this course develops a critical approach to vulnerability: a situation or state that marks our peculiar ability to be wounded and die. The goal of the course is to think through formations of political collectivity that would be defined through vulnerability rather than against it. In short, the course asks: how can we effectively be vulnerable together? As part of this project, we will think through the phantasy of invulnerability and immortality in religion and popular culture (superhero films or video games, for example), and discuss associated ideas of masculinity/femininity, ability/sickness, eternal youth/old age and the connection between art and injury. Lecture/Discussion (). Instructor's consent required.

CSOC-209 Observing Ourselves (3.00 cr.)
(Fall)

Observing Ourselves: An Introduction to the Study of Human Cultures This course is an introduction to cultural anthropology which brings a global comparative perspective to the study of human beings. We will compare and contrast cultural practices related to language, food, family structures, gender and sexuality, politics, economics, supernaturalism, illness and healing, and more. Through a combination of lectures, films, assigned readings and in-class activities, we will explore and challenge the assumptions that we all hold about what is "natural," "normal" and "true." Students will also participate in a field study of the CalArts community, applying anthropological concepts and methodologies learned in the course. Lecture/Discussion ().

CSOC-220 Introduction to Psychology (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

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. Seminar ().

CSOC-277 Human Sexuality (3.00 cr.)
(Spring)

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. Lecture/Discussion ().

CSOC-300 Artist As Educator (3.00 cr.)
(Fall and Spring)

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

Requisite courses:

Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

School....:
Division..:
Department: ACS

CSOC-305 Activating Art/Making Activism (3.00 cr.)
(Spring)

How can we activate art-making for the current moment? How can we engage activism in new creative ways? In this critical/ creative laboratory, we will read, write, discuss, create, and harness experimental art strategies for social change. We will reckon with activism in creative non-fiction, fiction, poetry, performance, music, film, visual art, social media, and more. We will connect with activists and artists; do deep work related to a social movement or social justice issue; experiment with our own activist art-making in the classroom, on campus, and in the world; and, culminate the process in a convening, with activist/ art readings, original actions, research reports, teach-ins and /or campus / community conversation. Get ready. It's on.

Students should expect to spend $100-$150 on books and coursepak for this course. Lecture/Practice (), Lecture/Discussion ().

Requisite courses:

Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CSOC-328 Modern Economic History (3.00 cr.)
(Fall and Spring)

The course provides an introduction to modern economic history by looking into emblematic moments from the past that have created the contemporary experience. By focusing on moments of crisis, transformation, and debate an historicized perspective on our times comes into focus. This course reads dispatches from and about critical moments in modern economic history and considers them in consort with illustrative artworks. In this class we will look at pre-industrial Florence and Prague, England at the time of the Corn Laws and the triangular trade, fin de siècle Paris the experience of modernization, the long 20th Century (WWI & the end of laissez faire, the end of Bretton Woods, the end of the cold war), and both sides of the Northern Pacific in our current moment of crisis. Lecture/Discussion (), Seminar ().

Requisite courses:

Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CSOC-332 Engagement by Design (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

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. Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CSOC-342 Emerging Global Cities (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

In this course, Emerging Global Cities; Urbanism and Identity, students will study cities explicitly through the lens, of "globalization." Using the latest theories of emerging global cities we will use architecture, urban design, film, text, images and reportage as different forms to read the city and understand what cities in the 21st century mean. Our focus will be on emerging Asian and Middle Eastern cities currently heavily under construction and rapidly globalizing. Dubai, Doha, and Istanbul has been at the forefront of developing into postmodern global cities, and others, even secondary cities like Abu Dhabi and cities in China like Shanghai, Chongqing, Kunming along with the reconstruction of Beijing, as the Olympic city, and the Sinification of Hong Kong and Taipei present themselves as attractive locations and global hubs. Most importantly, we will understand how global connections are forged, creating benefits for some and disadvantages for others; a process of 'uneven development.' How humans build and inhabit their environments, and how these built environments in turn shape human beings and their collective futures. Will cities be able to maintain their distinctive identities or will they become reproducible and homogenized entities? Students will choose their own city upon which to conduct primary research and deepen their understanding of globalization as a process located in specific histories and spatial relations, to make arguments about how global processes are re-shaping their selected urban locale. By the end of the course, students will have the theoretical knowledge along with empirical case studies to critically respond to the question: What does the globalization of the city look like?. Lecture ().

Requisite courses:

Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CSOC-363 Decolonizing Justice (3.00 cr.)
(Fall)

School....:
Division..:
Department: ACS

Decolonizing Justice: art and the mythic narratives of modern law

This course considers what if any relationship can be drawn between the discourses of art and law. All manner of artists and cultural producers have had run-ins with the law in one form or another, whether as a matter of intended choice or by accident. But the complexities and intricacies of legal code and procedure can often overwhelm and intimidate the layperson, leaving the impression that the subject of law is a specialized knowledge accessible to only those deemed expert. We will seek to understand how and why these assumptions might exist in the first place. We will look to artists who have directly set out to challenge the narratives behind legal structures towards an image of social justice (artivists), but we will also look to how arts and cultural production have wittingly or unwittingly, served to legitimatize the very narratives others seek to challenge. Art and law are linked in their constant need to adapt and respond to an ever changing society, thus lies a temptation for each discipline to see itself both within, but also outside the bounds of society. Art and law share a unique distinction in that they are in a perpetual state of dynamism and self-inquiry. What is just and how does law give shape to society? What is art and how does it influence or challenge societal shapes? These questions are crucial for both practitioners and observers of art and law equally, between them sits culture. Cultural narratives and legal narratives are thus entangled, art shapes law and law shapes art. If we are to accept the story that the laws of liberal democracies represent a self-governing citizenry (the people's will) and thus cultural values; and if art is understood as the expressions of these cultural values, then what can we learn by putting art and law in dialogue with one another?

Our focus will be oriented towards the Occidental or Western origins of legal philosophy within the European project of colonization and it's continued racializing logic (what Cederic Robinson termed racialization or Barbra and Karen Fields have called racecraft). Our line of inquiry begins by examining the law as an aesthetic practice itself, tracing the history of its use of iconography, imagery and ceremony through such devices as robes, statues and temple-like architecture. Weekly readings from a variety of perspectives will be put in dialogue with artists, filmmakers, performers and other cultural producers as we attempt to better understand the old narratives of our modern legal regimes. This course

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begins with the assertion that despite legal discourses of procedure and neutrality (e.g. justice is blind) law is in fact something fundamentally political, therefore the endeavor to understand law is an endeavor to understand power. If art is to challenge and prompt a healthy critique of culture and societies, it is then incumbent upon artists to engage with and understand how legal institutions organize our shared societies. Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CSOC-378 Pursuing Happiness (3.00 cr.)
(Fall and Spring)

From a self-help craze to government funded scientific research, the pursuit of happiness has become a 'hot topic' in both popular culture and multiple fields of social science inquiry and research. In particular, the field of positive psychology is the study of positive emotions, positive experiences, character strengths, and the practices that facilitate their development. In this course, we will research and analyze varied perspectives on happiness from some of the major theorists in the field highlighting concepts such as gratitude, optimism, mindfulness, resilience, and creativity. We will also engage in experiential learning and practical exercises to increase well-being as a means of understanding both the theories and ourselves. Seminar ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CSOC-416 Human Rights and Wrongs (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ACS

Human Rights and Wrongs: Social Justice and Media in Global Perspective This course explores one of the most important issues of our time - human rights. We will study the theory and practice of human rights and wrongs by examining key debates that have animated the field. In today's digital and networked world it is hard to escape the political power of the moving images which often bring many of these human rights issues to life on our screens, in our homes. The course reflects the globalized context in which any debate regarding human rights must take place, and thus is organized thematically. In Section One, we will begin with some historical accounts and an examination of the post- world war II, context in which the contemporary human rights framework was established. What are human rights and who decides? Are they enforceable? Rights for whom? Can and do states protect citizens' human rights? In the Section Two, we'll cover the debates about the universality of rights. How is the notion of human rights embedded in Social, and Economic structures of inequality? How does the discourse of human rights create victims and saviors? In the Section three, we will deal with post 9/11, war on terror and torture and its world wide impact on human rights and wrongs. In Section Four we consider the lived experiences of people facing genocide, ethnic cleansing and human rights violations. How do people heal the personal and political wounds of wars and how do they make their stories known? In this section, we also take up the search for justice. What is the relation between justice, human rights and truth? We examine the work of criminal tribunals, the International Criminal Court and truth and reconciliation commissions. When should the international community intervene in sovereign nations' treatment of their own citizens? In the concluding section, we examine the take home questions: What are the potentials and the limitations of human rights as an international regime? Besides using academic writings, the course will also explore human rights through the works of various groups that try to intervene in the crisis: journalists, photographers, filmmakers, human rights activists, scholars, artists, and others who try to bring international attention to the situation and help mitigate the violence. The course will culminate in a collective project that brings together scholarship, art and activism. Seminar ().

Requisite courses:

Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

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Division..:
Department: ACS

CSOC-461 Aesthetics & Politics in China (3.00 cr.)
(Fall)

Aesthetics and Politics in China. Open to BFA-4 students only.

'I thought it would be terrible to live in this world and not know what another part of the world was like.' Robert Rauschenberg.

In modern China, politics have been conducted not simply by means of party and mass movement, but also by way of aesthetic experience. In this course we will focus on the appreciation and creation of art, and how it has intermeshed with politics. How the need to forge a modern subjectivity, to foster national and class consciousness has been addressed aesthetically---in ways that intimately involve the bodily, sensuous, and emotional dimensions of the individual's lived experience and the way that politics themselves have been turned into aesthetic experience. We will begin with an analysis of "literati Art" which established the importance of harmony between nature and culture, feeling and reason, society and individuals, making the tone of Confucian aesthetics deeply emotional. Its overturn by Mao Zedong, the adoption of Lu Xun's thinking as the foundation of communist Chinese aesthetics till 1979. The rise of Scar painting and Star group as important art movements and Rustic Realism depicting the revolution's impact on ordinary rural people. We will then move to the Pro-democracy student movement, the rise of the China/avant-garde and the Political Pop of the 1990s. Finally we will contemplate the resurgence of contemporary art movement in China with Beijing once again becoming the artistic center especially with the creation of 798 art zone and the art of the Olympics in 2008. Students will research and present a contemporary political issue and write a report on role of the artist in a heavily censored society. The class will also visit China Town and The Chinese Art collection at LACMA.
Lecture ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

CSOC-481 The World in the Model (3.00 cr.)
(Spring)

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The World in the Model : The Model in the World

For at least the last two hundred years modeling has been the principle activity of the economist. A casual observer might think that the economist's mania is focused on quantifying experience but the game goes deeper than that. Quantification on its own merely describes what already exists, the aim of the economist is to visualize the future and there by give it shape.

In this class, we will be looking at economic models from the last 200 years from across the ideological spectrum. We will be paying close attention to how they employ a basic unit of analysis. Are there people in the models (or nations, cultures or societies)? Are these "agents" realistic? How is human agency dealt with in these models? Do they imply ethical obligations? How is value conceived and how is it measured in each model? How is time dealt with in the model? do things happen instantaneously or is a time period implied at all? What (and who) is left out of the schema. What is cooked in?

The representations that economists use animate the way they see the world, how they understand events, and recommend action. The real task of the economist is to represent the world as it is, as it might be, and critically as one might like it to be. Once an economic schema is selected some aspects of experience stand out, while others are cast aside. A world comes into focus. Approached from this angle artists are well suited to do the work of economists. Artists are skilled at observing the world and representing it in insightful ways. Modeling is a creative action and too important to be left to the economist. This course will elide the roadblocks of economic jargon towards the generation of new, personal, creative economic models.

As we study these models and discuss what they are designed for we may be surprised to find ourselves taking their insights to heart. But, we can not forget that economics is sometimes a form of brainwashing. There is a robust literature that demonstrates that taking economics classes makes students more likely to behave in the ways that the models they study say they should. Study a model, behave as such. Study a different model, a different way of being emerges.

In this class, we will begin to liberate economics from the economists. Critique (), Lecture/Discussion ().
Requisite courses:
Must complete Level 100 curriculum, CCIS-110 Critical

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Writing and the Arts, or first year writing equivalent. (Required, Previous).

CSOC-516 Human Rights and Wrongs (3.00 cr.)
(Spring)

Human Rights and Wrongs: Social Justice and Media in Global Perspective This course explores one of the most important issues of our time - human rights. We will study the theory and practice of human rights and wrongs by examining key debates that have animated the field. In today's digital and networked world it is hard to escape the political power of the moving images which often bring many of these human rights issues to life on our screens, in our homes. The course reflects the globalized context in which any debate regarding human rights must take place, and thus is organized thematically. In Section One, we will begin with some historical accounts and an examination of the post- world war II, context in which the contemporary human rights framework was established. What are human rights and who decides? Are they enforceable? Rights for whom? Can and do states protect citizens' human rights? In the Section Two, we'll cover the debates about the universality of rights. How is the notion of human rights embedded in Social, and Economic structures of inequality? How does the discourse of human rights create victims and saviors? In the Section three, we will deal with post 9/11, war on terror and torture and its world wide impact on human rights and wrongs. In Section Four we consider the lived experiences of people facing genocide, ethnic cleansing and human rights violations. How do people heal the personal and political wounds of wars and how do they make their stories known? In this section, we also take up the search for justice. What is the relation between justice, human rights and truth? We examine the work of criminal tribunals, the International Criminal Court and truth and reconciliation commissions. When should the international community intervene in sovereign nations' treatment of their own citizens? In the concluding section, we examine the take home questions: What are the potentials and the limitations of human rights as an international regime? Besides using academic writings, the course will also explore human rights through the works of various groups that try to intervene in the crisis: journalists, photographers, filmmakers, human rights activists, scholars, artists, and others who try to bring international attention to the situation and help mitigate the violence. The course will culminate in a collective project that brings together scholarship, art and activism. Seminar ().

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CSOC-561 Aesthetics & Politics in China (3.00 cr.)
(Fall)

Aesthetics and Politics in China. Open to BFA-4 students only.

'I thought it would be terrible to live in this world and not know what another part of the world was like.' Robert Rauschenberg.

In modern China, politics have been conducted not simply by means of party and mass movement, but also by way of aesthetic experience. In this course we will focus on the appreciation and creation of art, and how it has intermeshed with politics. How the need to forge a modern subjectivity, to foster national and class consciousness has been addressed aesthetically---in ways that intimately involve the bodily, sensuous, and emotional dimensions of the individual's lived experience and the way that politics themselves have been turned into aesthetic experience. We will begin with an analysis of "literati Art" which established the importance of harmony between nature and culture, feeling and reason, society and individuals, making the tone of Confucian aesthetics deeply emotional. Its overturn by Mao Zedong, the adoption of Lu Xun's thinking as the foundation of communist Chinese aesthetics till 1979. The rise of Scar painting and Star group as important art movements and Rustic Realism depicting the revolution's impact on ordinary rural people. We will then move to the Pro-democracy student movement, the rise of the China/avant-garde and the Political Pop of the 1990s. Finally we will contemplate the resurgence of contemporary art movement in China with Beijing once again becoming the artistic center especially with the creation of 798 art zone and the art of the Olympics in 2008. Students will research and present a contemporary political issue and write a report on role of the artist in a heavily censored society. The class will also visit China Town and The Chinese Art collection at LACMA. Lecture ().

CSOC-581 The World in the Model (3.00 cr.)
(Spring)

School....:
Division..:
Department: ACS

The World in the Model : The Model in the World

For at least the last two hundred years modeling has been the principle activity of the economist. A casual observer might think that the economist's mania is focused on quantifying experience but the game goes deeper than that. Quantification on its own merely describes what already exists, the aim of the economist is to visualize the future and there by give it shape.

In this class, we will be looking at economic models from the last 200 years from across the ideological spectrum. We will be paying close attention to how they employ a basic unit of analysis. Are there people in the models (or nations, cultures or societies)? Are these "agents" realistic? How is human agency dealt with in these models? Do they imply ethical obligations? How is value conceived and how is it measured in each model? How is time dealt with in the model? do things happen instantaneously or is a time period implied at all? What (and who) is left out of the schema. What is cooked in?

The representations that economists use animate the way they see the world, how they understand events, and recommend action. The real task of the economist is to represent the world as it is, as it might be, and critically as one might like it to be. Once an economic schema is selected some aspects of experience stand out, while others are cast aside. A world comes into focus. Approached from this angle artists are well suited to do the work of economists. Artists are skilled at observing the world and representing it in insightful ways. Modeling is a creative action and too important to be left to the economist. This course will elide the roadblocks of economic jargon towards the generation of new, personal, creative economic models.

As we study these models and discuss what they are designed for we may be surprised to find ourselves taking their insights to heart. But, we can not forget that economics is sometimes a form of brainwashing. There is a robust literature that demonstrates that taking economics classes makes students more likely to behave in the ways that the models they study say they should. Study a model, behave as such. Study a different model, a different way of being emerges.

In this class, we will begin to liberate economics from the economists. Critique (), Lecture/Discussion ().

CalArts Returns: View Academic Plans and COVID-19 Resources

Registrar

Academic Requirements

OVERVIEW
SCHOOL OF ART
SCHOOL OF CRITICAL STUDIES
SHARON DISNEY LUND SCHOOL OF DANCE
SCHOOL OF FILM/VIDEO
THE HERB ALPERT SCHOOL OF MUSIC AT CALARTS
SCHOOL OF THEATER
INTEGRATED MEDIA
DIGITAL ARTS MINOR

The Sharon Disney Lund School of Dance Academic Requirements

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

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

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Bachelor of Fine Arts Curriculum Requirements

The Bachelor of Fine Arts degree is conferred when a student successfully completes a minimum of 120 units and fulfills all curriculum, performance, choreographic, and production requirements of The Sharon Disney Lund School of Dance, and those of the School of Critical Studies. Certificate of Fine Arts candidates do not complete Critical Studies requirements; the remainder of their program is identical to that of BFA candidates. Critical Studies requirements are detailed and course descriptions are provided in the Critical Studies section of this Course Catalog. 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 excel in four primary areas: technique/performance, composition/choreography, dance production, and contextual studies. The School of Dance maintains an active production schedule and students are consistently involved in rehearsal processes leading to performance. Performances 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.

Students are required to enroll in Contemporary/Hip Hop Technique and Ballet Technique every semester. Students must also complete six semesters of Composition/Choreography. 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. Students are required to complete a yearlong course in the fundamental skills of theatrical production, such as basic principles of lighting design, sound design, costume construction, and video recording. In addition to the required coursework in design and technology, students must complete 6 units of production crewing.

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 a breadth of exposure, critical thinking skills, and interdisciplinary collaborations. In addition to the elective courses offered in the dance school, Balinese and African dance are offered through the music school.

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:

1. Demonstrate a strong, dexterous, versatile facility in contemporary dance techniques
2. Apply knowledge of the choreographic process and a broad view of dance as an art form relevant to today's art practices
3. Apply practical experience and understanding of all aspects of dance performance production
4. Demonstrate skill sets for creative problem solving including initiating collaborative dialogue with other artists and art forms.
5. Communicate their own artistic vision and needs through spoken and written word
6. Students will use the professional tools they are taught to create options for career advancement

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Bachelor of Fine Arts Course Requirements

The following courses are required but do not constitute a student's entire program. Students are required to complete an additional 2 semesters of Composition/Choreography electives (courses notated with an asterisk). Students must also complete 6 units of Production Crewing.

First Year

- DTCH 121, 122 Contemporary/Hip Hop Dance Technique
- DTCH 101, 102 Ballet Technique
- DPER 101, 102 Choreo/Performance Lab
- DCHR 130, 131 Composition I
- DPRD 111, 112 Production Technology for Dance
- DAIC 101, 201, Intro to Critical Dance Studies, Dance After 1960s

- DAIC 220 Music For Dancers: Styles and Rhythm
- Winter Session: Minimum one unit including one technique class

Second Year

- DTCH 221, 222 Contemporary/Hip Hop Dance Technique
- DTCH 201, 202 Ballet Technique
- DPER 201, 202 Choreo/Performance Lab
- DCHR 230, 231 Composition II
- DAIC 120 Music for Dancers: Audio Lab
- DAIC 102, 202 The Anthropology of Dance, Body in Performance
- DSCM 230, 231 The Anatomy of Movement
- Winter Session: Minimum one unit including one technique class

Third Year

- DTCH 321, 322 Contemporary/Hip Hop Dance Technique
- DTCH 301, 302 Ballet Technique
- DPER 301, 302 Choreo/Performance Lab
- DPRD 360 Dance Film Foundations (Fall or Spring)
- DPRD 432 NEXT! Preparing for My Future in Dance (Fall)
- Winter Session: Minimum one unit including one technique class

Fourth Year

- DTCH 421, 422 Contemporary Dance Technique
- DTCH 401, 402 Ballet Technique
- DPER 401, 402 Choreo/Performance Lab
- Winter Session: Minimum one unit including one technique class

Elective Courses for Undergraduates

- DTCH 141,142 Repertory Partnering
- DTCH 331, 332 Pointe
- DTCH 340 Learning How to Learn How to Dance
- DTCH 255, 256 Pilates Reformer I
- DTCH 352 The Conscious Dancer
- DTCH 382 Ballet Elective
- DPER 121 Voice for Dancers (Spring)
- DPER 311 Faculty/Guest Repertory
- DPER 320 Hip Hop Repertory*
- DPER 340 Contemporary Repertory*
- DPER 452 Between Dance and Theater (Spring)*
- DCHR 320 Hip Hop Composition*

Additional Elective Courses for BFA 3s and 4s

- DCHR 360 Creation + Critique (BFA 3s)
- DCHR 415 Choreographer/Composer Seminar
- DCHR 440 Choreography*
- DPRD 361 Advanced Dance/Image Projects*
- DPRD 440 CineDance (Spring)*
- Undergraduate Independent Study Project

*These courses fulfill the Composition or Choreography requirement.

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Master of Fine Arts Curriculum Requirements

The MFA Program at CalArts is designed to serve as a laboratory for artistic development in the art of choreography. MFA students come to the program with a track record of professional experience and a desire to use the creative environment and rich resources to deepen and extend their choreographic vision and practice. The program challenges and supports dance artists in creating work, from conception to full production in various contexts. MFA students produce three original works in the first year and a Thesis Concert in the second year. There are also opportunities to cultivate their expertise in the art of teaching, with particular emphasis on preparation for being effective contributors to dance education in college and university contexts. Seminars focus on preparation for sustainability as working professional artists, and professional development in higher education. The 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, heater 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 their artistic vision.
- Produce a thesis concert in the second year of residency that reflects their 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 their own artistic interests within the aesthetic landscape of contemporary dance.

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Master of Fine Arts Course Requirements

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

First Year

- DTCH 570 MFA 1 Physical Practice
- DPER 501, 502 Graduate Choreo/Performance Lab
- DPRD 580, 581 MFA-1 Project
- DPRD 505, 506 Music Seminar (Fall)
- DPRD 525, 535 Graduate Forum (Spring)
- DPRD 559, 560 Dance Film Foundations

- DPRD 632 Next! Preparing for my Future in Dance (Fall)
- DCHR 540 Choreography
- DCHR 560 Creation + Critique
- One of the following each semester: DAIC 520 Critical Dance Studies, DAIC 530 Performance Studies, DAIC 540 Choreography and Texuality, DAIC 550 Extreme Body in Performance or DAIC 510 Special Topics in Performance Studies
- DCHR 580 MFA Dance Pedagogy required for Institute Dance Instructors
- Winter Session: Minimum one unit
- CCSE 055 Artspeak 4 required for international students

Second Year

- DTCH 670 MFA 1 Physical Practice
- DPER 601, 602 Graduate Choreo/Performance Lab
- DCHR 615 Graduate Choreographer/Composer Seminar
- DPRD 625, 635 Graduate Forum (Spring)
- DPRD 680, 681 MFA-2 Thesis Project
- One of the following of each semester: DAIC 520 Critical Dance Studies, DAIC 530 Performance Studies, DAIC 540 Choreography and Texuality, DAIC 550 Extreme Body in Performance or DAIC 510 Special Topics in Performance Studies
- DCHR 680 MFA Dance Pedagogy required for Institute Dance Instructors
- Winter Session: Minimum one unit

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Office of the Registrar

661-253-7842
registrar@calarts.edu
Room F303
9am-5pm weekdays (during academic year)

School....:
Division..:
Department: ADAN

DAIC-101 Intro to Critical Dance (3.00 cr.)
(Fall)

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. Critique (), Seminar ().

DAIC-102 The Anthropology of Dance (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ADAN

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. Critique (), Seminar ().

DAIC-201 Dance After 1960 (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ADAN

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, André Lepecki, Judith Butler, Shannon Jackson, Tavia Nyong'o, Susan Stryker, Claire Bishop, Ramsay Burt, Hans Thies Lehmann, and more. This is a participatory seminar course. Students will be expected to attend all classes, attend two performances in Los Angeles as a class, write weekly responses to readings and performances, write three short essays, and give a final presentation. While this course is designed as the third semester BFA dance studies course in a series of four, it is open to students outside of dance with an interest in the material.

Students should expect to spend approx. $100 for books and performances. Critique (), Seminar ().

DAIC-202 The Body in Performance (3.00 cr.)
(Spring)

School....:
Division..:
Department: ADAN

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 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. Critique (), Seminar ().

DAIC-220 Music for Dancers: Styles (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ADAN

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. Lab ().

DAIC-410B Talent Show (3.00 cr.)
(Spring)

"Talent Show" is co-taught by Sharon Lockhart (Photo and Media) and Ariel Osterweis (Dance). This is a course in practice and theory, and explores topics such as amateurism, aspiration, and adolescence. Working through questions of format (stage, television), function (in schools and community centers), audience and judgement, documentation (photography, TV, film), geography, and culture, students will collaboratively explore their own latent or shrouded talents that lie beyond their métier training and expertise as well as visit with (or study) artists working through these ideas. Artists include: Mike Kelley, Marnie Weber, Jim Shaw, Phil Collins, Chuck Barris, Jack Smith, Edgar Arceneaux, and more. With an eye toward U.S. and global entertainment, this course will interrogate the troubling relationship between freak shows, circus, talent shows, and reality TV. "Fieldwork" and research will be conducted remotely and safely (mainly online) due to COVID, include "attending" school (Zoom) talent shows, exploring America's Got Talent, or Zoom-visiting LA artists' studios and rehearsals. In addition to generating and documenting (on various media) performance exercises, students will have the opportunity to write in several modes. This year, the semester culminates with Talent Show: The Film! This course is open to the Institute (with permission of instructors), including selected BFAs, and all interested MFA, MA, and BFA students must obtain permission of the instructors. Group Project (), Lecture/Discussion (), Lecture/Practice (). Instructor's consent required.

Requisite courses:

Must complete Level 100 curriculum, CCIS-110 Critical Writing and the Arts, or first year writing equivalent. (Required, Previous).

DAIC-510A Grad Topics: Clubbing (3.00 cr.)
(Fall)

School....:
Division..:
Department: ADAN

The Fall 2018 Graduate Topics in Performance Studies course is "Clubbing" and explores topics such as queer nightlife, subcultural community-building, dance music and movement, collective effervescence, intoxication, and traditions and cultures such as the rave, the cipher, the ballroom, and the dancehall. We will read and generate theory and practice at the intersection of performance theory, dance studies, queer theory, anthropology, and critical race studies in a global context. In addition to sharing practices, conducting fieldwork in clubs, and writing, we will explore artistic works that draw from experiences of the club. Students will have the opportunity to write in several modes and to create a final project and paper. This course is open to the Institute. Lecture/Discussion ().

DAIC-510B Grad Topics: Talent Show (3.00 cr.)
(Spring)

"Talent Show" is co-taught by Sharon Lockhart (Photo and Media) and Ariel Osterweis (Dance). This is a course in practice and theory, and explores topics such as amateurism, aspiration, and adolescence. Working through questions of format (stage, television), function (in schools and community centers), audience and judgement, documentation (photography, TV, film), geography, and culture, students will collaboratively explore their own latent or shrouded talents that lie beyond their métier training and expertise as well as visit with (or study) artists working through these ideas. Artists include: Mike Kelley, Marnie Weber, Jim Shaw, Phil Collins, Chuck Barris, Jack Smith, Edgar Arceneaux, and more. With an eye toward U.S. and global entertainment, this course will interrogate the troubling relationship between freak shows, circus, talent shows, and reality TV. "Fieldwork" and research will be conducted remotely and safely (mainly online) due to COVID, include "attending" school (Zoom) talent shows, exploring America's Got Talent, or Zoom-visiting LA artists' studios and rehearsals. In addition to generating and documenting (on various media) performance exercises, students will have the opportunity to write in several modes. This year, the semester culminates with Talent Show: The Film! This course is open to the Institute (with permission of instructors), including selected BFAs, and all interested MFA, MA, and BFA students must obtain permission of the instructors. Group Project (), Lecture/Discussion (), Lecture/Practice (). Instructor's consent required.

DCHR-001 Institute Dance Composition (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ADAN

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. Studio ().

DCHR-130 Composition I BFA 1 (2.00 cr.)
(Fall)

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. Studio ().

DCHR-131 Composition I BFA 1 (2.00 cr.)
(Spring)

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. Studio ().

DCHR-230 Composition II BFA 2 (2.00 cr.)
(Fall)

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. Studio ().

DCHR-231 Composition II BFA 2 (2.00 cr.)
(Spring)

School....:
Division..:
Department: ADAN

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. Studio ().

DCHR-320 Hip Hop Composition (1.00 cr.)
(Fall and Spring)

Open to Dance School Students only. Through exercises, assignments, observation and critical assessment, students will examine their understanding of Hip Hop/Street Dance culture and how it translates to choreographic practice and development. This course is designed to introduce and explore methods of composition that are specific to Hip Hop/Street Dance culture (i.e. cyphering, crew consciousness, abstraction and remixing). Lecture/Studio ().

DCHR-360 Creation + Critique (0.75 cr.)
(Fall and Spring)

First section of Creation + Critique is a projects course inspired by research into archetypes and fairytales, culminating in a student-led performance on campus. The second section is aimed at BFA4's in Dance who will create and produce projects leading to a culminating 4th Year Show, but is open to other students and projects. Creation + Critique takes advantage of guest responders within the Dance School, from the Institute, and from our guest artists, who are invited to offer expertise, strategies for creation, and constructive feedback. Participating students will develop skills of critique and discourse as well as their own choreographic practice through bringing their projects from initial concept to post-performance evaluation. Critique (), Group Project (), Lab ().

DCHR-415 Choreographer/Composer Seminar (2.00 cr.)
(Fall)

School....:
Division..:
Department: ADAN

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. Seminar (). Instructor's consent required.

DCHR-440 Choreography (1.00-2.00 cr.)
(Fall and Spring)

Each semester a roster of dance artists lead eight 2-hour sessions exploring the choreographic system, practice or methodology, allowing students to deeply investigate their own voices through a variety of points of view and contexts. Each instructor brings unique practices, experiments, and assignments to their four week section. Taught by dance faculty and guest artists, this is a physical practice class with additional out of class assignments.

Open to BFA3 & BFA4 by permission of instructor. Critique (), Directed Study (), Studio (). Instructor's consent required.

DCHR-501 Institute Dance Composition (1.00 cr.)
(Fall and Spring)

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. Studio ().

DCHR-540 Choreography (1.00-2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ADAN

Each semester a roster of dance artists lead eight 2-hour sessions exploring the choreographic system, practice or methodology, allowing students to deeply investigate their own voices through a variety of points of view and contexts. Each instructor brings unique practices, experiments, and assignments to their four week section. Taught by dance faculty and guest artists, this is a physical practice class with additional out of class assignments.

Required for all MFA1 dance students. Open to MFA2 students by persmission of instructor. Critique (), Directed Study (), Studio ().

DCHR-560 Creation + Critique (0.75 cr.)
(Fall and Spring)

First section of Creation + Critique is a projects course inspired by research into archetypes and fairy tales, culminating in a student-led performance on campus. The second section is aimed at BFA4's in Dance who will create and produce projects leading to a culminating 4th Year Show, but is open to other students and projects. Creation + Critique takes advantage of guest responders within the Dance School, from the Institute, and from our guest artists, who are invited to offer expertise, strategies for creation, and constructive feedback. Participating students will develop skills of critique and discourse as well as their own choreographic practice through bringing their projects from initial concept to post-performance evaluation. Critique (), Group Project (), Lab ().

DCHR-580 MFA Dance Pedagogy (1.00 cr.)
(Fall and Spring)

This course is required for MFA instructors of Institute Dance Course and is also open to other MFA in Choreography students. This course interrogates pedagogical approaches and methodologies. MFA candidates will gain exposure to establishing and managing a dance class conducive to optimal learning for all participants. Through dialogue and research, the course will challenge hegemonic norms of knowledge-acquisition and aesthetics in dance, as MFA candidates will personally and collectively reimagine dance training. Critique (), Group Project (), Lecture/Discussion ().

DCHR-615 Choreographer/Composer Seminar (2.00 cr.)
(Fall)

School....:
Division..:
Department: ADAN

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. Seminar (). Instructor's consent required.

DCHR-680 MFA Dance Pedagogy (1.00 cr.)
(Fall and Spring)

This course is required for MFA2 instructors of Institute Dance Course and is also open to other MFA in Choreography students. This course interrogates pedagogical approaches and methodologies. MFA candidates will gain exposure to establishing and managing a dance class conducive to optimal learning for all participants. Through dialogue and research, the course will challenge hegemonic norms of knowledge-acquisition and aesthetics in dance, as MFA candidates will personally and collectively reimagine dance training. Critique (), Group Project (), Lecture/Discussion ().

DCSE-499 Independent Study (1.00-3.00 cr.)
(Fall and Spring)

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period. Independent Study (). Instructor's consent required.

DCSE-699 Independent Study (1.00-3.00 cr.)
(Fall and Spring)

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period. Independent Study (). Instructor's consent required.

DIND-399 Independent Study (0.50-4.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ADAN

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period. Independent Study (). Instructor's consent required.

DIND-499 Independent Study (0.50-4.00 cr.)
(Fall and Spring)

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period. Independent Study (). Instructor's consent required.

DIND-599 Independent Study (0.50-4.00 cr.)
(Fall and Spring)

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period. Independent Study (). Instructor's consent required.

DIND-699 Independent Study (0.50-4.00 cr.)
(Fall and Spring)

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period. Independent Study (). Instructor's consent required.

DINT-499 Internship (1.00-6.00 cr.)
(Fall and Spring)

Internship (). Instructor's consent required.

DINT-599 Internship (1.00-6.00 cr.)
(Fall and Spring)

Internship (). Instructor's consent required.

DPER-101 Choreo/Performance Lab BFA 1 (1.00 cr.)
(Fall)

School....:
Division..:
Department: ADAN

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. Lecture/Practice ().

DPER-102 Choreo/Performance Lab BFA 1 (1.00 cr.)
(Spring)

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. Lecture/Practice ().

DPER-121 Voice for Dancers 1 (1.00 cr.)
(Fall and Spring)

Discover, develop and strengthen the role of the voice in the dancer's body as it translates to text and singing. Practicum (), Technical ().

DPER-201 Choreo/Performance Lab BFA 2 (1.00 cr.)
(Fall)

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. Lecture/Practice ().

DPER-202 Choreo/Performance Lab BFA 2 (1.00 cr.)
(Spring)

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. Lecture/Practice ().

DPER-301 Choreo/Performance Lab BFA 3 (1.00 cr.)
(Fall)

School....:
Division..:
Department: ADAN

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. Lecture/Practice ().

DPER-302 Choreo/Performance Lab BFA 3 (1.00 cr.)
(Spring)

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. Lecture/Practice ().

DPER-312 Faculty/Guest Repertory (1.00 cr.)
(Spring)

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. Ensemble (). Instructor's consent required.

DPER-320 Hip Hop Repertory (1.00 cr.)
(Fall and Spring)

Open to Dance School Students only. This course focuses on the development, rehearsal and performance of existing and original Hip Hip repertory. Students must be able to execute physically demanding Hip Hop techniques with a sophisticated understanding of aesthetic, context and performance quality. Students will be expected to participate in Cal Arts performance opportunities, both on and off campus. Lecture/Studio (), Studio (). Instructor's consent required.

DPER-401 Choreo/Performance Lab BFA 4 (1.00 cr.)
(Fall)

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. Lecture/Practice ().

DPER-402 Choreo/Performance Lab BFA 4 (1.00 cr.)
(Spring)

School....:
Division..:
Department: ADAN

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. Lecture/Practice ().

DPER-501 Choreo/Performance Lab MFA 1 (1.00 cr.)
(Fall)

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. Lecture/Practice ().

DPER-502 Choreo/Performance Lab MFA 1 (1.00 cr.)
(Spring)

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. Lecture/Practice ().

DPER-601 Choreo/Performance Lab MFA 2 (1.00 cr.)
(Fall)

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. Lecture/Practice ().

DPER-602 Choreo/Performance Lab MFA 2 (1.00 cr.)
(Spring)

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. Lecture/Practice ().

DPRD-101 Production Crewing BFA 1 (1.00-3.00 cr.)
(Fall)

School....:
Division..:
Department: ADAN

Course open to BFA1 Dance School students only. Analysis and application of technical production skills needed for individual projects. Studio ().

DPRD-102 Production Crewing BFA 1 (1.00-3.00 cr.)
(Spring)
Open to Dance School students only. Analysis and application of technical production skills needed for individual projects. Studio ().

DPRD-111 Production Technology Dance (1.00 cr.)
(Fall)
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. Technical ().

DPRD-112 Production Technology Dance (1.00 cr.)
(Spring)
Introduction to the basics of dance costuming, management, lighting, sound, stage management, and other areas related to dance production. Technical ().

DPRD-120 Music for Dancers I (1.50 cr.)
(Fall)
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. Lab ().

DPRD-201 Production Crewing BFA 2 (1.00-3.00 cr.)
(Fall)
Course open to BFA2 Dance School students only. Analysis and application of technical production skills needed for individual projects. Studio ().

DPRD-202 Production Crewing BFA 2 (1.00-3.00 cr.)
(Spring)
Open to Dance School students only. Analysis and application of technical production skills needed for individual projects. Studio ().

School....:
Division..:
Department: ADAN

DPRD-301 Production Crewing BFA 3 (1.00-3.00 cr.)
(Fall)
Course open to BFA3 Dance School students only. Analysis and application of technical production skills needed for individual projects. Studio ().

DPRD-302 Production Crewing BFA 3 (1.00-3.00 cr.)
(Spring)
Open to Dance School students only. Analysis and application of technical production skills needed for individual projects. Studio ().

DPRD-360 Dance Film Foundations (2.00 cr.)
(Fall and Spring)
Dance Film Foundations provides a theoretical and practical overview of the dance and motion-picture hybrid. Through viewings, lectures, and discussion, dance students consider historical and contemporary ways of translating and capturing movement cinematically, including the manipulation of time and space, perspective, illusion, and more. Students will practice shooting, editing, and presenting movement using a variety of image capture, editing, and presentation tools - both prosumer and ubiquitous. Dance students will leave this course prepared for more effective collaborations with filmmakers, along with basic tools to create promotional materials, social media content, and films of their own. Lecture/Practice ().

DPRD-361 Advanced Dance/Image Projects (2.00 cr.)
(Fall and Spring)
This course provides advancing work in exploring the relation of dance and image, utilizing practical and technical skills culminating in collaborative projects. Lecture/Practice ().
Requisite courses:
DPRD-360 (Required, Previous).

DPRD-401 Production Crewing BFA 4 (1.00-3.00 cr.)
(Fall)
Course open to BFA4 Dance School students only. Analysis and application of technical production skills needed for individual projects. Studio ().

DPRD-402 Production Crewing BFA 4 (1.00-3.00 cr.)
(Spring)
Open to Dance School students only. Analysis and application of technical production skills needed for individual projects. Studio ().

School....:
Division..:
Department: ADAN

DPRD-432 Next! Preparing for My Future (2.00 cr.)
(Fall and Spring)

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. . Lecture/Discussion ().

DPRD-440 CineDance (3.00 cr.)
(Spring)

Only students from the School of Dance and the School of Film/Video are eligible to enroll.

CineDance is a production-oriented course that motivates the creative collaboration between choreographers and filmmakers. Dance and Film/Video students will work in pairs to produce two One-week Films and one Final Film project.

This course focuses on exploring the shared languages of dance and film- movement, space and time- and the compositional strategies common to both. Learning from each other's artistic processes, students will build the foundation of a movement-based filmmaking process that pushes the boundaries of dance films and narrative films, alike. Students will learn how to compose cinematic scenes that communicate stories through the movement of the bodies inside the frame, as well as the movement of the frame itself. Emphasis will be put on storyboarding movement sequences, encouraging students to indulge in composing choreographies that can only be possible on the cinematic screen.

For the production of their film projects, all students will be expected to participate as filmmakers and performers and will develop skills and knowledge across the two disciplines. Group Project (), Hybrid (), Production (). Instructor's consent required.

DPRD-505 MFA Music Seminar I (1.00 cr.)
(Fall)

School....:
Division..:
Department: ADAN

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. Lab ().

DPRD-525A Graduate Forum (2.00 cr.)
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. Hybrid (), Lecture/Practice (), Production ().

DPRD-525B Graduate Forum (2.00 cr.)
(Spring)
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. Hybrid (), Lecture/Practice (), Production ().

DPRD-559 Dance Film Foundations (2.00 cr.)
(Fall)
Dance Film Foundations provides a theoretical and practical overview of the dance and motion-picture hybrid. Through viewings, lectures, and discussion, dance students consider historical and contemporary ways of translating and capturing movement cinematically, including the manipulation of time and space, perspective, illusion, and more. Students will practice shooting, editing, and presenting movement using a variety of image capture, editing, and presentation tools - both prosumer and ubiquitous. Dance students will leave this course prepared for more effective collaborations with filmmakers, along with basic tools to create promotional materials, social media content, and films of their own. Lab ().

DPRD-560 Graduate Dance Film II (2.00 cr.)
(Spring)

School....:
Division..:
Department: ADAN

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. Lab ().

DPRD-561 Advanced Dance/Image Projects (2.00 cr.)
(Fall and Spring)
This course provides advancing work in exploring the relation of dance and image, utilizing practical and technical skills culminating in collaborative projects. Lecture/Practice ().
Requisite courses:
DPRD-559 (Required, Previous).

DPRD-580 MFA 1 Thesis Project I (1.50 cr.)
(Fall)
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. Studio ().

DPRD-581 MFA 1 Thesis Project II (1.50 cr.)
(Spring)
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. Studio ().

DPRD-632 Next! Preparing for My Future (2.00 cr.)
(Fall and Spring)
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. . Lecture/Discussion ().

School....:
Division..:
Department: ADAN

DPRD-640 CineDance (3.00 cr.)
(Spring)

Only students from the School of Dance and the School of Film/Video are eligible to enroll.

CineDance is a production-oriented course that motivates the creative collaboration between choreographers and filmmakers. Dance and Film/Video students will work in pairs to produce two One-week Films and one Final Film project.

This course focuses on exploring the shared languages of dance and film- movement, space and time- and the compositional strategies common to both. Learning from each other's artistic processes, students will build the foundation of a movement-based filmmaking process that pushes the boundaries of dance films and narrative films, alike. Students will learn how to compose cinematic scenes that communicate stories through the movement of the bodies inside the frame, as well as the movement of the frame itself. Emphasis will be put on storyboarding movement sequences, encouraging students to indulge in composing choreographies that can only be possible on the cinematic screen.

For the production of their film projects, all students will be expected to participate as filmmakers and performers and will develop skills and knowledge across the two disciplines. Group Project (), Hybrid (), Production (). Instructor's consent required.

DPRD-680 MFA 2 Thesis Project I (4.00 cr.)

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. Studio ().

DPRD-681 MFA 2 Thesis Project II (4.00 cr.)
(Spring)

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. Studio ().

DSCM-230 The Anatomy of Movement I (2.00 cr.)
(Fall)

School....:
Division..:
Department: ADAN

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. Lecture ().

DSCM-231 The Anatomy of Movement II (2.00 cr.)
(Spring)

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. Lecture ().

DTCH-001 Institute Dance Contemporary (1.00 cr.)
(Fall and Spring)

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. Studio ().

DTCH-003 Institute Dance Ballet (1.00 cr.)
(Fall and Spring)

Taught by MFA students under the supervision of Rosanna Gamson. Class will focus on physical conditiioning, basic ballet technique, proper body alignment, French terminology and musicality. Students will be introduced to elementary barre and center work. This class is offered once a week. Lesson (), Practicum (), Studio ().

School....:
Division..:
Department: ADAN

DTCH-004 Institute Dance Special Topics (1.00 cr.)
(Fall and Spring)
This course, taught by Graduate Teaching Assistants, provides an experiential introduction to extended techniques of Contemporary Dance inlcuding acrobatics, partnering, and inversions. Some prior experience in dance is advised. Students will have the eopportunity to explore weight sharing, arm balancing, and basic contact with others. This class is offered once a week. Lesson (), Practicum (), Studio ().

DTCH-101 Ballet Technique Level 1 (2.00 cr.)
(Fall)
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. Studio ().

DTCH-102 Ballet Technique Level 1 (2.00 cr.)
(Spring)
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. Studio ().

DTCH-121 Contemporary/Hiphop Techniques (2.00 cr.)
(Fall)
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. Studio ().

DTCH-122 Contemporary/Hiphop Techniques (2.00 cr.)
(Spring)
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. Studio ().

DTCH-141 Partnering/Repertory (0.50 cr.)
(Fall)

School....:
Division..:
Department: ADAN

Course open to Dance School students only. Selections from contemporary repertoire with emphasis on in-depth study of the basics of partner work. Studio ().

DTCH-142 Partnering/Repertory (0.50 cr.)
(Spring)
Open to Dance School students only. Selections from contemporary repertoire with emphasis on in-depth study of the basics of partner work. Studio ().

DTCH-151 Pilates Mat 1 (1.00 cr.)
(Fall)
Course open to BFA1 Dance School students only. Intensive weekly sessions in Pilates Method mat Technique. Studio ().

DTCH-201 Ballet Technique Level 2 (2.00 cr.)
(Fall)
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. Studio ().

DTCH-202 Ballet Technique Level 2 (2.00 cr.)
(Spring)
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. Studio ().

DTCH-221 Contemporary/Hiphop Techniques (2.00 cr.)
(Fall)
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. Studio ().

DTCH-222 Contemporary/Hiphop Techniques (2.00 cr.)
(Spring)

School....:
Division..:
Department: ADAN

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. Studio ().

DTCH-255 Pilates Reformer 1 (0.50 cr.)
(Fall)
Course open by Permission of Instructor only. Basic Pilates mat work translated on to the universal reformer. Studio (). Instructor's consent required.

DTCH-301 Ballet Technique Level 3 (2.00 cr.)
(Fall)
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. Studio ().

DTCH-302 Ballet Technique Level 3 (2.00 cr.)
(Spring)
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. Studio ().

DTCH-321 Contemporary/Hiphop Techniques (2.00 cr.)
(Fall)
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. Studio ().

DTCH-322 Contemporary/Hiphop Techniques (2.00 cr.)
(Spring)
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. Studio ().

DTCH-331 Pointe (0.50 cr.)
(Fall)

School....:
Division..:
Department: ADAN

Course open to Dance School students only, by Permission of Instructor only. Advanced ballet technique Permission of instructor required. Studio (). Instructor's consent required.

DTCH-332 Pointe (0.50 cr.)
(Spring)
Open to Dance School students only. Advanced ballet technique Permission of instructor required. Studio ().

DTCH-352 The Concious Dancer (0.50 cr.)
(Fall and Spring)
The Conscious Dancer is a movement practice that supports a holistic, visceral, and embodied understanding of the body in motion. By exploring dance and physical action through the supplementation of a wide variety of modalities (somatic practices, anatomical concepts, imagery, evolutionary-based movement patterns, improvisation and community based experiences), students will come away with tools to uncover obstacles to physical, mental, emotional, and creative connectedness while building a personalized movement and grounding practice that supports a healthy nervous system and balanced, integrated whole. This is predominantly an activity course with intermittent discussion and reflection. While it is created with dancers in mind, it is by no means limited to only those with dance experience, and has a wide scope of application for all. Lab (), Studio ().

DTCH-372 Contemporary Dance Lab (0.50 cr.)
(Fall and Spring)
Contemporary Dance Lab: Investigation of culture, aesthetics, and identity in contemporary dance.

Contemporary Dance Lab is a trans-disciplinary course that combines a rigorous creative movement practice and theoretical inquiry. This course will investigate the roles of culture, aesthetics, and identity at play within embodied movement expression. The collective cohort will reimagine intersections of the body, race, gender, sexuality, and decolonization in performance and contemporary dance. This course will interrogate hegemonic forms of movement knowledge acquisition/production, inquiry, and aesthetics. Lecture/Practice ().

DTCH-382 Ballet Elective (0.50 cr.)
(Fall and Spring)

School....:
Division..:
Department: ADAN

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. Studio ().

DTCH-401 Ballet Technique Level 4 (2.00 cr.)
(Fall)
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. Studio ().

DTCH-402 Ballet Technique Level 4 (2.00 cr.)
(Spring)
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. Studio ().

DTCH-421 Contemporary/Hiphop Techniques (2.00 cr.)
(Fall)
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. Studio ().

DTCH-422 Contemporary/Hiphop Techniques (2.00 cr.)
(Spring)
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. Studio ().

DTCH-500 Institute Dance Contemporary (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ADAN

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. Studio ().

DTCH-501 Ballet Technique (2.00 cr.)
(Fall)
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. Studio ().

DTCH-521 Contemporary/Hiphop Techniques (2.00 cr.)
(Fall)
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. Studio ().

DTCH-542 Partnering/Repertory (0.50 cr.)
(Spring)
Open to Dance School students only. Selections from contemporary repertoire with emphasis on in-depth study of the basics of partner work. Studio ().

DTCH-552 The Concious Dancer (0.50 cr.)
(Fall and Spring)
The Conscious Dancer is a movement practice that supports a holistic, visceral, and embodied understanding of the body in motion. By exploring dance and physical action through the supplementation of a wide variety of modalities (somatic practices, anatomical concepts, imagery, evolutionary-based movement patterns, improvisation and community based experiences), students will come away with tools to uncover obstacles to physical, mental, emotional, and creative connectedness while building a personalized movement and grounding practice that supports a healthy nervous system and balanced, integrated whole. This is predominantly an activity course with intermittent discussion and reflection. While it is created with dancers in mind, it is by no means limited to only those with dance experience, and has a wide scope of application for all. Lab (), Studio ().

School....:
Division..:
Department: ADAN

DTCH-556 Pilates Reformer 1 (0.50 cr.)
(Fall and Spring)
Course open by Permission of Instructor only. Basic Pilates mat work translated on to the universal reformer. Studio (). Instructor's consent required.

DTCH-570 Physical Practice (2.00 cr.)
(Fall and Spring)
Course open to Dance School MFA students only. In order to reshape, reimagine, and analyze movement aesthetics and techniques, Physical Practice offers four different opportunities for the MFA candidate. Students can choose either independent study, collective study within MFA in Choreography cohort, departmental technique classes, or movement-based classes within the Institute that can be made available to School of Dance students. The focus is to offer the MFA candidate agency and continued discovery in their movement practice. Group Project (), Studio ().

DTCH-603 Institute Dance Ballet (1.00 cr.)
(Fall and Spring)
Taught by MFA students under the supervision of Rosanna Gamson. Class will focus on physical conditiioning, basic ballet technique, proper body alignment, French terminology and musicality. Students will be introduced to elementary barre and center work. This class is offered once a week. Lesson (), Practicum (), Studio ().

DTCH-604 Institute Dance Special Topics (1.00 cr.)
(Fall and Spring)
This course, taught by Graduate Teaching Assistants, provides an experiential introduction to extended techniques of Contemporary Dance inlcuding acrobatics, partnering, and inversions. Some prior experience in dance is advised. Students will have th eopportunity to explore weight sharing, arm balancing, and basic contact with others. This class is offered once a week. Lesson (), Practicum (), Studio ().

DTCH-621 Contemporary/Hiphop Techniques (2.00 cr.)
(Fall)
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. Studio ().

DTCH-670 Physical Practice (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ADAN

Course open to Dance School MFA2 students only. In order to reshape, reimagine, and analyze movement aesthetics and techniques, Physical Practice offers four different opportunities for the MFA candidate. Students can choose either independent study, collective study within MFA in Choreography cohort, departmental technique classes, or movement-based classes within the Institute that can be made available to School of Dance students. The focus is to offer the MFA candidate agency and continued discovery in their movement practice. Group Project (), Studio ().

DTCH-672 Contemporary Dance Lab (0.50 cr.)
(Fall and Spring)

Contemporary Dance Lab: Investigation of culture, aesthetics, and identity in contemporary dance.

Contemporary Dance Lab is a trans-disciplinary course that combines a rigorous creative movement practice and theoretical inquiry. This course will investigate the roles of culture, aesthetics, and identity at play within embodied movement expression. The collective cohort will reimagine intersections of the body, race, gender, sexuality, and decolonization in performance and contemporary dance. This course will interrogate hegemonic forms of movement knowledge acquisition/production, inquiry, and aesthetics. Lecture/Practice ().

DTCH-682 Ballet Elective (0.50 cr.)
(Fall and Spring)

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. Studio ().

School....:
Division..:
Department: AMUS

MCMP-415 Choreographers & Composers (2.00 cr.)
(Fall)
Course open to BFA4 Music School students only. This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines. Workshop (). Instructor's consent required.

MCMP-615 Choreographers & Composers (2.00 cr.)
(Fall)
Course open to Music School students only. This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines. Workshop (). Instructor's consent required.

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Registrar

Academic Requirements

OVERVIEW
SCHOOL OF ART
SCHOOL OF CRITICAL STUDIES
SHARON DISNEY LUND SCHOOL OF DANCE
SCHOOL OF FILM/VIDEO
THE HERB ALPERT SCHOOL OF MUSIC AT CALARTS
SCHOOL OF THEATER
INTEGRATED MEDIA
DIGITAL ARTS MINOR

School of Film/Video Academic Requirements

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Residence Requirements

The four-year Bachelor of Fine Arts and Certificate of Fine Arts programs in the School of Film/Video require a minimum of two years fulltime study in residence. The Master of Fine Arts and Advanced Certificate of Fine Arts programs require three years in residence (see CalArts Residence policy). On rare occasions, the program faculty may recommend an earlier graduation (see Accelerated Graduation policy), based on that program's specific policies (accessible in the School of Film/Video office).

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Curriculum Requirements

Bachelor of Fine Arts and Certificate of Fine Arts

46 semester units of Critical Studies coursework are required of all BFA candidates. Specific Critical Studies requirements are detailed in the Critical Studies section of this Course Catalog (see Critical Studies requirements). Certificate of Fine Arts candidates are not required to complete Critical Studies coursework; all other curriculum and course requirements for the Certificate of Fine Arts are identical to those for the BFA.

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

Students are required to complete a mid-residence review and a graduation review (see Reviews policy). Work-in-progress must be submitted for faculty review at the time of the student's Mid-Residence Review. Final project(s) are submitted at the time of the Graduation Review. Information regarding mid-residence and graduation review procedures and timing is available in the School of Film/Video office.

Master of Fine Arts and Advanced Certificate of Fine Arts

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

Graduate students must submit a thesis project proposal at the Preliminary Review, during the third semester of residence. The proposal must be approved by the faculty review committee as sufficiently challenging to merit the Master of Fine Arts degree or Advanced Certificate of Fine Arts.

Completed graduate thesis works must be presented, and the students must participate in a Graduation Review. Final approval for graduation is awarded by the faculty review committee.

Information regarding Preliminary Review and Graduation Review procedures and timing is available online.

Integrated Media Curriculum (Graduate Only)

See Center for Integrated Media curriculum.

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Program in Film and Video Requirements

Learning Goals

The Program in Film and Video has a required core curriculum for both undergraduate and graduate degrees. The BFA program is designed to provide students with a full range of technical and practical skills, to teach them to think critically about their chosen mediums, and to guide their artistic growth as they experiment with different forms of cinematic expression. To this end, undergraduate students must successfully complete a series of required classes during each year in the program. Academic and artistic progress is assessed 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. Graduate students are encouraged to work closely with faculty by taking a number of independent studies in their final year. Graduation is contingent upon the successful presentation and evaluation of their thesis project during a Graduation Review at the end of their final semester.

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Required Courses for Undergraduate Students

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

BFA1

- FPFV101/102* Filmmaking Fundamentals (Fall and Spring) (2 credits each)
- FPFV203* Cinematography (Fall) (3 credits)
- FPFV134* Digital Editing (Fall) (2 credits)
- FPFV285* Production Sound (Fall, 2 credits)
- FPFV286* Post Production Sound (Spring, 2 credits)
- FAIC420 Film History (Fall and Spring) (3 credits each)
- Winter Session (1 credit)

Recommended: FAIC400 Film Today, FPFV424 Aesthetics of Sound and Image

For the academic year 20-21, Post-production Sound will be taught in the Fall semester and Production Sound in the Spring semester

BFA2

- FPFV204* Film Production Workshop (Fall, 2 credits)
- FPFV153 Cinematic Voices: In Person (Fall and Spring) (2 credits each)
- FSFV420J Color Correction & Grading (Spring, 2 credits)
- Winter Session (1 credit)

Recommended: FAIC400 Film Today, FPFV448 Advanced Production, FPFV447 Under 15 Minutes

BFA2 or BFA3 Transfer Students

- FPFV203* Cinematography (Fall, 3 credits)
- FPFV134* Digital Editing (Fall, 2 credits)
- FPFV204* Film Production Workshop (Fall, 2 credits)
- FPFV153* Cinematic Voices: In Person (Fall and Spring, 2 credits each)
- FPFV285* Production Sound (Fall, 2 credits)
- FPFV286* Post Production Sound (Spring, 2 credits)
- FAIC420 Film History (Fall and Spring, 3 credits each)
- FPFV101/102 Filmmaking Fundamentals (Fall, Spring optional, 2 credits each)
- Winter Session (1 credit)

Recommended: FPFV424 Aesthetics of Sound and Image; FAIC400 Film Today; FSFV420J Color Correction & Grading

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

BFA3 and BFA4

Undergraduate students are required to take Undergraduate Critique (FPFV340) for at least 2 semesters during their final 2 years of residence. Under 15 Minutes (FPFV447), Edge of Narrative (FPFV441) or Dangerous Filmmaking (FPFV485) may substitute for one semester of Undergraduate Critique (FPFV340). During these final two years, undergraduate students are expected to either produce a senior project or demonstrate substantial collaborative contributions to a number of student projects in one of the following capacities: cinematography, editing, production or sound design.

Incoming Undergraduate Students are required to take both semesters of Film History (FAIC420/FAIC421). Students who enter as BFA1 are required to complete at least one film/video history, theory or criticism course each semester for 6 semesters and are required to take Aesthetics of Sound and Image (FPFV424) in either the BFA1 or BFA2 year. BFA2 Transfer students are required to complete at least one film/video history, theory, or criticism course each semester for 5 semesters.

BFA3 Transfer students are required to complete at least one film/video history, theory or criticism class each semester for 4 semesters. BFA3 and BFA4 level students are required to take 1 credit during each Winter Session. A list of classes that satisfy this requirement is available at registration each semester.

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Required Courses for Graduate Students

MFA-1

- FPFV503* Cinematography (Fall, 3 credits)
- FPFV534* Digital Editing (Fall, 2 credits)
- FPFV504* Film Production Workshop (Fall, 2 credits)
- FPFV501 Filmmaking Fundamentals (Fall, 2 credits)
- FPFV553 Cinematic Voices: In-Person (Fall and Spring, 2 credits each)
- FPFV585* Production Sound (Fall, 2 credits)
- FPFV586 Post Production Sound (Spring, 2 credits)
- Winter Session (1 credit)

Recommended courses: FPFV624 Aesthetics of Sound and Image; FAIC620 Film History or FAIC600 Film Today for either Fall or Spring.
*Satisfactory completion of these classes are a prerequisite to individual access to equipment and use of facilities for independent projects.

MFA-2

- Film/Video theory, history, or criticism course/s
- FPFV699 Independent Study MFA-2
- Winter Session (1 credit)

MFA-3

- Film/Video theory, history, or criticism course/s
- FPFV799 Independent Study MFA-3
- Winter Session (1 credit)

Graduate Students are required to take at least one semester of Film History (FAIC620 or FAIC621) and one semester of Film Today (FAIC600 - Fall or Spring). They must also complete at least one Film/Video theory, history, or criticism class each semester for 5 semesters; they are required to take at least one Visiting Filmmaker Workshop (FPFV650); and they are required to take one semester of Graduate Critique (FPFV625) in the second or third year. It may be repeated for credit.

History, Theory or Criticism Courses (BFA/MFA)

Course Options (not all courses are offered each semester/year)

- FPFV424/624 Aesthetics of Sound and Image (2 credits)
- FPFV433/633 Shame and Trauma in Cinema (2 credits)
- FPFV442/624 Radicalizing Sound and Image (3 credits)
- FPFV478/678 Cinema of Resistance (3 credits)
- FAIC400/600 Film Today (3 credits)
- FAIC410/610 History of Documentary Film (3 credits)
- FAIC412/612 Documentary Inquiries (3 credits)
- FAIC415/615 Questions of Third Cinema (3 credits)
- FAIC420/620 Film History (3 credits)
- FAIC425/625 History of Sound in Animation (1.5 credits)
- FAIC426/626 Cinema in Exile (3 credits)
- FAIC430/630 History of Video Art (3 credits)
- FAIC422/622 History of Film: Women Directors (3 credits)
- FAIC450/650 Special Topics: Realist Style (3 credits)
- FAIC454/654 Special Topics: Utopia and Its Shadowlands (3 credits)
- FFDP458/658 Special Topics: Coming of Age (3 credits)
- FAIC465/665 Chantal Akerman: An Intimate Passion (3 credits)
- CSOC442/542 Film, Video & TV in Latin America
- CHMN487/587 Classical Film Theory

This list may be subject to change.

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The Film Directing Program (MFA Only)

This unique MFA program in narrative filmmaking fosters the individual voice of the filmmaker in developing innovative approaches to narrative in cinema. Students work closely with FDP faculty, guided principally by their mentor, who helps guide their course of study as they create a body of work that best illustrates their vision and voice. The program's concept of narrative is expansive and aesthetically diverse, exploring a variety of methodologies from independent dramatic filmmaking to hybrid and experimental narrative practices. Grounded in the history of narrative cinema, the curriculum provides a rich understanding of the fundamental aesthetic and technical components of narrative filmmaking, including scriptwriting, staging and visual design, working with actors, narrative theory, cinematography, scene study, sound and editing, and a broad variety of graduate-level seminars in contemporary cinemas and practices.

FDP students are required to create a deep portfolio of work. Within the first semester, students make 3 to 4 shorts films in a series of structured blocks designed to immerse the student in a diverse range of filmmaking techniques and strategies.

In subsequent semesters, the program provides a rich slate of classes and workshops, independent studies, and rigorous mentorship for the students to continue developing and making films that hone an original approach to shaping stories. The Film Directing Program culminates with a final thesis film that demonstrates a distinct point of view. In the 3rd or 4th semester, students propose and gain approval for this project at a Preliminary Thesis Review. Graduation is contingent upon the successful presentation and evaluation of the thesis project during a Graduation Review at the end of their final semester.

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Film Directing Program Course Requirements

The Film Directing Program's three year course of study is structured into 7 metier categories the faculty considers intrinsic to the exploration of narrative cinema. The MFA-1 and MFA-2 years include specific foundational course requirements. Students fulfill the remainder of requirements by selecting from courses in each metier category which are designed to deepen and expand the definition of narrative form. With their mentor, the student designs a pathway through these courses that best suits their development and practice.

Requirements

STAGING AND PERFORMANCE – Minimum requirement 3 courses

- FFDP600 Symposium
- FFDP504 Acting 1: Required MFA 1 year
- FFDP512 Scene Study
- FFDP535 Visual Design
- FFDP513 Advanced Scene Study
- FFDP604 Advanced Acting
- FFDP616 One Act to Cinematic Event
- FFDP632 Advanced Staging

STRUCTURE AND FORM – Minimum requirement 3 courses

- FFDP520 Narrative Fundamentals: Required MFA 1 year
- FFDP521 Narrative Structure and Form
- FFDP524 Cinematic Storytelling
- FFDP523 Screenwriting: Long Forms
- FFDP625 Advanced Scripting

IMAGE AND SOUND – Minimum requirement 4 courses

- FFDP529 Post Production Workshop: Required MFA 1 year
- FFDP580 Production Sound: Required MFA 1 year
- FFDP680 Post Production Sound: Required MFA 1 year
- FFDP530 Cinematography for Directors

PROCESS AND METHODOLOGY – Minimum requirement 2 courses

- FFDP682 Project Development
- FFDP672 Fictions of Completion
- FFDP675 Thesis Workshop
- FFDP677 Narrative Editing
- FFDP627 Narrative Rumble

HISTORY AND CONTEXT – Minimum requirement 4 courses

- FAIC620/621 Film History 1 and 2: Required MFA 1 year
- Special Topics: FDP Courses or equivalent per mentor permission

PROFESSIONAL DEVELOPMENT – Minimum requirement 3 courses

- FFDP540 Guest Artist Workshop: 2 Semesters Required
- FFDP690 Film School to Film World
- Credited Internships

CROSS DISCIPLINARY WORK – Minimum requirement 2 courses

- Electives chosen from outside the School of Film/Video

WINTER SESSION – 3 units (1 unit each Winter Session)

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Program in Experimental Animation

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

Bachelor of Fine Arts Program in Experimental Animation

BFA students in Experimental Animation leave the program with a well-developed artistic identity and varied abilities, and establish careers in studio production and personal practice, often forming creative partnerships with fellow students. In the program, students are provided with a comprehensive education in the history, styles, techniques, and technology of animation arts. As a culminating project they conceive, design, and produce a graduation project that reflects the student's personal artistic sensibilities.

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

Learning Goals for BFA Students

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

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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 métier (Art, Theater, Dance, or Music) practice (not history or theory) during the four-year residency. A mid-residency review occurs during fall of the BFA3 year, when the student presents work they have produced within the program to a faculty committee. This review is scheduled by the student through the Film/Video office, after meeting with their mentor to assure that the required métier and critical studies courses have been taken. BFA students are required to complete a graduation project during their BFA4 year as part of their requirements for the Undergraduate Critique course. That project, along with other significant work, will be presented during the student's graduation review in the last semester of residence. The student arranges this review with the Film/Video office, after getting a graduation check from their mentor and having critical studies requirements signed off by the Registrar's office. The faculty committee gives permission to graduate.

Required courses:

The following courses are required for students accepted at the BFA1 level in the Experimental Animation program, but they do not constitute a student's entire program. In addition to the Experimental Animation requirements below, BFA students are also required to take production courses in other métiers.* Consult the online catalog for critical studies and other requirements. Students schedule regular meetings with their mentors throughout each semester to discuss the development of work and progress through required courses. The student will be asked to provide documentation of academic progress when they schedule mid-residency and graduation reviews. It is the student's responsibility to fulfill all graduation requirements. Any requests for a substitution must be approved by the mentor before the course is taken.

BFA1

Fall Semester

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

Spring Semester

- Winter Session (1 credit)
- FVEA108 BFA Animation Production (4 credits)
- FVEA145 Motion and Meaning (2 credits)
- FAIC171 Animation History (3 credits)
- Critical Studies (3 credits)
- Elective (2 - 5 credits recommended)

BFA2

Fall Semester

- FVEA202 BFA2 Concept Development (3 credits)
- FVEA240 Sound Acquisition for Experimental Animation (2 credits)
- FAIC420 Film History I (3 credits)
- Other métier practice* (2 credits)
- Critical Studies (3 credits recommended)
- Elective (2-4 credits recommended)

Spring Semester

- Winter Session (1 credit)
- FVEA203 BFA2 Production (3 credits)
- FVEA241 Post Production Sound for Experimental Animators (2 credits)
- FAIC421 Film History II (3 credits)
- Critical Studies (3 - 6 credits recommended)

- Elective (3 - 5 credits recommended)

BFA3

Fall Semester

- Mid-Residency Review
- Other métier practice* (2 credits)
- Critical Studies and electives as needed (13-17 credits recommended)

Spring Semester

- Winter Session (1 credit)
- Other métier practice* (2 credits)
- Critical Studies and electives as needed (13-16 credits recommended)

BFA4

Fall Semester

- FVEA382 Experimental Animation Undergrad Critique (3 credits)
- Critical Studies and electives as needed (8-14 credits recommended)

Spring Semester

- Winter Session (1 credit)
- 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 six credits in another métier practice (not history or theory): Art, Theater, Dance, or Music. These courses must be completed at CalArts, not transferred in. They can be taken in any semester. Recommended timing for courses is indicated above.

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 BFA 2, BFA3, and BFA4 years. During the BFA3 year, these students also should take practice-related courses in other Schools at the Institute; they must take at least two courses totaling four credits or more in another métier (Art, Theater, Dance, or Music) practice (not history or theory) during the three-year residency. A mid-residency review occurs during fall of the BFA3 year, when the student presents work their has produced within the program to faculty committee. This review is scheduled by the student through the Film/Video office, after meeting with their mentor to assure that all required métier and critical studies courses have been taken. Students are required to complete a graduation project during their BFA4 year for the Undergraduate Critique course. That project, along with other significant work, will be presented during the student's graduation review in the last semester of residence. The student arranges this review with the Film/Video office, after getting a graduation check from their mentor and having critical studies requirements signed off by the Registrar's office. The faculty committee gives permission to graduate.

Required courses:

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

BFA2

Fall Semester

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

Spring Semester

- Winter Session (1 credit)
- FVEA108 BFA Animation Production (4 credits)
- FVEA145 Motion and Meaning (2 credits)
- FAIC171 Animation History (3 credits)
- FAIC421 Film History II (3 credits)
- Critical Studies and electives as needed (2-5 credits recommended)

BFA3

Fall Semester

- Mid-Residency Review
- FVEA202 BFA2 Concept Development (3 credits)
- FVEA240 Sound Acquisition for Experimental Animation (2 credits)
- Other métier practice* (2 credits)
- Critical Studies and electives as needed (8-11 credits recommended)

Spring Semester

- Winter Session (1 credit)
- FVEA203 BFA2 Production (3 credits)
- FVEA241 Post Production Sound for Experimental Animators (2 credits)
- Other métier practice* (2 credits)
- Critical Studies and electives as needed (8-11 credits recommended)

BFA4

Fall Semester

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

Spring Semester

- Winter Session (1 credit)
- Graduation Review/Submit Senior Project
- FVEA483 Experimental Animation Undergrad Critique (3 credits)
- Critical Studies and electives as needed (8-14 credits recommended)

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

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Master of Fine Arts Program in Experimental Animation

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

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

Learning Goals for MFA Students

Individual voice: Student's style is unique and developed over a body of work. This distinctive voice extends through their creative process, resulting in conceptually complex works that display competency with technical skills. Students develop creative methods that serve their personal styles.

Contextual knowledge: Student can discuss current developments in time-based art as well as past developments in animation and live-action media history. Student is able to demonstrate their advanced understanding of the historical/cultural/social context of their work convincingly in presentations, discussions, and writing.

Interdisciplinary approaches: Student is aware of production practices in other métiers, such as art, theater, dance, and music, and has participated in one or more of these areas while at the Institute. Student draws upon these disciplines as appropriate to expand their 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 their arguments and valuing other people's opinions. Student works with others on projects. Student understands the value of mentorship and works closely with faculty to achieve personal goals. Student finds opportunity for leadership and collaboration within the program and the larger animation community.

Professionalism: Student's personal work is outstanding, fulfilling their potential as an artist. Student gives cogent presentations about their work and is prepared to enter the professional world. Student attends visiting artist workshops, makes contacts through internships or various projects, and participates in portfolio presentations, and they are sought after for professional opportunities. Student is familiar with leading film festivals and has submitted their work to them as appropriate. Student attends professional gatherings and events and/or is a member of related organizations. They contribute to the advancement of animation production, history, and/or theory.

Track 1 Requirements: Three-Year Residency

The three-year residency MFA track in Experimental Animation provides time for students to participate in the full range of studies necessary for artistic and professional growth. MFA1 year level courses provide students with a comprehensive understanding of production techniques, including both visual and sound elements. In seminar-type settings, students are encouraged to engage in critical discourse as a means of developing and articulating personal aesthetics. The spring semester culminates in completion of a first-year project, which is developed within supporting coursework. Through the study of animation history and continued conceptual investigation, MFA 2s further their understanding of the creative possibilities of animation and are encouraged to take courses from other métiers (Art, Dance, Theater, and Music) to develop in interdisciplinary ways.

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

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

Required courses:

Following is information about courses that are required for the Experimental Animation MFA, but they do not constitute a 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 they schedule preliminary and graduation reviews. It is the student's responsibility to fulfill all graduation requirements, including at least 6 graduate-level credits of history/theory coursework in residence at CalArts. To fulfill these requirements, students take FAIC570 Seminar in Animation History, FAIC675 History of Experimental Animation, and FPFV553 Cinematic Voices: In Person. 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)
- FVEA525 First Year Shorts (3 credits)
- FSFV540 SoundImage One (2 credits)
- FAIC 675 History of Experimental Animation (2 credits)

At least one of the following:

FVEA515 Drawn Techniques for the Experimental Animator (3 credits), FVEA555 Hybrid Imaging (2 credits), FVEA620 Stop Motion Basics (2 credits), FVEA538 Introduction to Cinema4D (2 credits), FVEA610 Interactive Media (3 credits)

Spring Semester

- Winter Session (1 credit)
- FVEA526 First Year Shorts (3 credits)
- FVEA541 Post Production Sound for Experimental Animators (2 credits)
- Electives (5-8 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

- Winter Session (1 credit)
- Preliminary Review (before Spring break)
- Electives (9-13 credits recommended)

MFA3

Fall Semester

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

Spring Semester

- Winter Session (1 credit)
- Graduation Review/Submit Thesis Project
- FVEA531 Experimental Animation Thesis Production Seminar (3 credits)
- Electives (5-6 credits recommended)

- To graduate, a total of 60 or more credits is needed for MFA students in a three-year residency.

Track 2: Two-Year Residency

The two-year residency MFA degree in Experimental Animation is offered to some applicants already holding a BFA degree in animation. It allows students time for development of additional, more complex animation projects and additional 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, MFAs further their understanding of the creative possibilities of animation and are encouraged to take courses from other métiers (Art, Dance, Theater, and Music) to develop in interdisciplinary ways.

During the first year, MFA students on a two-year residency complete a first year film and develop a proposal for a thesis project that is completed the following 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 first year. During the preliminary review, the student receives feedback and establishes an agreement with their faculty committee on the goals of the project.

During the second year of the two-year residency, the student focuses mostly on producing the thesis project, while consulting with their mentor and continuing to participate in supporting coursework. After checking graduation requirements with their mentor, the student schedules a graduation review with their committee during the spring semester of the final year. At this meeting they present the completed thesis project for review by the faculty committee. MFA students are required to complete an approved thesis project in order to graduate.

Required courses:

Applicants with a BFA in animation degree or comparable experience are eligible to request the option of a two-year residency. This two-year residency MFA degree is meant to supplement the BFA experience by allowing time for the development of additional, more complex animation projects and more study of both interdisciplinary and historical/theoretical frameworks. An applicant's eligibility for the two-year residency will be determined by the faculty only at the time of admission; changes in residency will not be made after the student has started the program.

Students in the two-year residency track complete 40 or more graduate-level credits, at least 4 of which should be graduate-level credits of history/theory coursework in residence at CalArts. To fulfill these requirements, students take FAIC570 Seminar in Animation History (2 credits) and FAIC675 History of Experimental Animation (2 credits). 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)
- FVEA520 Experimental Animation Thesis Concept Seminar (3 credits)
- FVEA525 First Year Shorts (3 credits)
- FSFV540 SoundImage One (2 credits)
- FAIC675 History of Experimental Animation (2 credits)

Spring Semester

- Winter Session (1 credit)
- Preliminary Review (before Spring break)
- FVEA526 First Year Shorts (3 credits)
- FVEA520 Experimental Animation Thesis Concept Seminar (3 credits)
- Electives (6-9 credits recommended)

MFA2

Fall Semester

- FAIC570 Seminar in Animation History (2 credits)
- FVEA530 Experimental Animation Thesis Production Seminar (3 credits)
- Electives (4-7 credits recommended)

Spring Semester

- Winter Session (1 credit)
- Graduation Review/Submit Thesis Project
- FVEA531 Experimental Animation Thesis Production Seminar (3 credits)
- Electives (5-8 credits recommended)

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

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Character Animation Program

Learning Goals for the Character Animation Program

1. Create compelling time-based and static work, including films that reveal a breadth of advanced skills in visual observation, conceptual framing, technical knowledge, and directorial vision;
2. Display strong proficiency with 2D and CG animation, as well as skillful use of animation principles;
3. Exhibit in-depth knowledge of storytelling and narrative structure;
4. Demonstrate advanced abilities in drawing and design;
5. Show evidence of understanding how to function effectively as a professional artist in a variety of work settings, along with the ability to view how skills are applicable across a range of creative areas;
6. Relate critically and creatively to one or more other artistic disciplines at CalArts, as well as to the history of animation and its artistic/cultural contexts.

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

First Year / BFA1

Fall Semester

- FVCA-100 2D Character Animation I
- FVCA-110 Life Drawing I
- FVCA-132 Design I
- FVCA-150 Story I
- FVCA-160 Digital Methods I
- FVCA-180 CG Foundation I

Winter Session

- FVCA-151W Story I

Spring Semester

- FVCA-101 2D Character Animation I
- FVCA-111 Life Drawing I

- FVCA-140 Perspective I
- FVCA-151 Story I
- FVCA-161 Digital Methods I
- FVCA-181 CG Foundation I

Second year / BFA2

Fall Semester

- FVCA-200 2D Character Animation II
- FVCA-210 Life Drawing II
- FVCA-220 Film Workshop II
- FVCA-240 Animation Layout
- FVCA-252 Story II: Storyboarding
- FVCA-260 Digital Methods II: Sound
- FVCA-280 CG Foundation II

Winter Session

- FVCA-221W Film Workshop II

Spring Semester

- FVCA-201 2D Character Animation II
- FVCA-211 Life Drawing II
- FVCA-221 Film Workshop II

Third Year / BFA3

Fall Semester

- FVCA-300 2D Character Animation III
- FVCA-311 - FVCA-316 Advanced Life Drawing (select one class; 1.5 units required)
- FVCA-320 Film Workshop III
- FVCA-334 Professional Preparation III

Winter Session

- FVCA-321W Film Workshop III

Spring Semester

- FVCA-301 2D Character Animation III
- FVCA-311 - FVCA-316 Life Drawing (select one class; 1.5 units required)
- FVCA-321 Film Workshop III

Fourth Year / BFA4

Fall Semester

- FVCA-400 Character Animation IV
- FVCA-311 - FVCA-316 Life Drawing (select one class; 1.5 units required)
- FVCA-420 Film Workshop IV

Winter Session

- FVCA-421W Film Workshop IV

Spring Semester

- FVCA-401 Character Animation IV
- FVCA-421 Film Workshop IV

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

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661-253-7842
registrar@calarts.edu
Room F303
9am-5pm weekdays (during academic year)

School....:
Division..:
Department: AFV

FAIC-170 Animation History I (3.00 cr.)
(Fall and Spring)

Course is for BFA1s and BFA2 transfer students, but other students can add it with Permission of Instructor on Course Advising Day. This is the first semester of a yearlong international historical survey of animated media, covering the period from the late-19th to the mid-20th century contexts. Lectures and readings stress the historical contexts of the topics covered. Lecture ().

FAIC-171 Animation History II (3.00 cr.)
(Spring)

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. Lecture ().
Requisite courses:
FAIC-170 (Required, Previous).

FAIC-370 Survey of CG Art & Animation (3.00 cr.)
(Fall and Spring)

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. Lecture/Discussion ().

FAIC-372 Women of Animation History (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

From the beginning, women and underrepresented groups have held a strong presence within animation, yet when examining history, minimal emphasis is placed on their contributions. The truth is, throughout most of the 20th century, leading women artists established, defined and expanded the animated art form, yet very little is recorded of their work, and their films are rarely examined. This first-of-its-kind course delves into these artists and their artistic contributions within the animated art form. Through lecture, screenings, presentations and guest speakers, students will achieve a comprehensive understanding of this previously invisible half of our collective animated past. Students should expect to spend approx $60 on additional materials and supplies. Lecture/Discussion (). Instructor's consent required.

FAIC-374 Commentary Through Cartoons (3.00 cr.)
(Spring)

Political cartooning is a vital element of a free press in a democracy and contributes to the critique of the modern political landscape. Through an examination of the history of political cartooning in the United States, as well as specific cartoonists who have elevated the use of visual language and metaphors in their work, students will gain an understanding of this important medium and its contributions to democracy.

Additionally, students will learn how to create cartoons that comment on social and political issues, whether in multi-panel format, animation, live-sketching or the traditional one-panel format. Students will be encouraged to use their skills in storytelling and design to produce strong visual statements, as well as apply their research in order to write knowledgeably about this subject. Lecture/Practice ().

FAIC-385 Seminar: Black Experi Film/Vid (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

Seminar in Black Experimental Film/Video This seminar is designed to facilitate a creative and rigorous conversation around Blackness and the audiovisual, particularly in experimental film/animation, documentary/non-fiction, and video art. Particular attention will be paid to work that is oriented around imagined futurity, resourceful fugitivity, and what is potentially reparative in the everyday. How can filmic media avoid the spectacularization of Black suffering? What does it mean to contend with trauma without reinscribing it into the visual medium? How do we open up pathways to radical methodologies? How can we elevate an ethic of care in Black cultural production? This course is neither a survey of Black film/video nor an introduction to recent Black Diasporic humanities scholarship. The films herein aren't necessarily answers to the aforementioned questions, but rather points of entry into these considerations. Imagining Fugitivity and Futurity in Film/Video is a space to think with and throughcontemporary film/video and scholarship that opens up new possibilities to think and create. Lecture/Discussion (), Screening (), Seminar (). Instructor's consent required.

FAIC-390 Screenwriting for Animators (3.00 cr.)
(Fall and Spring)

By permission of instructor only. 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. Lecture/Studio (). Instructor's consent required.

FAIC-392 The Writers' Room (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

This course teaches students the fundamentals of how to collaboratively write screenplays for animated network television. "The Writers' Room" will be modeled from a real-life network television writers' room scenario. The teacher will provide instruction, as well as oversee and give feedback on each step of the process the students engage in: working collaboratively, brainstorming, drafting, revising, table reads, and more. Students will work on two script projects for the semester (approximately 5-6 weeks per 11-minute script). Group Project (), Lecture/Practice ().

FAIC-395 Char Anim in Disney Features (3.00 cr.)
(Fall)

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. Lecture ().

FAIC-400 Film Today (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

A beloved CalArts tradition "Film Today," offered by the Program of Film and Video, is open to the entire Institute, to graduate and undergraduate students in all programs, for Critical Studies credits. Opening a window into the world as well as into our own subjectivity, the art of the moving image is changing rapidly. This course is taught by scholars and/or professionals active in the field, who closely follow these changes. It is designed to offer a context and critical tools for a better understanding and appreciation of the moving image in its different manifestations. We will show narrative features from all over the world, crafted within different cultural, racial and sexual communities - as well as cutting-edge documentaries, essay films, experimental works and hybrid creations at the boundaries of several art practices. Lectures and active discussions will provide a context and build bridges between your respective métiers and the aesthetics of the moving image. Your contribution to the discussion as well as your weekly papers (1 to 12 pages, 12 point font) are an essential component of this exciting, necessary conversation of our times. This course is available for online registration. It will also be open by Permission of Instructor at Advising Day for additional enrollment. Attendance to this class is mandatory. May be repeated for credit. Screening ().

FAIC-410 History of Documentary Film I (3.00 cr.)
(Fall and Spring)

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. Screening ().

FAIC-412 Documentary Inquiries (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Lecture ().

FAIC-415 Questions of Third Cinema (3.00 cr.)
(Spring)

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. Lecture (), Screening ().

FAIC-416 Cinema/Media: E Cntrl Europe (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Lecture/Discussion ().

FAIC-420 Film History I (3.00 cr.)
(Fall)

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. Lecture (), Screening (). Instructor's consent required.

FAIC-421 Film History II (3.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

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. Lecture (), Screening (). Instructor's consent required.

FAIC-422 Hist of Film: Women Directors (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

Women have been routinely excluded from filmic participation and from the cinematic canon on multiple levels. BFI's famous "50 best films of all time" list (https://www.bfi.org.uk/news/50-greatest-films-all -time) includes only one female director. This course is designed to repair decades of erasure, by presenting superb films directed by women, from 1920's- the present. Weekly screenings will include works by Lotte Reiniger, Dorothy Arzner, Agnes Varda, Julie Dash, the instructor (Nina Menkes) and many more. We will focus on issues of representation, the way male dominance Is coded cinematically, questions of form-can we use the master's tools to dismantle the master's house? What does it mean to speak from the dominant position versus from a marginal position both cinematically and narratively? The accummulated impact of screenings, and related readings, week after week, of powerful work by female directors will serve to undercut the oppressive impression many of us carry that most "important" or "classic" films are directed by men. Readings will focus on feminist film theory. Critique (), Lecture/Discussion (), Screening ().

FAIC-425 History of Sound in Animation (2.00 cr.)
(Fall)

Animation sound uses a combination of dialogue, effects, and music to complement moving images. A fair amount has been written about the use of music in animation, but very little has been written about the overall role of sound in animation. Or, how the technological development of sound recording has influenced the evolution of the animated film. Or, how the creative language of sound for hand-crafted images has developed.

This class will, in some ways, be an experiment in correcting and expanding the historical record, and creating a coherent narrative of the sometimes uneasy alliance between picture and sound in animation. As technology has changed, each studio and filmmaker has adapted more or less independently. Lecture/Discussion (), Screening ().

FAIC-430 History of Video Art (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

This course will survey video art and alternative media practice following the introduction of portable video recording equipment in the late 1960s. This term the course will also specifically integrate video art from various Latin American and Caribbean cultural scenes in conjunction with the Getty-sponsored LA/LA exhibitions held in various museums and galleries throughout the southern California. Guest speakers will include two Getty video curators and LA/LA artists. From both North American and Latin American video scenes we will examine early video projects responding to a radical late 60s shift in cultural strategies where perceptual process and performance were often valorized over art product, where artists explored properties of the electronic signal, and how media consumers and grassroots documentarians were approached as potential producers in efforts to democratize telecommunications. We will examine video work from the 1980s through mid 90s that registered theoretical shifts from post-minimalism to post-modernism together with the impact of new subjectivities. And an examination of the impact of digital and new technologies in the mid 1990s will set the stage for "new media" and the net cultural environment. Readings will focus on critical texts by curators and critics and writings by artists. Students will keep a weekly journal and also complete a short written assignment. The course is open to both BFAs and MFAs, and fulfills Critical Studies criteria. Permission of instructor required. Production (), Workshop (). Instructor's consent required.

FAIC-432 Women in Cinema (3.00 cr.)
(Fall)

More spots are available at Course Advising Day. Using feminist film criticism, film and cultural theory, psychoanalytic and post-colonial texts, we will explore how the advent of cinema has changed the symbolic and visual representation of sexual difference, how the images of men and women in film have been constructed as signifiers of that sexual difference. Offered by Program in Film and Video. May be repeated for credit. Lecture (), Seminar ().

FAIC-435 The Room (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

This seminar is an attempt to reflect critically on our recent/current experience during the Covid 19 pandemic, and acquire critical tools to think about life, filmmaking, writing and art making in a situation of confinement or autarky. We will discuss the concepts of door, window, perspective, vista, entrance and exit, the intimate, the blocked gaze (analyzing the role of the off-screen space); as well as the relationship between the inside and the outside, between seeing and hearing; surveillance, autonomy and freedom; architecture, memory, gender, and subjectivity. Lecture/Discussion (), Screening ().

FAIC-450 ST: Realist Style (3.00 cr.)
(Fall)

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. Seminar (), Screening (). Instructor's consent required.

FAIC-455 Hollywood Renaissance (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

POLITICS, PARANOIA AND PORN 'STACHES: '70s GENRE REVISIONISM

Course available by permission of instructor only. The "New Hollywood" of 1967-1975 was an endlessly rich and eccentric period of American filmmaking. A generation of young filmmakers took advantage of the freedoms afforded by the desperation of the failing studio system and the collapse of the Production Code to make a body of work that managed to be both personal and occasionally quite popular. This class will explore this era through its genre filmmaking: many of the major films of the Hollywood Renaissance are self-conscious attempts to rethink genre, employing the Western, the road movie, the horror film, the musical and the gangster film to explore and embody the divisions and conflicts of a particularly charged, divisive era.

The class will be taught as a seminar, with short contextual lectures introducing screenings, followed by discussion.

The readings will include historical/critical assessments of the films discussed, contemporary criticism and accounts of the history and politics of the era. Auditing is encouraged depending on class size. The class consists of brief lectures, screenings and discussions.

Requirements include strict regular attendance, weekly readings, weekly journals, a final project, and active participation in class discussions.

Students will demonstrate their developing ideas both in weekly journal writing and in class discussions that will take in both the critical/theoretical readings and the films screened in class. They will develop an original research topic to be completed either as a research paper or a creative work accompanied by a short paper.

Fulfills the FDP special topics requirement. Attendance required during winter session. Screening (), Seminar (). Instructor's consent required.
Requisite courses:
FAIC-420 & FAIC-421 (Required, Previous).

FAIC-475 History of Experimental Anim (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Lecture (), Screening (). Instructor's consent required.

FAIC-570 Seminar in Animation History (2.00 cr.)
(Fall)

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. . Lecture (), Seminar ().

FAIC-572 Women of Animation History (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

From the beginning, women and underrepresented groups have held a strong presence within animation, yet when examining history, minimal emphasis is placed on their contributions. The truth is, throughout most of the 20th century, leading women artists established, defined and expanded the animated art form, yet very little is recorded of their work, and their films are rarely examined. This first-of-its-kind course delves into these artists and their artistic contributions within the animated art form. Through lecture, screenings, presentations and guest speakers, students will achieve a comprehensive understanding of this previously invisible half of our collective animated past. Students should expect to spend approx $60 on additional materials and supplies. Lecture/Discussion (). Instructor's consent required.

FAIC-574 Commentary Through Cartoons (3.00 cr.)
(Spring)

Political cartooning is a vital element of a free press in a democracy and contributes to the critique of the modern political landscape. Through an examination of the history of political cartooning in the United States, as well as specific cartoonists who have elevated the use of visual language and metaphors in their work, students will gain an understanding of this important medium and its contributions to democracy.

Additionally, students will learn how to create cartoons that comment on social and political issues, whether in multi-panel format, animation, live-sketching or the traditional one-panel format. Students will be encouraged to use their skills in storytelling and design to produce strong visual statements, as well as apply their research in order to write knowledgeably about this subject. Lecture/Practice ().

FAIC-580 Survey of CG Art & Animation (3.00 cr.)
(Spring)

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. Lecture/Discussion ().

FAIC-585 Seminar: Black Exper Film/Vid (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

Seminar in Black Experimental Film/Video This seminar is designed to facilitate a creative and rigorous conversation around Blackness and the audiovisual, particularly in experimental film/animation, documentary/non-fiction, and video art. Particular attention will be paid to work that is oriented around imagined futurity, resourceful fugitivity, and what is potentially reparative in the everyday. How can filmic media avoid the spectacularization of Black suffering? What does it mean to contend with trauma without reinscribing it into the visual medium? How do we open up pathways to radical methodologies? How can we elevate an ethic of care in Black cultural production? This course is neither a survey of Black film/video nor an introduction to recent Black Diasporic humanities scholarship. The films herein aren't necessarily answers to the aforementioned questions, but rather points of entry into these considerations. Imagining Fugitivity and Futurity in Film/Video is a space to think with and throughcontemporary film/video and scholarship that opens up new possibilities to think and create. Lecture/Discussion (), Screening (), Seminar (). Instructor's consent required.

FAIC-590 Screenwriting for Animators (3.00 cr.)
(Fall and Spring)

Open to MFA students on a limited basis by permission of instructor only. A writing class for animators that avoids traditional gag-oriented animation writing. Screenwriting basics such as format, structure, action, conflict, story and character will be addressed at length. Long and short character-driven narratives will be explored with the ultimate goal of screenplay literacy and completion of a script. Each student will write a screenplay, guided by the instructor and augmented by class discussion and critique. Lecture/Studio (). Instructor's consent required.

FAIC-592 The Writers' Room (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

This course teaches students the fundamentals of how to collaboratively write screenplays for animated network television. "The Writers' Room" will be modeled from a real-life network television writers' room scenario. The teacher will provide instruction, as well as oversee and give feedback on each step of the process the students engage in: working collaboratively, brainstorming, drafting, revising, table reads, and more. Students will work on two script projects for the semester (approximately 5-6 weeks per 11-minute script). Group Project (), Lecture/Practice ().

FAIC-595 Char Anim in Disney Features (3.00 cr.)
(Fall and Spring)
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. Lecture ().

FAIC-600 Film Today (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

A beloved CalArts tradition "Film Today," offered by the Program of Film and Video, is open to the entire Institute, to graduate student and undergraduate students in all programs, for Critical Studies credits. Opening a window into the world as well as into our own subjectivity, the art of the moving image is changing rapidly. This course is taught by scholars and/or professionals active in the field, who closely follow these changes. It is designed to offer a context and critical tools for a better understanding of the moving image in its different manifestations. We will show narrative features from all over the world, crafted within different cultural, racial and sexual communities - as well as cutting-edge documentaries, essay films, experimental works and hybrid creations at the boundaries of several art practices. Lectures and active discussions will provide a context and build bridges between your respective métiers and the aesthetics of the moving image. Your contribution to the discussion as well as your weekly papers (1 to 12 pages, 12 point font) are an essential component of this exciting, necessary conversation of our times. This course is available for online registration. It will also be open by Permission of Instructor at Advising Day for additional enrollment. Attendance to this class is mandatory. May be repeated for credit. Screening ().

FAIC-610 History of Documentary Film I (3.00 cr.)
(Fall and Spring)

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. Screening ().

FAIC-612 Documentary Inquiries (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Lecture (). Instructor's consent required.

FAIC-615 Questions of Third Cinema (3.00 cr.)
(Spring)

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. Lecture (), Screening ().

FAIC-616 Cinema/Media: E Cntrl Europe (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Lecture/Discussion ().

FAIC-620 Film History I (3.00 cr.)
(Fall)

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. Lecture (), Screening (). Instructor's consent required.

FAIC-621 Film History II (3.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

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. Lecture (), Screening (). Instructor's consent required.

FAIC-622 Hist of Film: Women Directors (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

Women have been routinely excluded from filmic participation and from the cinematic canon on multiple levels. BFI's famous "50 best films of all time" list (https://www.bfi.org.uk/news/50-greatest-films-all -time) includes only one female director. This course is designed to repair decades of erasure, by presenting superb films directed by women, from 1920's- the present. Weekly screenings will include works by Lotte Reiniger, Dorothy Arzner, Agnes Varda, Julie Dash, the instructor (Nina Menkes) and many more. We will focus on issues of representation, the way male dominance Is coded cinematically, questions of form-can we use the master's tools to dismantle the master's house? What does it mean to speak from the dominant position versus from a marginal position both cinematically and narratively? The accummulated impact of screenings, and related readings, week after week, of powerful work by female directors will serve to undercut the oppressive impression many of us carry that most "important" or "classic" films are directed by men. Readings will focus on feminist film theory. Critique (), Lecture/Discussion (), Screening ().

FAIC-625 History of Sound in Animation (2.00 cr.)
(Fall)

Animation sound uses a combination of dialogue, effects, and music to complement moving images. A fair amount has been written about the use of music in animation, but very little has been written about the overall role of sound in animation. Or, how the technological development of sound recording has influenced the evolution of the animated film. Or, how the creative language of sound for hand-crafted images has developed.

This class will, in some ways, be an experiment in correcting and expanding the historical record, and creating a coherent narrative of the sometimes uneasy alliance between picture and sound in animation. As technology has changed, each studio and filmmaker has adapted more or less independently. Lecture/Discussion (), Screening ().

FAIC-630 History of Video Art (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

This course will survey video art and alternative media practice following the introduction of portable video recording equipment in the late 1960s. This term the course will also specifically integrate video art from various Latin American and Caribbean cultural scenes in conjunction with the Getty-sponsored LA/LA exhibitions held in various museums and galleries throughout the southern California. Guest speakers will include two Getty video curators and LA/LA artists. From both North American and Latin American video scenes we will examine early video projects responding to a radical late 60s shift in cultural strategies where perceptual process and performance were often valorized over art product, where artists explored properties of the electronic signal, and how media consumers and grassroots documentarians were approached as potential producers in efforts to democratize telecommunications. We will examine video work from the 1980s through mid 90s that registered theoretical shifts from post-minimalism to post-modernism together with the impact of new subjectivities. And an examination of the impact of digital and new technologies in the mid 1990s will set the stage for "new media" and the net cultural environment. Readings will focus on critical texts by curators and critics and writings by artists. Students will keep a weekly journal and also complete a short written assignment. The course is open to both BFAs and MFAs, and fulfills Critical Studies criteria. Permission of instructor required. Production (), Workshop (). Instructor's consent required.

FAIC-632 Women in Cinema (3.00 cr.)
(Fall and Spring)

More spots are available at Course Advising Day. Using feminist film criticism, film and cultural theory, psychoanalytic and post-colonial texts, we will explore how the advent of cinema has changed the symbolic and visual representation of sexual difference, how the images of men and women in film have been constructed as signifiers of that sexual difference. Offered by Program in Film and Video. May be repeated for credit. Lecture (), Seminar ().

FAIC-635 The Room (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

This seminar is an attempt to reflect critically on our recent/current experience during the Covid 19 pandemic, and acquire critical tools to think about life, filmmaking, writing and art making in a situation of confinement or autarky. We will discuss the concepts of door, window, perspective, vista, entrance and exit, the intimate, the blocked gaze (analyzing the role of the off-screen space); as well as the relationship between the inside and the outside, between seeing and hearing; surveillance, autonomy and freedom; architecture, memory, gender, and subjectivity. Lecture/Discussion (), Screening ().

FAIC-650 ST: Realist Style (3.00 cr.)
(Fall and Spring)

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. Seminar (), Screening (). Instructor's consent required.

FAIC-655 Hollywood Renaissance (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

POLITICS, PARANOIA AND PORN 'STACHES: '70s GENRE REVISIONISM

Course available by permission of instructor only. The "New Hollywood" of 1967-1975 was an endlessly rich and eccentric period of American filmmaking. A generation of young filmmakers took advantage of the freedoms afforded by the desperation of the failing studio system and the collapse of the Production Code to make a body of work that managed to be both personal and occasionally quite popular. This class will explore this era through its genre filmmaking: many of the major films of the Hollywood Renaissance are self-conscious attempts to rethink genre, employing the Western, the road movie, the horror film, the musical and the gangster film to explore and embody the divisions and conflicts of a particularly charged, divisive era.

The class will be taught as a seminar, with short contextual lectures introducing screenings, followed by discussion.

The readings will include historical/critical assessments of the films discussed, contemporary criticism and accounts of the history and politics of the era. Auditing is encouraged depending on class size. The class consists of brief lectures, screenings and discussions.

Requirements include strict regular attendance, weekly readings, weekly journals, a final project, and active participation in class discussions.

Students will demonstrate their developing ideas both in weekly journal writing and in class discussions that will take in both the critical/theoretical readings and the films screened in class. They will develop an original research topic to be completed either as a research paper or a creative work accompanied by a short paper.

Fulfills the FDP special topics requirement. Attendance required during winter session. Screening (), Seminar (). Instructor's consent required.
Requisite courses:
FAIC-620 & FAIC-621 (Required, Previous).

FAIC-675 History of Experimental Anim (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Lecture (), Screening ().

FCOM-364 Adobe Animate (Flash) (3.00 cr.)
(Fall and Spring)

Course receives Critical Studies credit in the Computing and Research Skills category. Fundamentals of Adobe Animate (Flash), for digital art and animation, as well as the study of digital art-making online. Adapted for students of varying experience levels, including those who haven't used Adobe Animate before. Lecture/Studio ().

FCOM-564 Adobe Animate (Flash) (3.00 cr.)
(Fall and Spring)

Course receives Critical Studies credit in the Computing and Research Skills category. Fundamentals of Adobe Animate (Flash), for digital art and animation, as well as the study of digital art-making online. Adapted for students of varying experience levels, including those who haven't used Adobe Animate before. Lecture/Studio ().

FFDP-399 Independent Project (0.50-9.00 cr.)
(Fall and Spring)

Course available by permission of instructor. Independent Study (). Instructor's consent required.

FFDP-404 Acting Workshop (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

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. . Studio (). Instructor's consent required.

FFDP-406 Cinematheque (0.50 cr.)
(Fall)

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. Screening (). Instructor's consent required.

FFDP-413 Advanced Scene Study (3.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

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. . Studio (). Instructor's consent required.

FFDP-416 Narrative Collaboration Wrkshp (2.00 cr.)
(Fall and Spring)

Course available by Permission of Instructor only.
 This workshop will foster cinema-making collaborations in the Zoom space with artists from diverse disciplines including actors, puppeteers, production designers, musicians, and dancers. Each student will explore the intricate relationship between text, performance, staging and technology in traditional filmmaking forms, or redefined narrative universes such as desktop filmmaking, or Zoom "theater". The final project will comprise a portfolio of several short works, or one ambitious film made in collaboration with cohorts from across the globe including students from other colleges or institutes. Studio (), Production (), Workshop (). Instructor's consent required.

FFDP-422 Looking At The Sky (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. . Group Study (), Lecture/Practice (), Production (). Instructor's consent required.

FFDP-423 Screenwriting: Long Forms (2.00 cr.)
(Fall and Spring)

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. Workshop (). Instructor's consent required.

FFDP-424 Cinematic Storytelling (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

Course available by permission of instructor only. Fashioning cinematic stories from the artistÈs 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. Lecture (). Instructor's consent required.

FFDP-425 Advanced Scripting (2.00 cr.)
(Fall and Spring)
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. Workshop (). Instructor's consent required.

FFDP-432 Advanced Staging (3.00 cr.)
(Fall and Spring)
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. Lecture (). Instructor's consent required.

FFDP-440 Guest Artist Workshop (0.50 cr.)
(Fall and Spring)
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. Lecture (), Screening (). Instructor's consent required.

FFDP-482 Project Development (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Seminar (), Group Study (). Instructor's consent required.

FFDP-490 Film School to Film World (2.00 cr.)
(Fall)

This course will bridge the safe space CALARTS provides its emerging artists and the pragmatic world beyond. In a workshop environment, students will craft ideas into screenplays, treatments and beat sheets viable for post graduation making. The course will encourage each student to craft an artist statement reflecting their short and long range goals. Instruction will substantially prepare students to maintain their cultural identity as inventive, curious, courageous artists while stepping into the next phase of their professional journey. The course will culminate in a "pitch" event attended by a panel of professional film producers, development executives, and festival curators. Each student will iwill make a presentation to the panel introducing a project crafted in the workshop. The panel will provide critique directed toward each student's career goals. Lecture/Practice (), Lecture/Discussion (), Workshop (). Instructor's consent required.

FFDP-504 Acting Workshop I (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

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. . Studio (). Instructor's consent required.

FFDP-506 Cinematheque (0.50 cr.)
(Fall)

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. Screening (). Instructor's consent required.

FFDP-507 Rehearsal Crews & Performance (0.50 cr.)
(Fall)

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. Production (). Instructor's consent required.

FFDP-513 Advanced Scene Study (3.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

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. . Studio (). Instructor's consent required.

FFDP-520 Narrative Fundamentals (2.00-4.00 cr.)
(Fall and Spring)

Course open to MFA1 Film Directing students only, by Permission of Instructor only. This course is taught by core FDP faculty as a hands-on, exploratory introduction to narrative filmmaking. Over the semester, students move through five modular block sessions, each several weeks long. In each block, they will complete a cinematic assignment, including a 52 second silent "Lumiere" film, a cinematic landscape project, an observation exercise, a collaborative narrative work, and the depiction of an event that provokes an emotional and visceral response. The final "block" is the completion of a 3-5 minute film, which each student prepares and completes independently. The course explores different methods and approaches towards making narrative work, positing the idea that process and form are inextricably linked. Its intention is to begin the dialogue about form focused on critique and exploration of the student's own voice, method and body of work. Critique (). Instructor's consent required.

FFDP-521 Narrative Structure and Form (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Critique (). Instructor's consent required.

FFDP-522 Looking At The Sky (1.00 cr.)
(Fall and Spring)

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. Group Study (), Lecture/Practice (), Production (). Instructor's consent required.

FFDP-523 Screenwriting: Long Forms (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. . Workshop (). Instructor's consent required.

FFDP-524 Cinematic Storytelling (2.00 cr.)
(Fall and Spring)

Course available by permission of instructor only. Fashioning cinematic stories from the artistÈs 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. Lecture (). Instructor's consent required.

FFDP-540 Guest Artist Workshop (0.50 cr.)
(Fall and Spring)

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. Lecture (), Screening (). Instructor's consent required.

FFDP-580 Production Sound (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Technical (). Instructor's consent required.

FFDP-599 Independent Project (0.50-9.00 cr.)
(Fall and Spring)
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. Independent Study (). Instructor's consent required.

FFDP-600 Symposium (0.50 cr.)
(Fall)
Symposium is designed for all levels of the FDP program; it is a common place for the entire student and faculty community to discuss the shifting landscape of making and thinking about narrative practice in film. It contemplates the breadth of methodologies taught in the program through interactions with visiting filmmakers and the faculty in focused discussion around their ways of conceiving, making, producing and distributing work. Supplementing these conversations will be program-wide dialogues about the role of the maker, the politics of making, and the way that the recent constraints of the pandemic have altered ideas of making and exhibiting. In addition, as a multinational community of makers we hope to discuss how citizenship, race and identity affect our diverse and complex experiences and the systems we operate within. The class is conceived as a community dialogue; while it will be facilitated by the faculty, students are equal co participants and expected to be part of developing this evolving dialogue. Lecture/Discussion ().

FFDP-616 Narrative Collaboration Wrkshp (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

Course available by Permission of Instructor only.
 This workshop will foster cinema-making collaborations in the Zoom space with artists from diverse disciplines including actors, puppeteers, production designers, musicians, and dancers. Each student will explore the intricate relationship between text, performance, staging and technology in traditional filmmaking forms, or redefined narrative universes such as desktop filmmaking, or Zoom "theater". The final project will comprise a portfolio of several short works, or one ambitious film made in collaboration with cohorts from across the globe including students from other colleges or institutes. Studio (), Production (), Workshop (). Instructor's consent required.

FFDP-625 Advanced Scripting (2.00 cr.)
(Fall and Spring)

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. Workshop (). Instructor's consent required.
Requisite courses:
FFDP-523 (Required, Previous).

FFDP-632 Advanced Staging (3.00 cr.)
(Fall and Spring)

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. Lecture (). Instructor's consent required.

FFDP-680 Post Production Sound (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

This course is by Permission of Instructor. It is required of MFA1 Film Directing students. Covers all aspects of post-production and basic sound design, editing and mixing concepts. Gives access to individual Pro Tools rooms and E 105 basic studio. Technical (). Instructor's consent required.
Requisite courses:
FFDP-580 (Required, Previous).

FFDP-682 Project Development (3.00 cr.)
(Fall and Spring)
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. Seminar (), Group Study (). Instructor's consent required.

FFDP-690 Film School to Film World (2.00 cr.)
(Fall)
This course will bridge the safe space CALARTS provides its emerging artists and the pragmatic world beyond. In a workshop environment, students will craft ideas into screenplays, treatments and beat sheets viable for post graduation making. The course will encourage each student to craft an artist statement reflecting their short and long range goals. Instruction will substantially prepare students to maintain their cultural identity as inventive, curious, courageous artists while stepping into the next phase of their professional journey. The course will culminate in a "pitch" event attended by a panel of professional film producers, development executives, and festival curators. Each student will iwill make a presentation to the panel introducing a project crafted in the workshop. The panel will provide critique directed toward each student's career goals. Lecture/Practice (), Lecture/Discussion (), Workshop (). Instructor's consent required.

FFDP-699 Independent Project (0.50-9.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Independent Study (). Instructor's consent required.

FFDP-799 Independent Project (0.50-9.00 cr.)
(Fall and Spring)
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. Independent Study (). Instructor's consent required.

FPFV-101 Filmmaking Fundamentals I (2.00 cr.)
(Fall and Spring)
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. Lecture (), Seminar (), Critique (). Instructor's consent required.

FPFV-102 Filmmaking Fundamentals II (2.00 cr.)
(Spring)
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. Lecture (), Seminar (), Critique (). Instructor's consent required.

FPFV-134 Digital Editing (2.00 cr.)
(Fall)
A comprehensive introduction to digital editing techniques and post-production workflows using Adobe CC 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. Technical (), Workshop (). Instructor's consent required.
Requisite courses:
FPFV-126 (Recommended, Previous or concurrent).

FPFV-153 Cinematic Voices: In-Person (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Screening (). Instructor's consent required.

FPFV-199 Independent Project (0.50-4.00 cr.)
(Fall and Spring)

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. Independent Study (). Instructor's consent required.

FPFV-203 Cinematography (3.00 cr.)
(Fall and Spring)

This course is designed for students to explore cinematic language and the artistic possibilities of the moving image. Students will be evaluated on their mastery of core concepts of camera functions and image construction - including lighting, composition, focus and movement. The cameras used for class will be the Sony A7S and Canon XC15, however an emphasis on understanding universal concepts of depth of focus, light metering, lens choice and movement will be prioritized over camera-specific knowledge. The aim of the class is to understand how technical choices impact the interpretation of images, and to exercise intentional, artistic choices from behind the camera. Technical (), Workshop (). Instructor's consent required.

Requisite courses:
FPFV-204 or FPFV-304 (Recommended, Previous or concurrent).

FPFV-204 Film Production Workshop I (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

Course available by Permission of Instructor only. Students will learn the basics of 16mm film production and will gain access to Bolex and Arriflex film cameras as well They will also learn the basics of light readings, exposure, and will be introduced to some of the hand-made potentials of emulsion based filmmaking and direct film techniques. The class will include telecine and some phases of post-production. Each student will shoot 100' of film and complete a one-minute project with a digital finish. In this way students will become familiar with analog film equipment and techniques and how they are integrated into the digital workflow. Students will also collaborate on a class 16mm synch-sound film which will also finish on digital. Some lab time is required. Required of all PFV BFA 2s. Technical (), Workshop (), Production (). Instructor's consent required.
Requisite courses:
FPFV-203 (Recommended, Previous or concurrent).

FPFV-220 Color Correction and Grading (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

This is a practice based workshop class designed to introduce students to the manipulation of color in digital video. We will approach color correction and grading in through hands on experience with the understanding that the concepts behind the theory and technology of color are most useful and comprehensible through their application in filmmaking. Primarily using the tools in DaVinci Resolve, and with reference to cinematic examples, we will explore technical and theoretical fundamentals, differences between color correction and color grading, working with documentary and narrative, video and film, live action and animation, and explore common and advanced problems, considerations, and techniques in the color process. This course will include a variety of short assignments and two longer assignments: each student will create and color grade one film of their own and also color grade a film made by someone else. No prior experience with DaVinci Resolve is necessary, however students must already know the fundamentals of editing and cinematography. Additional seats are available on class sign up day.

Each student will require an external harddrive - recommended with a speed of 7200RPM (or SSD) and at least 1TB (~$70-$200). Lecture/Practice (), Technical (), Workshop ().
Requisite courses:
FPFV-126 or FPFV-134 or FPFV-203 (Required, Previous).

FPFV-285 Production Sound (2.00 cr.)
(Fall)

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. Technical (), Workshop (), Production (). Instructor's consent required.

FPFV-286 Post Production Sound (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

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. Technical (). Instructor's consent required.
Requisite courses:
FPFV-285 (Required, Previous).

FPFV-299 Independent Project (0.50-4.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

FPFV-306 Bad Sound (2.00 cr.)
(Fall)
Bad Sound: Non-Traditional Ways to Create Sounds for Images

Erasing notions of hi-fidelity sound, this class acknowledges that the right sound for a film might be the result of an aleatory accident, ill-conceived experiment or unpolished performance. As such we will explore DIY and open source tools for making, recording and manipulating sound for image. Spanning both digital and analog domains students will engage to cannibalize free sound libraries, resuscitate (and reimagine) obsolete media, misuse recording equipment, improvise musical instruments, as well as lightly bend/hack circuits and software. Lecture/Practice (), Workshop (), Production (). Instructor's consent required.

FPFV-307 Adv Creative Cinematography (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

A workshop class using 4K cameras (REDs, 4K digital backs) about how to create aesthetic and blocking concepts working with specific formats, textures and camera movements. The students will begin with an analysis of different techniques in film examples and then will begin to work on blocking scenes for different formats like cinemascope, full format and small screen using specialized optics. Throughout the workshop, the students will learn the differences of working in 4k and 3K using HighEnd resolution with RED, 4k Digital recorders, and the creative use of look up tables (LUTs). As circumstances permit, we also hope to borrow an Arri Alexa and possibly some high end lenses to extend our knowledge beyond the technical realm of CalArts. The blocking and practical work includes shooting with multiple cameras for action or drama and learning how to create camera movements with different tracking systems. Hybrid (), Lab (), Workshop (). Instructor's consent required.

FPFV-340 Undergraduate Critique (2.00 cr.)
(Fall and Spring)

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. . Critique (), Seminar ().

FPFV-399 Independent Project (0.50-4.00 cr.)
(Fall and Spring)

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. Independent Study (). Instructor's consent required.

FPFV-402 Light and Lighting (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Lecture (), Technical (). Instructor's consent required.
Requisite courses:
FPFV-203 (Required, Previous).

FPFV-405 Writing About Film (3.00 cr.)
(Fall)

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. Seminar (). Instructor's consent required.

FPFV-410 Documentary Production (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Seminar (), Critique (), Production (). Instructor's consent required.

FPFV-414 Avid Media Composer (2.00 cr.)
(Spring)

In this course, students will learn editing techniques and methodology using Avid Media Composer through lectures and hands on exercises. Topics will include: media organization, ingesting, transcoding, three point editing, trimming, sound editing, working with effects, color correction, titles, output, compression, and delivery, as well as techniques specific to digital to 16mm workflow, such as creating handles and pull lists. In addition, editing theory, history, and aesthetics will be covered. This class provides students with the knowledge to edit 16mm footage from a telecine in Avid and then go back to a 16mm film print. Students who are interested in taking Finishing on 16mm film may take this class before or at the same time as Finishing on 16mm. However, students who seek a basic introduction to Avid but are not working on 16mm are welcome in the class. Students must have an external hard drive. Lecture/Practice (), Technical (). Instructor's consent required.
Requisite courses:
FPFV-134 (Required, Previous).

FPFV-415 Production Crews (0.50-1.00 cr.)
(Fall and Spring)

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. Technical (). Instructor's consent required.

FPFV-417 Videographics (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

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. Lecture (). Instructor's consent required.

FPFV-422 The You-Tube Class (2.00 cr.)
(Fall and Spring)

Films will be taken from YouTube and reworked using a digital editing system. Lecture (). Instructor's consent required.

FPFV-423 Composing in Space (3.00 cr.)
(Spring)

Choreographing camera and or/subject movements in film can be an ever-changing and diverse experience. This is what makes it exciting and extremely challenging. The maker needs a vast range of skills to compose a picture in space (from natural to stylized movements and perspectives) and must always be ready to adapt and change to best serve the ideas of the film. We'll look at the process of working with different types of movement choreographed in film production. There are a host of details and elements that need to be considered at each stage of the process, in addition to the actual creation of the work. With discussions and practical hands-on exercises, we'll explore different challenging scenarios that can present themselves in the student's work, including - Looking at different approaches from varying films, genres, and directors - How does the movement fit into the narrative of the film and/or scene - Working on blocking one shot and multiple shot scenes - Discussing communication between and the role of other team partners (directors, assistant directors, costume departments, sound departments, art and props departments); - Practical sessions in creating and filming by choreographing both camera movements and the movement in front of the camera with actors, dancers, and or puppets and objects -working with differing levels of skills, abilities, and comfort zones. Lecture/Practice (), Lecture/Studio (), Workshop (). Instructor's consent required.

School....:
Division..:
Department: AFV

FPFV-424 Aesthetics of Sound and Image (2.00 cr.)
(Fall)

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. . Screening (). Instructor's consent required.

FPFV-430 Multi-Ch. & Video Installation (2.00 cr.)
(Fall and Spring)

Course available by permission of instructor only.

The objectives of this course are to learn how to work with the moving image and sound in the form of video installation. We will focus on creating understanding through intentional relations between content, space and scale. We will contemplate the essential component of video (time), the definitive condition of installation (space), and how to work with them to create kinesthetic insight: understanding on the level of the body. Beginning with an overview of the unique properties of video/film installation, the projected image, and multi-channel works, we will study how framing and duration contribute to the form and experience of the installation. There are screenings and assigned readings with written responses. Each student will produce and exhibit one video installation which they will work on for the majority of the semester. Each student will have one individual meeting. Students will be given substantial time to present content and ideas, pose questions, and receive thoughtful feedback. *Students with a current project in mind are encouraged to enroll. Open to Institute with priority given to Film Students. Technical (). Instructor's consent required.

FPFV-436 Experimental Film Techiques I (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

Course available by Permission of Instructor only. Advanced explorations into various aspects of the 16mm filmmaking process. Topics will include thorough examinations of different film stocks and image manipulation techniques. Students will learn and gain access to 16mm intervalometer and high-speed cameras. The class includes lectures, class shoots, and the viewing of many short experimental films. This class seeks to inspire and encourage alternative cinematic visions. Advanced celluloid-based cinematography with an experimental bent. Students must shoot a minimum 3 rolls of film. Technical (), Workshop (), Lecture (). Instructor's consent required.
Requisite courses:
FPFV-205 (Required, Previous).

FPFV-438 Color Grading & Adv Workflows (1.00 cr.)
(Fall and Spring)

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. Lecture (). Instructor's consent required.
Requisite courses:
FPFV-134 (Required, Previous).

FPFV-440 Finding Money (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

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. Lecture (), Seminar ().

FPFV-441 Pre-Production/Visualization (3.00 cr.)
(Fall)

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. . Lecture (), Screening (), Seminar ().

FPFV-442 Radicalizing Sound & Image (3.00 cr.)
(Spring)

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. Seminar (), Screening (). Instructor's consent required.

FPFV-446 The Essay Film (3.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

Permission of Instructor required.

"We spend a long time thinking about how to create an image where the image refuses the expectations or refuses the pleasures of what an image is. And I think that's partly the essayistic. To me, the essayistic is not about a particular generic fascination for voiceover or montage, the essayistic is dissatisfaction, it's discontent with the duties of an image and the obligations of a sound." --Kodwo Eshun, The Otolith Group

This production class will explore the essay ¬film. Film critic Alexandre Astruc created the term camera-stylo in 1948 to suggest a new means of writing through cinema in which the camera would serve as a pen, creating arguments, meditations and inquiries. Essay films are neither straight documentaries nor fictional narratives but are usually a hybrid of different forms. This class will include screenings, readings and lively discussion. Students will produce three short videos over the course to the semester in response to directives provided by the instructor. Priority give to MFA students and upper level undergraduates. Screening (), Lecture (). Instructor's consent required.

FPFV-447 Under 15 Min. Workshop (2.00 cr.)
(Spring)

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. . Workshop (). Instructor's consent required.

FPFV-448 Advanced Production (3.00 cr.)
(Spring)

Experimental, Narrative and Documentary work, this is the place to do it. You will direct your own chosen genre script the time and location of your production. Class meets on Friday, production weekends. *Pre-requisite: by permission of instructor. Production (). Instructor's consent required.

Requisite courses:
FPFV-126 (Required, Previous).

School....:
Division..:
Department: AFV

FPFV-449 On the Edge of Narrative (3.00 cr.)
(Spring)
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. Lecture ().

FPFV-450 Visiting Filmmaker Workshop (0.50-1.00 cr.)
(Fall and Spring)
Course available by Permission of Instructor only. Intensive small workshops with visiting filmmakers. There will be individual sign-ups per Visiting Artist. Visiting Artist Seminar (), Workshop (). Instructor's consent required.

FPFV-452 Cinema of Transformation (3.00 cr.)
(Fall)
The course will view films that are, in very different ways, centrally concerned with inner life, faith/lack of faith, and various forms of transformation. Although film is a visual medium, and these films are without exception beautiful and powerful visually, they point to experiences which touch the deepest core of our invisible spirit. We will view work by Tarkovsky, Bresson, Parajanov, Cocteau, Bergmann...and many others. The reading combines theoretical/critical texts, fiction, and Jungian theory of transformation.

Additional spaces may be available on Course Advising Day. Seminar (), Screening (). Instructor's consent required.

FPFV-454 Radicalizing Vision Workshop (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

This class is a workshop extension of FPFV-442-01/642-01, Radicalizing Sound and Image. In a smaller workshop setting and with the aim of making a radically innovative final film project, students will explore and research experimental work made in mediums other than their own, i.e. music, photography, painting, literature, poetry. Students will be encouraged to discover parallel inspirations, illuminating ideas, unexpected roadmaps and innovative methodologies by examining artworks other than film. They will be urged to explore and identify unconventional structures and alternative approaches to both form and content in order to discover different strategies for making their own radical moving image work. To begin, students will be assigned research projects that they will present to the class. As the semester progresses, students will develop their ideas with the aim of completing a film (or at least having one well on its way) by the end of the semester. Works in progress will be critiqued. Graduate students may use this class to further develop their thesis projects. There will be required readings. It is recommended, but not required, that students have either previously taken FPFV-442-01/642-01 or are concurrently enrolled. Critique (), Directed Study (), Workshop (). Instructor's consent required.

FPFV-457 Adaptations (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

Adaptation is the process of change by which an organism becomes better suited to its environment. It is coincidentally, the term used to describe the process by which one art form - traditionally the written word - is modified and transformed into a play, a movie or a film. Moving image works can in turn be adapted to other media forms. Through workshops and case studies this class will explore the complex journey of ideas inspired by texts, stories, biographies, images and objects, as they are reshaped from one medium to another.

The class will commence with a series of exercises to generate ideas and methodologies. Short assignments will be supplemented with screenings, readings and analysis. In the second half of the semester students will apply the techniques learned to create unique and individual works. The final project may take the form of a text, a moving image work, an object, or a performance.

This class is designed for the student who is ready to experiment, take risks and playfully engage with the process of adaptation. Seminar (), Workshop (). Instructor's consent required.

FPFV-458 Theory of Art Making (2.00 cr.)
(Spring)

A discussion course that will end with a manifesto on art making written by the class. Topics will include finding and developing ideas, structuring work, choosing the right medium, the personal becoming universal, integrity, and political and social models. Students will be encouraged to make work that'll help define the manifesto. Group Study (). Instructor's consent required.

FPFV-459 Participatory Filmmaking (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

This course will explore filmmaking practices which rely upon and are motivated by long-term community involvement and activism. Students will watch films and engage with contemporary fiction and non-fiction filmmakers in conversations around social impact, ethics and representation. Many of the films will incorporate participatory elements of shared authorship by veteran filmmakers and first-time filmmakers. As we examine these films, students will also be required to conduct field research with a community partner throughout the semester. Research can be in the form of social activism, mentoring, volunteering, or some other form of direct action and/or active dialogue. Students will be provided a list of local organizations and nonprofits as potential collaborators. Lecture/Discussion (). Instructor's consent required.

FPFV-464 Aliens on Screen (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

Aliens On Screen: Cosmopolitics and Extraterrestrials in Sci-Fi Cinema.
 Aliens loom large on the horizon of our imagination. In culture, aliens manifest in multimedial forms: TV shows, video games, comic books, literature, and of course films. Although aliens seem as common and as regular a presence as the celestial bodies of the Solar System, they still inspire a sense of awe and mystery like few other figures in popular culture. Whether imbued with a sense of cosmic horror, or representing a chance for earthlings to leapfrog as a species, the trajectories that aliens follow onscreen tend to gravitate towards an amplified field of human passions and emotions.
 This class proposes a critical reflection on what aliens onscreen represent for the present, past, and future of the human species. Following philosopher Peter Szendy's notion of cosmopolitics, we will unravel the convoluted relations that weave together extraterrestrials and the ontology of the human condition, as depicted in these movies, while further complicating them beyond national, global, and geocentric narratives.
 From the humanoid-insect-like Selenite in Georges Méliès A Trip to the Moon (1902), all the way to the multi-species populated galaxy portrayed in Men in Black: International (2019), aliens perform a critical role in shaping humanity's attitudes towards its place in the universe. Most often these films convey incisive questions about personal identity; shine sharp critiques on power dynamics; and shape the ways in which to envision possible forms of social organization.
 This class will do a concise but thorough revision of some of the most influential films in the history of this sub-genre, while paying close attention to lesser known productions from the transnational arena. Come join the flight onto a cinematic exploration out-of-this-world!.
Lecture/Discussion (). Instructor's consent required.

FPFV-470 Screenwriting (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

FPFV- The starting point of this discipline is the intention to create a working screenwriting practice dictated by the needs of each story being told and that rejects the "one size fits all" formulaic school of screenwriting. There is no magic bullet (or formula), but there is an enlightening, fun and fulfilling way to tease the story into being and into filmic form and that is the practice this class cultivates. Each story has its own unique organic flow and the instructor will guide the student in discovering it. The class takes a two-pronged approach to screenwriting and structuring both fictional & documentary stories utilizing the construction of a solid narrative combined with the creation of compelling characters who propel the narrative forward. The class is not a lecture class, it is primarily a workshop - the practice is created by writing, not talking about writing. The student will receive highly individualized instruction in a group setting. With the guidance of the instructor and open class discussion, each student will write a first- draft feature-length screenplay over the course of the semester (or more, if the student takes the class again). With discipline, the writer can finish a completed screenplay. Writing begins immediately. Additionally, we will explore what makes movies work (or not) by viewing and analyzing films that are examples of great or not-so-great screenwriting. Priority given to upper level PFV students, but those who feel strongly called to the discipline of screenwriting can make a case for early entry. Seminar (), Critique (). Instructor's consent required.

FPFV-473 Acting Bad (3.00 cr.)
(Fall)

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. Lecture (). Instructor's consent required.

FPFV-485 Dangerous Filmmaking (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

A production workshop. The course is called "dangerous" because we will be delving deep within ourselves to look at our maybe not-so-comfortable family relationships and ourselves from a deeply interior perspective. Each student will produce a work or works dealing with: 1) MOTHER; 2)FATHER ; 3)SEX ; 4)MYSELF. As a sub-plot, the class is also open to students whose "dangerous" topics involve international issues -- questions of exile, displacement and disconnection. Grading: To receive a HP a student must complete Three out of Four short films on the topics above OR--a longer work on one of the topics, or any combination thereof. As time permits, we will also be viewing films that deal with these topics.

Additional seats may be available on Course Advising Day. Seminar (), Production ().

FPFV-498 Internship (1.00-6.00 cr.)
(Fall and Spring)
Internship (). Instructor's consent required.

FPFV-499 Independent Project (0.50-4.00 cr.)
(Fall and Spring)
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. Independent Study (). Instructor's consent required.

FPFV-501 Filmmaking Fundamentals (2.00 cr.)
(Fall)
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. Critique (), Seminar (), Lecture (). Instructor's consent required.

FPFV-503 Cinematography (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

This course is designed for students to explore cinematic language and the artistic possibilities of the moving image. Students will be evaluated on their mastery of core concepts of camera functions and image construction - including lighting, composition, focus and movement. The cameras used for class will be the Sony A7S and Canon XC15, however an emphasis on understanding universal concepts of depth of focus, light metering, lens choice and movement will be prioritized over camera-specific knowledge. The aim of the class is to understand how technical choices impact the interpretation of images, and to exercise intentional, artistic choices from behind the camera. Technical (), Workshop (). Instructor's consent required.
Requisite courses:
FPFV-504 (Recommended, Previous or concurrent).

FPFV-504 Film Production Workshop (2.00 cr.)
(Fall and Spring)

Course available by Permission of Instructor only. Students will learn the basics of 16mm film production and will gain access to Bolex and Arriflex film cameras. They will also learn the basics of light readings, exposure, and will be introduced to some of the hand-made potentials of emulsion based filmmaking and direct film techniques. The class will include telecine and some phases of post-production. Students will also become familiar with analogue film equipment. Each student will shoot 100' of film and complete a one-minute project with a digital finish. Students will also collaborate on a class 16mm synch-sound film which will also finish on digital. Some lab time is required. Required of all PFV MFA 1s. Technical (), Workshop (), Production (). Instructor's consent required.
Requisite courses:
FPFV-503 (Recommended, Previous or concurrent).

FPFV-514 Avid Media Composer (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

In this course, students will learn editing techniques and methodology using Avid Media Composer through lectures and hands on exercises. Topics will include: media organization, ingesting, transcoding, three point editing, trimming, sound editing, working with effects, color correction, titles, output, compression, and delivery, as well as techniques specific to digital to 16mm workflow, such as creating handles and pull lists. In addition, editing theory, history, and aesthetics will be covered. This class provides students with the knowledge to edit 16mm footage from a telecine in Avid and then go back to a 16mm film print. Students who are interested in taking Finishing on 16mm film may take this class before or at the same time as Finishing on 16mm. However, students who seek a basic introduction to Avid but are not working on 16mm are welcome in the class. Students must have an external hard drive.
Lecture/Practice (), Technical (). Instructor's consent required.
Requisite courses:
FPFV-534 (Required, Previous).

FPFV-534 Digital Editing (2.00 cr.)
(Fall)

A comprehensive introduction to digital editing techniques and post-production workflows using Adobe CC 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. Technical (), Workshop (). Instructor's consent required.
Requisite courses:
FPFV-526 (Recommended, Previous or concurrent).

FPFV-553 Cinematic Voices: In-Person (2.00 cr.)
(Fall and Spring)

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. Screening (). Instructor's consent required.

FPFV-585 Production Sound (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

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. Technical (), Workshop (), Production (). Instructor's consent required.

FPFV-586 Post Production Sound (2.00 cr.)
(Spring)

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. Technical (). Instructor's consent required.
Requisite courses:
PFV-585 (Required, Previous).

FPFV-598 Internship (1.00-6.00 cr.)
(Fall and Spring)

Internship (). Instructor's consent required.

FPFV-599 Independent Project (0.50-6.00 cr.)
(Fall and Spring)

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. Independent Study (). Instructor's consent required.

FPFV-602 Light and Lighting (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Lecture (), Technical (). Instructor's consent required.
Requisite courses:
FPFV-503 (Required, Previous).

FPFV-605 Writing About Film (3.00 cr.)
(Fall)

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. Seminar (). Instructor's consent required.

FPFV-606 Bad Sound (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

Bad Sound: Non-Traditional Ways to Create Sounds for Images

Erasing notions of hi-fidelity sound, this class acknowledges that the right sound for a film might be the result of an aleatory accident, ill-conceived experiment or unpolished performance. As such we will explore DIY and open source tools for making, recording and manipulating sound for image. Spanning both digital and analog domains students will engage to cannibalize free sound libraries, resuscitate (and reimagine) obsolete media, misuse recording equipment, improvise musical instruments, as well as lightly bend/hack circuits and software. Lecture/Practice (), Workshop (), Production (). Instructor's consent required.

FPFV-607 Adv Creative Cinematography (3.00 cr.)
(Fall)

A workshop class using 4K cameras (REDs, 4K digital backs) about how to create aesthetic and blocking concepts working with specific formats, textures and camera movements. The students will begin with an analysis of different techniques in film examples and then will begin to work on blocking scenes for different formats like cinemascope, full format and small screen using specialized optics. Throughout the workshop, the students will learn the differences of working in 4k and 3K using HighEnd resolution with RED, 4k Digital recorders, and the creative use of look up tables (LUTs). As circumstances permit, we also hope to borrow an Arri Alexa and possibly some high end lenses to extend our knowledge beyond the technical realm of CalArts. The blocking and practical work includes shooting with multiple cameras for action or drama and learning how to create camera movements with different tracking systems. Hybrid (), Lab (), Workshop ().

FPFV-610 Documentary Production (2.00 cr.)
(Fall and Spring)

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. Seminar (), Critique (), Production (). Instructor's consent required.

FPFV-617 Videographics (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

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. Lecture (). Instructor's consent required.

FPFV-622 The You-Tube Class (2.00 cr.)
(Fall and Spring)

Films will be taken from YouTube and reworked using a digital editing system. Lecture (). Instructor's consent required.

FPFV-623 Composing in Space (3.00 cr.)
(Spring)

Choreographing camera and or/subject movements in film can be an ever-changing and diverse experience. This is what makes it exciting and extremely challenging. The maker needs a vast range of skills to compose a picture in space (from natural to stylized movements and perspectives) and must always be ready to adapt and change to best serve the ideas of the film. We'll look at the process of working with different types of movement choreographed in film production. There are a host of details and elements that need to be considered at each stage of the process, in addition to the actual creation of the work. With discussions and practical hands-on exercises, we'll explore different challenging scenarios that can present themselves in the student's work, including - Looking at different approaches from varying films, genres, and directors - How does the movement fit into the narrative of the film and/or scene - Working on blocking one shot and multiple shot scenes - Discussing communication between and the role of other team partners (directors, assistant directors, costume departments, sound departments, art and props departments); - Practical sessions in creating and filming by choreographing both camera movements and the movement in front of the camera with actors, dancers, and or puppets and objects -working with differing levels of skills, abilities, and comfort zones. Lecture/Practice (), Lecture/Studio (), Workshop (). Instructor's consent required.

School....:
Division..:
Department: AFV

FPFV-624 Aesthetics of Sound and Image (2.00 cr.)
(Fall)

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. Screening (). Instructor's consent required.

FPFV-625 Graduate Critique (4.00 cr.)
(Fall and Spring)

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. Critique (), Seminar (), Lecture (). Instructor's consent required.

FPFV-630 Multi-Ch. & Video Installation (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

Course available by permission of instructor only.

The objectives of this course are to learn how to work with the moving image and sound in the form of video installation. We will focus on creating understanding through intentional relations between content, space and scale. We will contemplate the essential component of video (time), the definitive condition of installation (space), and how to work with them to create kinesthetic insight: understanding on the level of the body. Beginning with an overview of the unique properties of video/film installation, the projected image, and multi-channel works, we will study how framing and duration contribute to the form and experience of the installation. There are screenings and assigned readings with written responses. Each student will produce and exhibit one video installation which they will work on for the majority of the semester. Each student will have one individual meeting. Students will be given substantial time to present content and ideas, pose questions, and receive thoughtful feedback. *Students with a current project in mind are encouraged to enroll. Open to Institute with priority given to Film Students. Technical (). Instructor's consent required.

FPFV-636 Experimental Film Techniques I (2.00 cr.)
(Fall)

Course available by Permission of Instructor only. Advanced explorations into various aspects of the 16mm filmmaking process. Topics will include thorough examinations of different film stocks and image manipulation techniques. Students will learn and gain access to 16mm intervalometer and high-speed cameras. The class includes lectures, class shoots, and the viewing of many short experimental films. This class seeks to inspire and encourage alternative cinematic visions. Advanced celluloid-based cinematography with an experimental bent. Students must shoot a minimum 3 rolls of film. Technical (), Workshop (), Lecture (). Instructor's consent required.
Requisite courses:
FPFV-505 (Required, Previous).

FPFV-638 Color Grading & Adv Workflows (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Lecture (). Instructor's consent required.
Requisite courses:
FPFV-534 or FFDP-534; (Required, Previous).

FPFV-640 Finding Money (3.00 cr.)
(Fall)

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. Lecture (), Seminar ().

FPFV-641 Pre-Production/Visualization (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Lecture (), Screening (), Seminar ().

FPFV-642 Radicalizing Sound & Image (3.00 cr.)
(Spring)

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. Seminar (), Screening (). Instructor's consent required.

FPFV-646 The Essay Film (3.00 cr.)
(Spring)

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. Screening (). Instructor's consent required.

FPFV-647 Under 15 Min. Workshop (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

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. . Workshop (). Instructor's consent required.

FPFV-648 Advanced Production (3.00 cr.)
(Spring)

Experimental, Narrative and Documentary work, this is the place to do it. You will direct your own chosen genre script the time and location of your production. Class meets on Friday, production weekends. *Pre-requisite: by permission of instructor. Production (). Instructor's consent required.
Requisite courses:
FPFV-526 (Required, Previous).

FPFV-649 On the Edge of Narrative (3.00 cr.)
(Spring)

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. Lecture ().

FPFV-650 Visiting Filmmaker Workshop (0.50-1.00 cr.)
(Fall and Spring)

Course available by Permission of Instructor only. Intensive small workshops with visiting filmmakers. There will be individual sign-ups per Visiting Artist. Visiting Artist Seminar (), Workshop (). Instructor's consent required.

FPFV-652 Cinema of Transformation (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

The course will view films that are, in very different ways, centrally concerned with inner life, faith/lack of faith, and various forms of transformation. Although film is a visual medium, and these films are without exception beautiful and powerful visually, they point to experiences which touch the deepest core of our invisible spirit. We will view work by Tarkovsky, Bresson, Parajanov, Cocteau, Bergmann...and many others. The reading combines theoretical/critical texts, fiction, and Jungian theory of transformation.

Additional seats may be available on Course Advising Day. Seminar (), Screening (). Instructor's consent required.

FPFV-654 Radicalizing Vision Workshop (2.00 cr.)
(Spring)

This class is a workshop extension of FPFV-442-01/642-01, Radicalizing Sound and Image. In a smaller workshop setting and with the aim of making a radically innovative final film project, students will explore and research experimental work made in mediums other than their own, i.e. music, photography, painting, literature, poetry. Students will be encouraged to discover parallel inspirations, illuminating ideas, unexpected roadmaps and innovative methodologies by examining artworks other than film. They will be urged to explore and identify unconventional structures and alternative approaches to both form and content in order to discover different strategies for making their own radical moving image work. To begin, students will be assigned research projects that they will present to the class. As the semester progresses, students will develop their ideas with the aim of completing a film (or at least having one well on its way) by the end of the semester. Works in progress will be critiqued. Graduate students may use this class to further develop their thesis projects. There will be required readings. It is recommended, but not required that students have either previously taken FPFV-442-01/642-01 or are concurrently enrolled. Critique (), Directed Study (), Workshop (). Instructor's consent required.

FPFV-657 Adaptations (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

Adaptation is the process of change by which an organism becomes better suited to its environment. It is coincidentally, the term used to describe the process by which one art form - traditionally the written word - is modified and transformed into a play, a movie or a film. Moving image works can in turn be adapted to other media forms. Through workshops and case studies this class will explore the complex journey of ideas inspired by texts, stories, biographies, images and objects, as they are reshaped from one medium to another.

The class will commence with a series of exercises to generate ideas and methodologies. Short assignments will be supplemented with screenings, readings and analysis. In the second half of the semester students will apply the techniques learned to create unique and individual works. The final project may take the form of a text, a moving image work, an object, or a performance.

This class is designed for the student who is ready to experiment, take risks and playfully engage with the process of adaptation. Seminar (), Workshop (). Instructor's consent required.

FPFV-658 Theory of Art Making (2.00 cr.)
(Spring)

A discussion course that will end with a manifesto on art making written by the class. Topics will include finding and developing ideas, structuring work, choosing the right medium, the personal becoming universal, integrity, and political and social models. Students will be encouraged to make work that'll help define the manifesto. Group Study (). Instructor's consent required.

FPFV-659 Participatory Filmmaking (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

This course will explore filmmaking practices which rely upon and are motivated by long-term community involvement and activism. Students will watch films and engage with contemporary fiction and non-fiction filmmakers in conversations around social impact, ethics and representation. Many of the films will incorporate participatory elements of shared authorship by veteran filmmakers and first-time filmmakers. As we examine these films, students will also be required to conduct field research with a community partner throughout the semester. Research can be in the form of social activism, mentoring, volunteering, or some other form of direct action and/or active dialogue. Students will be provided a list of local organizations and nonprofits as potential collaborators. Lecture/Discussion (). Instructor's consent required.

FPFV-664 Aliens on Screen (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

Aliens On Screen: Cosmopolitics and Extraterrestrials in Sci-Fi Cinema.
 Aliens loom large on the horizon of our imagination. In culture, aliens manifest in multimedial forms: TV shows, video games, comic books, literature, and of course films. Although aliens seem as common and as regular a presence as the celestial bodies of the Solar System, they still inspire a sense of awe and mystery like few other figures in popular culture. Whether imbued with a sense of cosmic horror, or representing a chance for earthlings to leapfrog as a species, the trajectories that aliens follow onscreen tend to gravitate towards an amplified field of human passions and emotions.
 This class proposes a critical reflection on what aliens onscreen represent for the present, past, and future of the human species. Following philosopher Peter Szendy's notion of cosmopolitics, we will unravel the convoluted relations that weave together extraterrestrials and the ontology of the human condition, as depicted in these movies, while further complicating them beyond national, global, and geocentric narratives.
 From the humanoid-insect-like Selenite in Georges Méliès A Trip to the Moon (1902), all the way to the multi-species populated galaxy portrayed in Men in Black: International (2019), aliens perform a critical role in shaping humanity's attitudes towards its place in the universe. Most often these films convey incisive questions about personal identity; shine sharp critiques on power dynamics; and shape the ways in which to envision possible forms of social organization.
 This class will do a concise but thorough revision of some of the most influential films in the history of this sub-genre, while paying close attention to lesser known productions from the transnational arena. Come join the flight onto a cinematic exploration out-of-this-world!.
Lecture/Discussion (). Instructor's consent required.

FPFV-670 Screenwriting (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

FPFV- The starting point of this discipline is the intention to create a working screenwriting practice dictated by the needs of each story being told and that rejects the "one size fits all" formulaic school of screenwriting. There is no magic bullet (or formula), but there is an enlightening, fun and fulfilling way to tease the story into being and into filmic form and that is the practice this class cultivates. Each story has its own unique organic flow and the instructor will guide the student in discovering it. The class takes a two-pronged approach to screenwriting and structuring both fictional & documentary stories utilizing the construction of a solid narrative combined with the creation of compelling characters who propel the narrative forward. The class is not a lecture class, it is primarily a workshop - the practice is created by writing, not talking about writing. The student will receive highly individualized instruction in a group setting. With the guidance of the instructor and open class discussion, each student will write a first- draft feature-length screenplay over the course of the semester (or more, if the student takes the class again). With discipline, the writer can finish a completed screenplay. Writing begins immediately. Additionally, we will explore what makes movies work (or not) by viewing and analyzing films that are examples of great or not-so-great screenwriting. Priority given to upper level PFV students, but those who feel strongly called to the discipline of screenwriting can make a case for early entry. Seminar (), Critique (). Instructor's consent required.

FPFV-673 Acting Bad (3.00 cr.)
(Fall)

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. Lecture (). Instructor's consent required.

FPFV-682 Project Development (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Seminar (), Group Study ().

FPFV-685 Dangerous Filmmaking (3.00 cr.)
(Fall)

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.

Additional seats may be available on Course Advising Day. Seminar (), Production ().

FPFV-698 Internship (1.00-6.00 cr.)
(Fall and Spring)

Internship (). Instructor's consent required.

FPFV-699 Independent Project (0.50-6.00 cr.)
(Fall and Spring)

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. Independent Study (). Instructor's consent required.

FPFV-798 Internship (1.00-6.00 cr.)
(Fall and Spring)

Internship (). Instructor's consent required.

FPFV-799 Independent Project (0.50-6.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Independent Study (). Instructor's consent required.

FSFV-112 Institute Life Drawing (2.00 cr.)
(Fall and Spring)

This course will introduce students from across the Institute to the basic principles of observational life drawing. We will focus on drawing many forms of animate and inanimate subject matter, including human models. There are no prerequisites, and we welcome students who have no prior experience with life drawing.

We will begin by building a basic understanding of light and shadow, progress to applying this understanding to basic shapes, and then to the human form. Students can expect to explore their artistic skills, and express the world around them through the techniques taught in class. The skills practiced in this class will be applicable across a range of métiers at CalArts. Studio (), Workshop ().

FSFV-241 F/V Post Production Sound (2.00 cr.)
(Spring)

Covers the basics of sound design, editing, and mixing. Primary tool will be Pro Tools. Also explores digital signal processing plug-ins, and Soundly, a sound effects database. These tools and techniques will be used to create short creative projects that feature complex sound designs. You should should end up with skills that will allow you to conceptualize, prepare, and pre-mix the sound for your own thesis project. Hybrid (), Lecture (), Lab (). Instructor's consent required.
Requisite courses:
FSFV-240 (Required, Previous).

FSFV-321 Writing As Filmmaking Practice (3.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

This course is a workshop in short-form screenwriting for the artist filmmaker. A conventional screenplay, like a musical score or an architectural blueprint, is a thing that is made to affect the creation of another thing. Industrial filmmaking has evolved a need for screenplays in very specific forms. Similarly, musical scores have evolved as well, making symphony orchestras possible; blueprints are sophisticated documents that allow complex buildings to be made. In all of these cases, these preliminary documents are expressions of someone's (or a team's) imagination -- the screenwriter, the composer, the architect. In all cases, these documents are a form of creative communication and specific guidance to the actual performers of the work at hand (the director,cast and crew, the orchestra, the contractors).

However, considering the screenplay's function in the practice of an individual film/video artist, it is clear that the need for conventionalized communication to a team of separate performers is no longer necessary. The screenwriter is also the director -- the performer. In this case, screenwriting has been liberated from its communicative role; it is freed from industrially imposed formal restrictions. Writing instead becomes another mode of artistic practice woven into the holistic practice of "filmmaking." It becomes one of many modes of working (modes of thinking) to create a moving image and sound project of any genre. Here, we will integrate writing with the other tools of filmmaking to create the conditions for expansive creativity.

The first half of the course consists of weekly exercises using writing in oscillation with observation, video, sound, and deep observation. Access to a smart phone is required for these exercises. Oscillating among writing, observing, recording, and shooting, we will develop our conceptual bases for videomaking. Workshop ().

FSFV-345 On Navigating Film Festivals (1.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

A critical and contextual look at contemporary film festivals, including how and why festival lineups take shape, an overview of film submission platforms, tips and advice on the submission process, and the viewing and analyzing of contemporary short and feature length films of all genres: narrative, documentary, experimental, animation. Special attention is given to advising in the creation and maintenance of a balanced work/art life post graduation from the filmmakers' perspective. Grants, labs, funding, resumes/CVs, job applications, cover letters, waiver requests all are covered throughout the course. This course is relevant to all programs in the School of Film/Video and is open to the Institute. Lecture/Discussion ().

FSFV-347 Creative Crowdfunding (2.00 cr.)
(Spring)

The means of production are not independent of the creative process. This 7-week course (March 15 - May 7) will examine the deeply connected relationship between one's creative process and methodologies for funding. Students will learn how to successfully plan and execute a crowdfunding campaign and how an independent funding model can support the creative process. This course will cover how to craft a realistic budget, the creatives hidden within budgeting, several strategies for self funding and discuss the role of a creative producer during early stages of development. The course will also briefly touch upon the benefits of 501(c) status, taxes, building an LLC and international crowdfunding campaigns. Creative Crowdfunding & Budgeting is geared at independent artists, writers and filmmakers who are considering a crowdfunding campaign to fund a new work or future projects. If the course is full, additional slots will be available on course advising day. Contact instructor. Lecture/Discussion ().

FSFV-391 CG Mini-Course: Maya for All (1.00 cr.)
(Spring)

CG Mini-Course: Introduction to CG - Maya for All

This 7-week mini-course focuses on introducing students to the CG program Maya, and becoming familiar with its workflow and possibilties. Lecture/Studio ().

FSFV-405 Intro to Cinema Aesthetics (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

When we enter the cinema and sit down side by side facing the big screen to converse with the light and shadow, we will think about: how to express emotions, how to recite poetry, how to listen, how to hypnotize, how to look for clues like a detective, how to roll back the clouds and mist, how to turn back the clock, and how to "create a dream within a dream". What is the light? What is the shadow? What is a cinema?

This course surveys the aesthetic possibilities of moving image to determine how choices at the level of editing, visual design, narrative design, performance, staging, character design, lighting, and other aspects of production create meaning. During the course, students need to initiate discussions based on film clips or related articles.

Students should have a project in mind to depict in various ways. In class assignments will demonstrate weekly topics. Many filmmaking practices will be considered: experimental/formal, nonfiction, and fiction as well as both live action & animation.

This class is specifically designed for new CalArts students residing in Asia and will be conducted in English. Students from all FV programs and both BFAs and MFAs will be in the course together. Lecture (). Instructor's consent required.

FSFV-406 TikTok Micro-Narrative (3.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

This course is a collective experiment in developing collaborative, short, intentional videos and video micro-networks that will exist in branching form within the TikTok app with links to other social media video apps. TikTok stands out for its potential in collaborative interaction and sharing of video and audio content. In addition to collaborative analysis of the multitude of existing forms within TikTok, reflections on the experience of TikTok, we will make many short videos. We will develop a mutually shared conceptual framework for acquiring audio and video, and then for strategically releasing them onto the app. Our goal will be to induce multiple interlinked narrative/conceptual arcs over the course of the semester both within the course "collective" but also with the world at large once posted. This is the core of this class--developing intentional multi-nodal video content that exists and propagates in a constantly shifting world of diverse participants who have the power thru their smartphones to be included in the TikTok app. We will also explore the interrelationship among other video sharing and production apps such as Byte and Instagram etc. The plethora of existing topics on these video sharing apps includes issues of race, gender, sexuality, class, ableism, sexism, bullying, politics, education and general cultural sharing, not to mention aesthetic explorations that happen only when media is democratized. Our goal is to tap into this rich environment to create multiple flows of positive, critical, and revelatory content. We will develop seeds for branching narrative/argumentative/expository/experimental video/audio streams that will evolve over the course of the semester (and beyond) both within our group but also across the internet. Rather than starting videos with a predictable end in sight, we will be engaged in what we might call "quantum rhizomatic entanglement videos" in which the separate videos cannot be described except in relation to all the others. The question then, is how to engage a clear long-term intention while embracing and accounting for the lack of control that occurs when using these shared video forums. How to create videos that may develop into multiple rich streams once released onto the web? Among these other goals, this course will serve as a breeding ground for film ideas that could, as appropriate, be expanded later. Lab (), Workshop ().

FSFV-420J Color Correction and Grading (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

This is a practice based workshop class designed to introduce students to the manipulation of color in digital video. We will approach color correction and grading in through hands on experience with the understanding that the concepts behind the theory and technology of color are most useful and comprehensible through their application in filmmaking. Primarily using the tools in DaVinci Resolve, and with reference to cinematic examples, we will explore technical and theoretical fundamentals, differences between color correction and color grading, working with documentary and narrative, video and film, live action and animation, and explore common and advanced problems, considerations, and techniques in the color process. This course will include a variety of short assignments and two longer assignments: each student will create and color grade one film of their own and also color grade a film made by someone else. No prior experience with DaVinci Resolve is necessary, however students must already know the fundamentals of editing and cinematography. Additional seats are available on class sign up day.

Each student will require an external harddrive - recommended with a speed of 7200RPM (or SSD) and at least 1TB (~$70-$200). Lecture/Practice (), Technical (), Workshop ().
Requisite courses:
FPFV-126 or FPFV-134 or FPFV-203 (Required, Previous).

FSFV-420R The Failed Image (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

A failed image, it could be argued, is the result of a fundamental misalignment between the representation and that which it purports to depict. Thus, an image can fail when any coherent signifying function has ceased to operate. Or indeed never operated at all. However, perhaps failure is actually an opening that only presents itself as a dead-end or a denial. Perhaps it is a realm of pure ambiguity waiting to be surrendered-to, reconfigured, or reoriented, making space and conditions for new possibilities and unforeseen outcomes.

The Failed Image is a theory and production class that looks to cultivate a productive engagement with alternative understandings of failure through the lens of several theories of the "failed image." In short, instead of treating failure as a terminus, the goal is to come to understand failure as an opportunity. From this perspective, failure becomes a tool which one can wield as a creative strategy. We will take inspiration from our peers in sharing first-hand experiences and personal tactics when encountering failure, and expand our definitions with a selection of readings and screenings which define and challenge present image-making conditions. Three long-term projects and several in-class exercises will respond to these novel proposals and approaches. Students will be asked to: reconsider and reinterpret past failed works; engage in games of chance in order to 'court failure'; embrace minor and provisional paracinematic forms/formats (such as the PDF or the slideshow); and finally, venture into the shrouded realm of the metaphysical and nonrepresentational. This class will advocate for the peripheral, the contingent, the ambiguous, and the opaque. Production (), Screening ().

FSFV-420S Aesthetic Inquiries - Asia (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

The course will consider contemporary works, primarily from Asia, in film, music, literature and art. Western work influenced by or in dialogue with Asian aesthetics will also be presented. By exploring artworks across diverse cultural landscapes, this class offers an opportunity to build and exchange perspectives informed by a range of philosophical orientations and aesthetic practices. We will follow some of the pathways that artists have traversed between cultures as linkages in which creativities resonate. In each unit, prompts will be given that invite either further research into the topic or creative work in the student's own practice.

The class will be organized around four aesthetic inquiries: I.) Autobiography/Journal/Everyday Life; II.) Nature/Zen/Silence/Fluxus; III.) Folk Traditions (Anthropology)/Portraiture/Historical Research; IV.) Materiality/Artist Film/Cross-genre. Featured artists include: Daido Moriyama, Hu Bo, Hirokazu Koreeda, the early 21st century "Tokyo School" of experimental musicians (Taku Sugimoto, Otomo Yoshihide, Sachiko M, etc.), Tsai Ming Liang, Nagisa Oshima, Apichatpong Weerasethakul, José Maceda, Takashi Ito, Tomonari Nishikawa, Yoko Ono, Nam June Paik. We will examine writings by Junichiro Tanizaki, Akira Kurosawa, Nishida Kitaro, Matsuo Basho, François Jullien, Maya Deren, Claude Levi-Strauss, Jerome Rothenberg, Graham Harman, Hito Steyerl, Joseph Beuys, Giorgio Agamben and others.

The course will screen film/videos, listen to music, examine visual art, and discuss selected texts. Students can decide to work on research papers and/or artistic projects as the final result of the class.

**Under the COVID-19 pandemic circumstances, this course offers both synchronous virtual class meetings, individual meetings with the instructor, and asynchronous recorded sessions. Students who cannot meet at the regularly scheduled class time can make individual arrangements with the instructor. Lecture/Practice (), Screening ().

FSFV-420T Automata: Moving Parts (3.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

More spaces are available by faculty consent. Through research in various historical, theoretical, and practice based methodologies, students in this class will design and build their own automata.This course is a technical workshop guiding each student as they create and problem solve mechanical movements catered to their own work. It will provide historical and cultural context about the uses of automata/mechanisms across history.. Examples include: the first known articulated figurine from Greece (4th-3rd Century) that was used as an offering, the recurring fascination using automata to depict abstract concepts such as time through development of early clock mechanics, magicians' mechanical devices designed to create deceit or illusory tricks, and humorous creations such as Vaucanson's digesting/defecating duck automaton as a model of t an organic bodily process. By analyzing and discussing various works, each student will develop their own ideas for the unique machines they will create in the course. By using even the cheapest or easy to find materi ls such as cardboard, we will see how one can manipulate a rotational movement into many types of directional movements. This is a key foundational concept. We will also explore alternative methods of making the same movement occur to understand what is gained and what is lost through each method. Combined with thematic assignments (both theoretical and physical), one will design their own machines, while approaching their projects with both research and practice based methodologies.The final project would be part research, presentation, as well as the creation of a final machine, employing a culmination of techniques learned in the course. Lecture/Practice ().

FSFV-433 Production Technician Course (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

The Production Technician Course - formerly Video Studio TA Class - is taught in conjunction with the Post Production Student Technician Course and Sound Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment. This course is designed to create a knowledge base both specific to the functions of the CalArts production studios and usable in any film or electronic motion imaging production environment that will allow the student to function as an independent filmmaker and proactively solve problems encountered during production. Technical (), Workshop (). Instructor's consent required.

FSFV-434 Post Prod Technician Course (2.00 cr.)
(Fall)

The Post Production Student Technician Course is taught in conjunction with the Production Student Technician Course and the Sound Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment. This course is a hands-on introduction to modern post production workflows for filmmakers, emphasizing how new technologies continually impact the post production process. The powerful creative options in digital acquisition, editing, color grading, audio, CG, and SFX, through to the final delivery will be examined and studied in order to understand how this supports and affects storytelling. Post production planning and troubleshooting approaches, along with best practices will be discussed throughout. Independent Project (), Lecture/Practice (), Technical (). Instructor's consent required.

School....:
Division..:
Department: AFV

FSFV-435 Sound Technician Course (2.00 cr.)
(Fall)

The Sound Student Technician Course - formerly Sound TA Course - is taught in conjunction with the Production Student Technician Course and Post Production Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment.

This course provides an intensive introduction to the theory and practice of the modern post production sound facility. Course covers principles of the sound facility and its components and systems used for transfers, digitizing, recording, timecode/synchronization, sound effects, and mixing. There is also an emphasis on finishing and media authoring. Technical (), Workshop (). Instructor's consent required.

FSFV-435A Sound Technician Course (1.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

This is a 7 week two-sequence course (remote in the Fall; in person in the Spring)

The Sound Student Technician Course - formerly Sound TA Course - is taught in conjunction with the Production Student Technician Course and Post Production Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment.

This course provides an intensive introduction to the theory and practice of the modern post production sound facility. Course covers principles of the sound facility and its components and systems used for transfers, digitizing, recording, timecode/synchronization, sound effects, and mixing. There is also an emphasis on finishing and media authoring. Technical (), Workshop (). Instructor's consent required.

FSFV-440 CineDance (3.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

Only students from the School of Dance and the School of Film/Video are eligible to enroll.

CineDance is a production-oriented course that motivates the creative collaboration between choreographers and filmmakers. Dance and Film/Video students will work in pairs to produce two One-week Films and one Final Film project.

This course focuses on exploring the shared languages of dance and film- movement, space and time- and the compositional strategies common to both. Learning from each other's artistic processes, students will build the foundation of a movement-based filmmaking process that pushes the boundaries of dance films and narrative films, alike. Students will learn how to compose cinematic scenes that communicate stories through the movement of the bodies inside the frame, as well as the movement of the frame itself. Emphasis will be put on storyboarding movement sequences, encouraging students to indulge in composing choreographies that can only be possible on the cinematic screen.

For the production of their film projects, all students will be expected to participate as filmmakers and performers and will develop skills and knowledge across the two disciplines. Group Project (), Hybrid (), Production (). Instructor's consent required.

FSFV-465 Immersiveness (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

This lab focuses on creating 3D live action 360° scenes. The goal is to introduce students to the world of 360 cinematography production, therefore we will focus on live action, exploring aspects of 360 storytelling like scripting, perspective, directing actors and audiences in 360° scenarios, multi-lens cinematography, location scouting, lighting, production design. The course will give an overview of the essential equipment focused on 3D 360° cinematography, creating films using light, tripods and rigs in interior and exterior environments and research spatialized audio recording and the consequences it has in the construction of scenes and transitions in editing. Throughout the semester the students will produce an individual short film or a scene in 360° playable on headsets as well as mobile devices.

The aim is to arm the student/artist with foundational knowledge to tackle 360° projects as well as lay the foundation for VR projects using more complex stereoscopic 3D cameras. While the media and marketing materials often use these terms interchangeably, 360 and VR are actually two separate experiences. We will analyze the importance of the 360-cinematography training for room scale VR.

Embracing this technology will provide the students an opportunity to explore this immersive format for experimenting with documentary, fictional, experimental and or narrative projects. Lab (), Production (), Studio (). Instructor's consent required.

FSFV-481 Sound Editing & Mixing (2.00 cr.)
(Fall and Spring)

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. Seminar (), Workshop (), Technical (). Instructor's consent required.

FSFV-482 Practical Sound Workshops (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

This hands-on post-production sound class is designed to support MFA 3 and BFA 4 graduating students across the School of Film/Video in preparation for a final sound mix. The objective of this class is twofold: As a group we will work to develop conceptual sound design strategies for thesis or 4th year projects. We will also review editing and mixing skills in Pro Tools. Practical workshops may include, but are not limited to, topics such as: production sound basics, post-production workflow management, Pro Tools basics, recording from home, dialogue editing basics, and preparing for your mix. Lab (), Lecture/Practice (), Workshop (). Instructor's consent required.

FSFV-512 Institute Life Drawing (2.00 cr.)
(Fall and Spring)

This course will introduce students from across the Institute to the basic principles of observational life drawing. We will focus on drawing many forms of animate and inanimate subject matter, including human models. There are no prerequisites, and we welcome students who have no prior experience with life drawing.

We will begin by building a basic understanding of light and shadow, progress to applying this understanding to basic shapes, and then to the human form. Students can expect to explore their artistic skills, and express the world around them through the techniques taught in class. The skills practiced in this class will be applicable across a range of métiers at CalArts. Studio (), Workshop ().

FSFV-521 Writing As Filmmaking Practice (3.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

This course is a workshop in short-form screenwriting for the artist filmmaker. A conventional screenplay, like a musical score or an architectural blueprint, is a thing that is made to affect the creation of another thing. Industrial filmmaking has evolved a need for screenplays in very specific forms. Similarly, musical scores have evolved as well, making symphony orchestras possible; blueprints are sophisticated documents that allow complex buildings to be made. In all of these cases, these preliminary documents are expressions of someone's (or a team's) imagination -- the screenwriter, the composer, the architect. In all cases, these documents are a form of creative communication and specific guidance to the actual performers of the work at hand (the director,cast and crew, the orchestra, the contractors).

However, considering the screenplay's function in the practice of an individual film/video artist, it is clear that the need for conventionalized communication to a team of separate performers is no longer necessary. The screenwriter is also the director -- the performer. In this case, screenwriting has been liberated from its communicative role; it is freed from industrially imposed formal restrictions. Writing instead becomes another mode of artistic practice woven into the holistic practice of "filmmaking." It becomes one of many modes of working (modes of thinking) to create a moving image and sound project of any genre. Here, we will integrate writing with the other tools of filmmaking to create the conditions for expansive creativity.

The first half of the course consists of weekly exercises using writing in oscillation with observation, video, sound, and deep observation. Access to a smart phone is required for these exercises. Oscillating among writing, observing, recording, and shooting, we will develop our conceptual bases for videomaking. Workshop ().

FSFV-541 F/V Post Production Sound (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

Covers the basics of sound design, editing, and mixing. Primary tool will be Pro Tools. Also explores digital signal processing plug-ins, and Soundly, a sound effects database. These tools and techniques will be used to create short creative projects that feature complex sound designs. You should should end up with skills that will allow you to conceptualize, prepare, and pre-mix the sound for your own thesis project. Hybrid (), Lecture (), Lab (). Instructor's consent required.
Requisite courses:
FSFV-540 (Required, Previous).

FSFV-545 On Navigating Film Festivals (1.00 cr.)
(Spring)

A critical and contextual look at contemporary film festivals, including how and why festival lineups take shape, an overview of film submission platforms, tips and advice on the submission process, and the viewing and analyzing of contemporary short and feature length films of all genres: narrative, documentary, experimental, animation. Special attention is given to advising in the creation and maintenance of a balanced work/art life post graduation from the filmmakers' perspective. Grants, labs, funding, resumes/CVs, job applications, cover letters, waiver requests all are covered throughout the course. This course is relevant to all programs in the School of Film/Video and is open to the Institute. Lecture/Discussion ().

FSFV-547 Creative Crowdfunding (2.00 cr.)
(Spring)

The means of production are not independent of the creative process. This 7-week course (March 15 - May 7) will examine the deeply connected relationship between one's creative process and methodologies for funding. Students will learn how to successfully plan and execute a crowdfunding campaign and how an independent funding model can support the creative process. This course will cover how to craft a realistic budget, the creatives hidden within budgeting, several strategies for self funding and discuss the role of a creative producer during early stages of development. The course will also briefly touch upon the benefits of 501(c) status, taxes, building an LLC and international crowdfunding campaigns. Creative Crowdfunding & Budgeting is geared at independent artists, writers and filmmakers who are considering a crowdfunding campaign to fund a new work or future projects. If the course is full, additional slots will be available on course advising day. Contact instructor. Lecture/Discussion ().

School....:
Division..:
Department: AFV

FSFV-591 CG Mini-Course: Maya for All (1.00 cr.)
(Spring)

CG Mini-Course: Introduction to CG - Maya for All

This 7-week mini-course focuses on introducing students to the CG program Maya, and becoming familiar with its workflow and possibilties. Lecture/Studio ().

FSFV-605 Intro to Cinema Aesthetics (2.00 cr.)
(Fall and Spring)

When we enter the cinema and sit down side by side facing the big screen to converse with the light and shadow, we will think about: how to express emotions, how to recite poetry, how to listen, how to hypnotize, how to look for clues like a detective, how to roll back the clouds and mist, how to turn back the clock, and how to "create a dream within a dream". What is the light? What is the shadow? What is a cinema?

This course surveys the aesthetic possibilities of moving image to determine how choices at the level of editing, visual design, narrative design, performance, staging, character design, lighting, and other aspects of production create meaning. During the course, students need to initiate discussions based on film clips or related articles.

Students should have a project in mind to depict in various ways. In class assignments will demonstrate weekly topics. Many filmmaking practices will be considered: experimental/formal, nonfiction, and fiction as well as both live action & animation.

This class is specifically designed for new CalArts students residing in Asia and will be conducted in English. Students from all FV programs and both BFAs and MFAs will be in the course together. Lecture (). Instructor's consent required.

FSFV-606 TikTok Micro-Narrative (3.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

This course is a collective experiment in developing collaborative, short, intentional videos and video micro-networks that will exist in branching form within the TikTok app with links to other social media video apps. TikTok stands out for its potential in collaborative interaction and sharing of video and audio content. In addition to collaborative analysis of the multitude of existing forms within TikTok, reflections on the experience of TikTok, we will make many short videos. We will develop a mutually shared conceptual framework for acquiring audio and video, and then for strategically releasing them onto the app. Our goal will be to induce multiple interlinked narrative/conceptual arcs over the course of the semester both within the course "collective" but also with the world at large once posted. This is the core of this class--developing intentional multi-nodal video content that exists and propagates in a constantly shifting world of diverse participants who have the power thru their smartphones to be included in the TikTok app. We will also explore the interrelationship among other video sharing and production apps such as Byte and Instagram etc. The plethora of existing topics on these video sharing apps includes issues of race, gender, sexuality, class, ableism, sexism, bullying, politics, education and general cultural sharing, not to mention aesthetic explorations that happen only when media is democratized. Our goal is to tap into this rich environment to create multiple flows of positive, critical, and revelatory content. We will develop seeds for branching narrative/argumentative/expository/experimental video/audio streams that will evolve over the course of the semester (and beyond) both within our group but also across the internet. Rather than starting videos with a predictable end in sight, we will be engaged in what we might call "quantum rhizomatic entanglement videos" in which the separate videos cannot be described except in relation to all the others. The question then, is how to engage a clear long-term intention while embracing and accounting for the lack of control that occurs when using these shared video forums. How to create videos that may develop into multiple rich streams once released onto the web? Among these other goals, this course will serve as a breeding ground for film ideas that could, as appropriate, be expanded later. Lab (), Workshop ().

FSFV-620J Color Correction and Grading (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

This is a practice based workshop class designed to introduce students to the manipulation of color in digital video. We will approach color correction and grading in through hands on experience with the understanding that the concepts behind the theory and technology of color are most useful and comprehensible through their application in filmmaking. Primarily using the tools in DaVinci Resolve, and with reference to cinematic examples, we will explore technical and theoretical fundamentals, differences between color correction and color grading, working with documentary and narrative, video and film, live action and animation, and explore common and advanced problems, considerations, and techniques in the color process. This course will include a variety of short assignments and two longer assignments: each student will create and color grade one film of their own and also color grade a film made by someone else. No prior experience with DaVinci Resolve is necessary, however students must already know the fundamentals of editing and cinematography. Additional seats are available on class sign up day.

Each student will require an external harddrive - recommended with a speed of 7200RPM (or SSD) and at least 1TB (~$70-$200). Lecture/Practice (), Technical (), Workshop ().
Requisite courses:
FPFV-526 or FPFV-534 or FPFV-503 (Required, Previous).

FSFV-620R The Failed Image (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

A failed image, it could be argued, is the result of a fundamental misalignment between the representation and that which it purports to depict. Thus, an image can fail when any coherent signifying function has ceased to operate. Or indeed never operated at all. However, perhaps failure is actually an opening that only presents itself as a dead-end or a denial. Perhaps it is a realm of pure ambiguity waiting to be surrendered-to, reconfigured, or reoriented, making space and conditions for new possibilities and unforeseen outcomes.

The Failed Image is a theory and production class that looks to cultivate a productive engagement with alternative understandings of failure through the lens of several theories of the "failed image." In short, instead of treating failure as a terminus, the goal is to come to understand failure as an opportunity. From this perspective, failure becomes a tool which one can wield as a creative strategy. We will take inspiration from our peers in sharing first-hand experiences and personal tactics when encountering failure, and expand our definitions with a selection of readings and screenings which define and challenge present image-making conditions. Three long-term projects and several in-class exercises will respond to these novel proposals and approaches. Students will be asked to: reconsider and reinterpret past failed works; engage in games of chance in order to 'court failure'; embrace minor and provisional paracinematic forms/formats (such as the PDF or the slideshow); and finally, venture into the shrouded realm of the metaphysical and nonrepresentational. This class will advocate for the peripheral, the contingent, the ambiguous, and the opaque. Production (), Screening ().

FSFV-620S Aesthetic Inquiries - Asia (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

The course will consider contemporary works, primarily from Asia, in film, music, literature and art. Western work influenced by or in dialogue with Asian aesthetics will also be presented. By exploring artworks across diverse cultural landscapes, this class offers an opportunity to build and exchange perspectives informed by a range of philosophical orientations and aesthetic practices. We will follow some of the pathways that artists have traversed between cultures as linkages in which creativities resonate. In each unit, prompts will be given that invite either further research into the topic or creative work in the student's own practice.

The class will be organized around four aesthetic inquiries: I.) Autobiography/Journal/Everyday Life; II.) Nature/Zen/Silence/Fluxus; III.) Folk Traditions (Anthropology)/Portraiture/Historical Research; IV.) Materiality/Artist Film/Cross-genre. Featured artists include: Daido Moriyama, Hu Bo, Hirokazu Koreeda, the early 21st century "Tokyo School" of experimental musicians (Taku Sugimoto, Otomo Yoshihide, Sachiko M, etc.), Tsai Ming Liang, Nagisa Oshima, Apichatpong Weerasethakul, José Maceda, Takashi Ito, Tomonari Nishikawa, Yoko Ono, Nam June Paik. We will examine writings by Junichiro Tanizaki, Akira Kurosawa, Nishida Kitaro, Matsuo Basho, François Jullien, Maya Deren, Claude Levi-Strauss, Jerome Rothenberg, Graham Harman, Hito Steyerl, Joseph Beuys, Giorgio Agamben and others.

The course will screen film/videos, listen to music, examine visual art, and discuss selected texts. Students can decide to work on research papers and/or artistic projects as the final result of the class.

**Under the COVID-19 pandemic circumstances, this course offers both synchronous virtual class meetings, individual meetings with the instructor, and asynchronous recorded sessions. Students who cannot meet at the regularly scheduled class time can make individual arrangements with the instructor. Lecture/Practice (), Screening ().

FSFV-620T Automata: Moving Parts (3.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

More spaces are available by faculty consent. Through research in various historical, theoretical, and practice based methodologies, students in this class will design and build their own automata.This course is a technical workshop guiding each student as they create and problem solve mechanical movements catered to their own work. It will provide historical and cultural context about the uses of automata/mechanisms across history.. Examples include: the first known articulated figurine from Greece (4th-3rd Century) that was used as an offering, the recurring fascination using automata to depict abstract concepts such as time through development of early clock mechanics, magicians' mechanical devices designed to create deceit or illusory tricks, and humorous creations such as Vaucanson's digesting/defecating duck automaton as a model of t an organic bodily process. By analyzing and discussing various works, each student will develop their own ideas for the unique machines they will create in the course. By using even the cheapest or easy to find materi ls such as cardboard, we will see how one can manipulate a rotational movement into many types of directional movements. This is a key foundational concept. We will also explore alternative methods of making the same movement occur to understand what is gained and what is lost through each method. Combined with thematic assignments (both theoretical and physical), one will design their own machines, while approaching their projects with both research and practice based methodologies.The final project would be part research, presentation, as well as the creation of a final machine, employing a culmination of techniques learned in the course. Lecture/Practice ().

FSFV-633 Production Technician Course (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

The Production Technician Course - formerly Video Studio TA Class - is taught in conjunction with the Post Production Student Technician Course and Sound Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment. This course is designed to create a knowledge base both specific to the functions of the CalArts production studios and usable in any film or electronic motion imaging production environment that will allow the student to function as an independent filmmaker and proactively solve problems encountered during production. Technical (), Workshop (). Instructor's consent required.

FSFV-634 Post Prod Technician Course (2.00 cr.)
(Fall)

The Post Production Student Technician Course is taught in conjunction with the Production Student Technician Course and the Sound Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment. This course is a hands-on introduction to modern post production workflows for filmmakers, emphasizing how new technologies continually impact the post production process. The powerful creative options in digital acquisition, editing, color grading, audio, CG, and SFX, through to the final delivery will be examined and studied in order to understand how this supports and affects storytelling. Post production planning and troubleshooting approaches, along with best practices will be discussed throughout. Independent Project (), Lecture/Practice (), Technical (). Instructor's consent required.

School....:
Division..:
Department: AFV

FSFV-635 Sound Technician Course (2.00 cr.)
(Fall)

The Sound Student Technician Course - formerly Sound TA Course - is taught in conjunction with the Production Student Technician Course and Post Production Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment.

This course provides an intensive introduction to the theory and practice of the modern post production sound facility. Course covers principles of the sound facility and its components and systems used for transfers, digitizing, recording, timecode/synchronization, sound effects, and mixing. There is also an emphasis on finishing and media authoring. Technical (), Workshop (). Instructor's consent required.

FSFV-635A Sound Technician Course (1.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

This is a 7 week two-sequence course (remote in the Fall; in person in the Spring)

The Sound Student Technician Course - formerly Sound TA Course - is taught in conjunction with the Production Student Technician Course and Post Production Student Technician Course. An objective of these courses is to expand the knowledge-base of the student body in the more technical aspects of filmmaking. Another objective of this group of courses is to give students the opportunity to assist others as a Student Technician. By assisting others, students will gain a hands-on understanding of contemporary Production, Post Production, and Sound paradigms and procedures. While successful completion of these courses does qualify you to work as a Student Technician in the respective area of the course, it does not guarantee employment.

This course provides an intensive introduction to the theory and practice of the modern post production sound facility. Course covers principles of the sound facility and its components and systems used for transfers, digitizing, recording, timecode/synchronization, sound effects, and mixing. There is also an emphasis on finishing and media authoring. Technical (), Workshop (). Instructor's consent required.

FSFV-640 CineDance (3.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

Only students from the School of Dance and the School of Film/Video are eligible to enroll.

CineDance is a production-oriented course that motivates the creative collaboration between choreographers and filmmakers. Dance and Film/Video students will work in pairs to produce two One-week Films and one Final Film project.

This course focuses on exploring the shared languages of dance and film- movement, space and time- and the compositional strategies common to both. Learning from each other's artistic processes, students will build the foundation of a movement-based filmmaking process that pushes the boundaries of dance films and narrative films, alike. Students will learn how to compose cinematic scenes that communicate stories through the movement of the bodies inside the frame, as well as the movement of the frame itself. Emphasis will be put on storyboarding movement sequences, encouraging students to indulge in composing choreographies that can only be possible on the cinematic screen.

For the production of their film projects, all students will be expected to participate as filmmakers and performers and will develop skills and knowledge across the two disciplines. Group Project (), Hybrid (), Production (). Instructor's consent required.

FSFV-665 Immersiveness (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

This lab focuses on creating 3D live action 360° scenes. The goal is to introduce students to the world of 360 cinematography production, therefore we will focus on live action, exploring aspects of 360 storytelling like scripting, perspective, directing actors and audiences in 360° scenarios, multi-lens cinematography, location scouting, lighting, production design. The course will give an overview of the essential equipment focused on 3D 360° cinematography, creating films using light, tripods and rigs in interior and exterior environments and research spatialized audio recording and the consequences it has in the construction of scenes and transitions in editing. Throughout the semester the students will produce an individual short film or a scene in 360° playable on headsets as well as mobile devices.

The aim is to arm the student/artist with foundational knowledge to tackle 360° projects as well as lay the foundation for VR projects using more complex stereoscopic 3D cameras. While the media and marketing materials often use these terms interchangeably, 360 and VR are actually two separate experiences. We will analyze the importance of the 360-cinematography training for room scale VR.

Embracing this technology will provide the students an opportunity to explore this immersive format for experimenting with documentary, fictional, experimental and or narrative projects. Lab (), Production (), Studio (). Instructor's consent required.

FSFV-681 Sound Editing & Mixing (2.00 cr.)
(Fall and Spring)

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. Seminar (), Workshop (), Technical (). Instructor's consent required.

FSFV-682 Practical Sound Workshops (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

This hands-on post-production sound class is designed to support MFA 3 and BFA 4 graduating students across the School of Film/Video in preparation for a final sound mix. The objective of this class is twofold: As a group we will work to develop conceptual sound design strategies for thesis or 4th year projects. We will also review editing and mixing skills in Pro Tools. Practical workshops may include, but are not limited to, topics such as: production sound basics, post-production workflow management, Pro Tools basics, recording from home, dialogue editing basics, and preparing for your mix. Lab (), Lecture/Practice (), Workshop (). Instructor's consent required.

FVCA-000 FVCA BFA Course Placeholder (8.00-12.50 cr.)
Placeholder course for scheduling. Lecture ().

FVCA-100 2D Character Anim I (1.50 cr.)
(Fall)
Required course; open to BFA1 Character Animation students only (pre-enrolled).

Introduction to hand-drawn Character Animation techniques. Lecture/Studio (). Instructor's consent required.

FVCA-101 2D Character Anim I (1.50 cr.)
(Spring)
Required course; open to BFA1 Character Animation students only (pre-enrolled).

Introduction to hand-drawn Character Animation techniques. Lecture/Studio (). Instructor's consent required.

FVCA-110 Life Drawing I (3.00 cr.)
(Fall)
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. Lecture/Studio (). Instructor's consent required.

FVCA-111 Life Drawing I (3.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

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. Lecture/Studio (). Instructor's consent required.

FVCA-130 Character Design I (1.50 cr.)
(Fall and Spring)
Introduction to character design for animation, including the study of gesture, shape, construction, drapery, texture, composition / staging, rhythm, and design. Lecture/Studio (). Instructor's consent required.

FVCA-132 Design I (1.00 cr.)
(Fall)
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. Lecture/Studio (). Instructor's consent required.

FVCA-140 Perspective I (1.50 cr.)
(Spring)
Required course; open to BFA1 Character Animation students only (pre-enrolled). Basic rendering and perspective drawing. Lecture/Studio (). Instructor's consent required.

FVCA-150 Story I (1.50 cr.)
(Fall)
Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to story development, storyboarding, visual storytelling and scripting. Lecture/Studio (). Instructor's consent required.

FVCA-151 Story I (1.50 cr.)
(Spring)
Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to story development, storyboarding, visual storytelling and scripting. Lecture/Studio (). Instructor's consent required.

FVCA-160 Digital Methods I (1.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to digital methods for painting, compositing, and editing. Lecture/Studio (). Instructor's consent required.

FVCA-161 Digital Methods I (1.00 cr.)
(Spring)
Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to digital methods for painting, compositing, and editing. Lecture/Studio (). Instructor's consent required.

FVCA-180 CG Foundation I (1.50 cr.)
(Fall)
Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to CG software, concepts, and tools. Lecture/Studio (). Instructor's consent required.

FVCA-181 CG Foundation I (1.50 cr.)
(Spring)
Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to CG software, concepts, and tools. Lecture/Studio (). Instructor's consent required.

FVCA-200 2D Character Anim II (1.50 cr.)
(Fall)
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. Lecture/Studio (). Instructor's consent required.
Requisite courses:
FVCA-101 (Required, Previous).

FVCA-201 2D Character Anim II (1.50 cr.)
(Spring)
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. Lecture/Studio (). Instructor's consent required.

FVCA-210 Life Drawing II (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

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. Lecture/Studio (). Instructor's consent required.
Requisite courses:
FVCA-111 (Required, Previous).

FVCA-211 Life Drawing II (3.00 cr.)
(Spring)

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. Lecture/Studio (). Instructor's consent required.

FVCA-220 Film Workshop II (2.00 cr.)
(Fall)

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. Workshop (). Instructor's consent required.

FVCA-221 Film Workshop II (4.00 cr.)
(Spring)

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. Workshop (). Instructor's consent required.

FVCA-225 Color As Storytelling (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

"Color as Storytelling" explores how to use color as a story telling element in filmmaking. This course will explore both additive color and subtractive uses of color. The use of the color wheel will start with complement mixing, based on Johann Wolfgang von Goethe, and The Law of Simultaneous Color Contrast. We will also look at secondary color and tertiary color mixing. Through in-class assignments, students will gain a solid understanding of color problem solving, as well as how to enhance the storytelling of their individual films with an informed use of color. This course is open to BFA2, BFA3 and BFA4 students in Character Animation and Experimental Animation. Students from other programs interested in taking this course should speak to the instructor in the first week of the semester. Lecture/Studio ().

FVCA-230 Character Design II (1.50 cr.)
(Fall and Spring)
Intermediate study of drawing and character design, focused on innovative approaches to gesture, construction, lines, composition and staging. . Lecture/Studio (). Instructor's consent required.

FVCA-232 Afro-Centric Character Design (2.00 cr.)
(Fall and Spring)
This course is focused on Afro-Centric character design. This is a new approach to character design based on an interest in highlighting this particular cultural arena, specifically in relation to African-American, Afro-Caribbean and African Diasporic visual treatments. Students will explore unique designs that communicate specificity about how to express the range of possibilities for character, costume, pattern and gesture. Assignments will help students to broaden their perspective, based on specific prompts. This course will encourage students to rethink their approach to design, seeing things through an Afro-Centric lens. Students from all cultural backgrounds are welcome to join the class. Workshop ().

FVCA-240 Animation Layout (1.50 cr.)
(Fall)
Required course; open to BFA2 Character Animation students only (pre-enrolled). Basic composition and design of layout animation techniques. Lecture/Studio (). Instructor's consent required.

FVCA-244 Sketchbook Building (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

This course is dedicated to the personal development of individual sketchbooks. It is intended for anyone interested in devoting time to exploring ideas, concepts for projects,and design possibilities in one unified place: the sketchbook.Guided prompts will assist students in broadening their sketchbook vocabulary, and encourage them to come up with new concepts and ways of expressing their ideas in visual form. Examples of prompts include documenting your meals for a day, blind contours focused on different objects including flowers and plants, sketches of objects in your environment including bookshelves, countertops, clothing drawers and closets, etc. The goal will be for each student to complete one sketchbook of approximately 30 pages (for the semester), with each page being fully realized, to create a presentable piece of art that's bound in a book. Workshop ().

FVCA-252 Story II: Storyboarding (1.50 cr.)
(Fall)

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. . Lecture/Studio (). Instructor's consent required.

FVCA-253 Story II: Storyboarding (1.50 cr.)
(Spring)

Study of the theory and structure behind storytelling and its application towards the short form animated film. . Lecture/Studio (). Instructor's consent required.

FVCA-260 Digital Methods II: Sound (1.50 cr.)
(Fall)

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. Lecture/Studio (). Instructor's consent required.

FVCA-280 CG Foundation II (1.50 cr.)
(Fall)

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. Lecture/Studio (). Instructor's consent required.

School....:
Division..:
Department: AFV

FVCA-290 Acting for Animators (1.00 cr.)
(Fall and Spring)
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. Character Animation students are required to take this course once during their BFA degree. Lecture/Studio (). Instructor's consent required.

FVCA-300 2D Character Anim III (2.00 cr.)
(Fall)
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. . Lecture/Studio (). Instructor's consent required.

FVCA-301 2D Character Anim III (2.00 cr.)
(Spring)
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. . Lecture/Studio (). Instructor's consent required.

FVCA-311 Advanced Painting (1.50 cr.)
(Fall and Spring)
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. Open to BFA3, BFA4 students from across the Institute. Lecture/Studio ().

FVCA-313 Adv Life Drawing Illustration (1.50 cr.)
(Fall and Spring)
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. Open to BFA3, BFA4 students from across the Institute. Lecture/Studio ().

FVCA-314 Adv Life Drawing: Form, Struct (1.50 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Open to BFA3, BFA4 students from across the Institute. Lecture/Studio ().

FVCA-315 Life Drawing for Animation (1.50 cr.)
(Fall and Spring)
Life drawing techniques for animation, focusing on gesture and story. Open to BFA3, BFA4 students in the Character Animation Program. Lecture/Studio ().

FVCA-316 Adv Portrait Drawing&Painting (1.00 cr.)
(Fall and Spring)
Students will learn to accurately paint a portrait from life, with an emphasis on interpreting tonal values and shapes to accurately create an image with fidelity to the model. The student entering the class should have at least 2 years of prior life drawing practice, or equivalent. Open to BFA3, BFA4 students from across the Institute. Lecture/Studio ().

FVCA-320 Film Workshop III (2.00 cr.)
(Fall)
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. Workshop (). Instructor's consent required.

FVCA-321 Film Workshop III (4.00 cr.)
(Spring)
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. Workshop (). Instructor's consent required.

FVCA-322 CG Film Workshop (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

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. Workshop (). Instructor's consent required.

FVCA-326 Asset Creation for Real-Time (1.00 cr.)
(Fall)

This course focuses on the design requirements and creation techniques for low-polygon assets (characters, environments, props, etc) that may be used in real-time engines for games, VR, and more. Students will work on strategies to realize designs created and optimized for real time use, such as with Unity. Lecture/Studio (). Instructor's consent required.

FVCA-334 Professional Prep III (1.50 cr.)
(Fall)

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. Lecture/Studio (). Instructor's consent required.

FVCA-340 Visual Development (2.00 cr.)
(Fall)

Instruction in the use of visual communication to tell and support story, breaking down line value, color and composition along with subject. Lecture/Studio (). Instructor's consent required.

FVCA-342 Cinematography (2.00 cr.)
(Fall)

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. Lecture/Studio (). Instructor's consent required.

FVCA-350 Advanced Story (1.50 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

Intermediate / advanced story development, storyboard preparation, scripting and story essentials. Numerous sections to choose from. Lecture/Studio (). Instructor's consent required.

FVCA-364 Calarts-Gobelins Collaboration (2.00 cr.)
(Fall)

This course brings together students from the Character Animation Program at CalArts, as well as students from Gobelins: l'École de l'image (Paris, France), to collaborate online on short projects, culminating in a virtual screening open to students from both institutions.

CalArts and Gobelins have an exchange program that takes place each spring; this course offers an opportunity for students from both institutions to work together without the need to travel, and to gain experience collaborating creatively at a distance, mirroring the model currently used in the animation industry. This course also creates the context for students to form creative alliances and connections on a global scale that can serve them throughout their careers.

Students will work in teams of two (one student from each school forming a pair). Each team will create one short piece, on a production schedule scaled to fit within the context of students' other coursework. Examples include: an animated scene, a very short film, a short comic book, a trio of illustrations, and more. Students should expect to use online platforms and other software during the collaborative work that this course entails. Group Project ().

FVCA-383 CG Look Development (2.00 cr.)
(Fall)

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. Lecture/Practice ().

FVCA-384 Introduction to ZBrush (1.50 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

This course teaches ZBrush software and CG modeling concepts. The class will be a direct resource for producing material that the studios are looking for, such as video game characters, prop design, and styles that cannot be created by traditional material. Also, the inventiveness of our students will influence how digital characters are designed. Lecture/Studio (). Instructor's consent required.

FVCA-397 Entrepreneurial Studies (2.00 cr.)
(Spring)

Understanding copyright laws, contracts, principles of law and practice for distributing your animation work to the public. Additional topics include developing a career in animation, and/or running your film, video, television or new media business. Lecture/Studio (). Instructor's consent required.

FVCA-399 Independent Project (0.50-5.00 cr.)
(Fall and Spring)

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. Independent Study (). Instructor's consent required.

FVCA-400 Character Animation IV (3.00 cr.)
(Fall)

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. . Lecture/Studio (). Instructor's consent required.

FVCA-401 Character Anim IV (3.00 cr.)
(Spring)

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. . Lecture/Studio (). Instructor's consent required.

FVCA-420 Film Workshop IV (4.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

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. Workshop (). Instructor's consent required.

FVCA-421 Film Workshop IV (4.00 cr.)
(Spring)
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. Workshop (). Instructor's consent required.

FVCA-430 Character Design IV (2.00 cr.)
(Fall and Spring)
Intermediate / advanced character design; techniques for producing top-notch character designs. Lecture/Studio (). Instructor's consent required.

FVCA-486 CG Special Effects (1.50 cr.)
(Spring)
Optional course; open to students from across the Institute. 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. Lecture/Studio (). Instructor's consent required.

FVCA-498 Internship (1.00-6.00 cr.)
(Fall and Spring)
Internship (). Instructor's consent required.

FVCA-499 Independent Project (0.50-9.00 cr.)
(Fall and Spring)
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. Independent Study (). Instructor's consent required.

FVCA-500 2D Character Anim I (1.50 cr.)
(Fall)
Introduction to hand-drawn Character Animation techniques. . Lecture/Studio (). Instructor's consent required.

FVCA-501 2D Character Anim I (1.50 cr.)
(Spring)

School....:
Division..:
Department: AFV

Introduction to hand-drawn Character Animation techniques. Lecture/Studio (). Instructor's consent required.

FVCA-511 Advanced Painting (1.50 cr.)
(Fall and Spring)
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. Open to MFA students from across the Institute. Lecture/Studio ().

FVCA-513 Adv Life Draw Illustration (1.50 cr.)
(Fall and Spring)
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. Open to MFA students from across the Institute. Lecture/Studio ().

FVCA-514 Adv Life Drawing: Form, Struct (1.50 cr.)
(Fall and Spring)
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. Open to MFA students from across the Institute. Lecture/Studio ().

FVCA-516 Life Drawing I (3.00 cr.)
(Fall)
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. Lecture/Studio (). Instructor's consent required.

FVCA-517 Life Drawing I (3.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

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. Lecture/Studio (). Instructor's consent required.

FVCA-518 Life Drawing II (3.00 cr.)
(Fall)

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. Lecture/Studio (). Instructor's consent required.
Requisite courses:
FVCA-516 or FVCA-517 (Required, Previous).

FVCA-519 Life Drawing II (3.00 cr.)
(Spring)

Life drawing with an emphasis on gesture, observation, fluidity, rhythm, tempo, and emotion. In-depth study of drawing concepts, anatomy, costume, character and lighting. Lecture/Studio (). Instructor's consent required.

FVCA-522 CG Film Workshop (2.00 cr.)
(Fall)

Instruction and guidance in the process of developing an individually conceived and executed CG animated short film. Enrollment limited; instructor approval required. Workshop (). Instructor's consent required.

FVCA-525 Color As Storytelling (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

"Color as Storytelling" explores how to use color as a story telling element in filmmaking. This course will explore both additive color and subtractive uses of color. The use of the color wheel will start with complement mixing, based on Johann Wolfgang von Goethe, and The Law of Simultaneous Color Contrast. We will also look at secondary color and tertiary color mixing. Through in-class assignments, students will gain a solid understanding of color problem solving, as well as how to enhance the storytelling of their individual films with an informed use of color. This course is open to BFA2, BFA3 and BFA4 students in Character Animation and Experimental Animation. Students from other programs interested in taking this course should speak to the instructor in the first week of the semester. Lecture/Studio ().

FVCA-526 Adv Portrait Drawing&Painting (1.00 cr.)
(Fall and Spring)
Students will learn to accurately paint a portrait from life, with an emphasis on interpreting tonal values and shapes to accurately create an image with fidelity to the model. The student entering the class should have at least 2 years of prior life drawing practice, or equivalent. Open to MFA students from across the Institute. Lecture/Studio ().

FVCA-530 Character Design IV (2.00 cr.)
(Fall and Spring)
Advanced study of drawing and character design, focused on innovative approaches to gesture, construction, lines, composition and staging. Enrollment limited; instructor approval required. Lecture/Studio (). Instructor's consent required.

FVCA-532 Afro-Centric Character Design (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

This course is focused on Afro-Centric character design. This is a new approach to character design based on an interest in highlighting this particular cultural arena, specifically in relation to African-American, Afro-Caribbean and African Diasporic visual treatments. Students will explore unique designs that communicate specificity about how to express the range of possibilities for character, costume, pattern and gesture. Assignments will help students to broaden their perspective, based on specific prompts. This course will encourage students to rethink their approach to design, seeing things through an Afro-Centric lens. Students from all cultural backgrounds are welcome to join the class. Workshop ().

FVCA-540 Animation Layout (1.50 cr.)
(Fall)

Basic composition and design of layout animation techniques. Enrollment limited; instructor approval required. Lecture/Studio (). Instructor's consent required.

FVCA-541 Visual Development (2.00 cr.)
(Fall and Spring)

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. Lecture/Studio (). Instructor's consent required.

FVCA-542 Cinematography (2.00 cr.)
(Fall and Spring)

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. Lecture/Studio (). Instructor's consent required.

FVCA-544 Sketchbook Building (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

This course is dedicated to the personal development of individual sketchbooks. It is intended for anyone interested in devoting time to exploring ideas, concepts for projects,and design possibilities in one unified place: the sketchbook.Guided prompts will assist students in broadening their sketchbook vocabulary, and encourage them to come up with new concepts and ways of expressing their ideas in visual form. Examples of prompts include documenting your meals for a day, blind contours focused on different objects including flowers and plants, sketches of objects in your environment including bookshelves, countertops, clothing drawers and closets, etc. The goal will be for each student to complete one sketchbook of approximately 30 pages (for the semester), with each page being fully realized, to create a presentable piece of art that's bound in a book. Workshop ().

FVCA-550 Advanced Story (1.50 cr.)
(Fall and Spring)

Advanced story development, storyboard preparation, scripting and story essentials. Lecture/Studio (). Instructor's consent required.

FVCA-552 Story II: Storyboarding (1.50 cr.)
(Fall)

Study of storyboarding and and its application towards the short form animated film. Lecture/Studio (). Instructor's consent required.

FVCA-564 Calarts-Gobelins Collaboration (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

This course brings together students from the Character Animation Program at CalArts, as well as students from Gobelins: l'École de l'image (Paris, France), to collaborate online on short projects, culminating in a virtual screening open to students from both institutions.

CalArts and Gobelins have an exchange program that takes place each spring; this course offers an opportunity for students from both institutions to work together without the need to travel, and to gain experience collaborating creatively at a distance, mirroring the model currently used in the animation industry. This course also creates the context for students to form creative alliances and connections on a global scale that can serve them throughout their careers.

Students will work in teams of two (one student from each school forming a pair). Each team will create one short piece, on a production schedule scaled to fit within the context of students' other coursework. Examples include: an animated scene, a very short film, a short comic book, a trio of illustrations, and more. Students should expect to use online platforms and other software during the collaborative work that this course entails. Group Project (). Instructor's consent required.

FVCA-583 CG Look Development (2.00 cr.)
(Fall)

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. Lecture/Practice ().

FVCA-584 Introduction to ZBrush (1.50 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

Optional course; open to MFA students by permission of instructor only. This course teaches ZBrush software and CG modeling concepts. The class will be a direct resource for producing material that the studios are looking for, such as video game characters, prop design, and styles that cannot be created by traditional material. Also, the inventiveness of our students will influence how digital characters are designed. Lecture/Studio (). Instructor's consent required.

FVCA-587 CG Special Effects (1.50 cr.)
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. . Lecture/Studio ().

FVCA-597 Entrepreneurial Studies (2.00 cr.)
(Spring)
Understanding copyright laws, contracts, principles of law and practice for distributing your animation work to the public. Additional topics include developing a career in animation, and/or running your film, video, television or new media business. Lecture/Discussion ().

FVCA-599 Independent Project (0.50-5.00 cr.)
(Fall and Spring)
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. Independent Study (). Instructor's consent required.

FVCA-626 Asset Creation for Real-Time (1.00 cr.)
(Fall)
This course focuses on the design requirements and creation techniques for low-polygon assets (characters, environments, props, etc) that may be used in real-time engines for games, VR, and more. Students will work on strategies to realize designs created and optimized for real time use, such as with Unity. Lecture/Studio (). Instructor's consent required.

FVCA-799 Independent Project (0.50-9.00 cr.)
(Fall and Spring)
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. Independent Study (). Instructor's consent required.

School....:
Division..:
Department: AFV

FVEA-107 BFA Animation Workshop (4.00 cr.)
(Fall)

Course open to BFA1 Experimental Animation students only. The Program in Experimental Animation embraces the practice of educating students in a broad animation aesthetic. Beginning in the first year students are encouraged to expand and evolve their talents so they may bring greater expressiveness and innovation to all of their work. Over the course of the semester, meeting twice a week, visiting artists and Experimental Animation faculty specializing in key approaches to creating animation will conduct three individual workshops. These workshops will introduce major processes and additional relevant techniques inherent in the art and craft of (l.) drawn animation, timing, performance, 2D composition, character design issues, straight ahead and cycle animation; (2.) Multi-plane animation using cut-outs and objects as well as investigate specialized lighting techniques and creative possibilities; (3.) Stop-Motion animation, ranging from puppetry to found objects, set design and basic lighting. The Workshop will also include a lab element in which students can hone fundamental technology skills. Classes will employ a hands-on style workshop approach in which students will be expected to actively create during every class meeting as well as in individual assignments.. This structure will help students acquire a direct understanding of each process, as well as the feel and character of each technique. Lecture (), Lab ().

FVEA-108 BFA Animation Production (4.00 cr.)
(Spring)

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. Lecture ().
Requisite courses:
FVEA-107 (Required, Previous).

FVEA-145 Motion and Meaning (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

Moving beyond basic navigation in After Effects, students will create a range of projects that explore video processing, creating animation references, scene layout, color styling, live-action footage and 3D graphics integration, keying, masking, lighting and shading. Weekly demonstrations and lab time will introduce various capabilities of the software and allow students to include personal projects to develop specific techniques. Lecture ().

FVEA-202 BFA2 Concept Development (3.00 cr.)
(Fall)

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. Lecture ().
Requisite courses:
FVEA-107 (Required, Previous).

FVEA-203 BFA2 Production (3.00 cr.)
(Spring)

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. Lecture ().
Requisite courses:
FVEA-202 (Required, Previous).

FVEA-225 Experimental Characters (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

Experimental Characters is an undergraduate course that explores experimental drawing techniques while mastering key character animation fundamentals such as timing, rhythm, and flow. Each week, thematically structured screenings and discussions will focus on a new principal of animation or concept, with special emphasis on work that pushes aesthetic boundaries or uses experimental tools, mediums, and unexpected stylistic references. Weekly assignments will ask students to interpret these themes in their own voice, with the ultimate goal of discovering ways to use character performance as a vehicle for expressing emotional truths and deeper conceptual ideas. Throughout the semester, we will also discuss professional best practices to help prepare students for making experimental character work in freelance and studio contexts. The semester will culminate with students making a one-minute film that can be included in their personal portfolios. Lecture/Discussion (), Lecture/Practice (), Group Project ().
Requisite courses:
FVEA-107 (Required, Previous).

FVEA-240 Sound for Exp Animation I (2.00 cr.)
Through discussion, critique, technical workshops, and labs, in this course we will develop an understanding of the rich meaning-potential of sound, made even more powerful in its relationship to moving images. We will analyze the nature of sound perception. We will analyze the function of sound recorders and microphones. We will learn the basics of sound editing and mixing using ProTools as a dynamic and exciting audio tool. We will do this all through lecture/discussions, workshops, creative sound design assignments, readings, technical training, and lab work. Lecture ().

FVEA-241 Sound for Exp Animation II (2.00 cr.)
(Spring)
Second part of a two semester required sequence. Using Pro Tools for sound editing and mix preparation. Opportunity to build on and expand recordings from the fall semester. Planning and coordination of post-production sound paths, including format/finishing considerations for 2nd year short films. Additional assignments will be given. Technical ().
Requisite courses:
FVEA-240 (Required, Previous).

FVEA-255 Hybrid Imaging (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

Course open to BFA1 Experimental Animation students only. This class provides students with a robust knowledge of contemporary software for 2D animation production, enhancing creative and technical activity at every stage of creation. Lecture ().

FVEA-299 Independent Project (0.50-3.00 cr.)
(Fall and Spring)
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. Independent Project (). Instructor's consent required.

FVEA-310 Prod Design for Stop Motion (2.00 cr.)
(Fall and Spring)
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. Lecture (), Production (), Workshop (). Instructor's consent required.
Requisite courses:
FVEA-420 (Required, Previous).

FVEA-338 Intro to Cinema4D (2.00 cr.)
(Fall and Spring)
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. . Lecture (), Technical (). Instructor's consent required.

School....:
Division..:
Department: AFV

FVEA-370 Imagining Reality (2.00 cr.)
(Spring)
"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. Independent Project (), Lecture/Discussion (), Screening (). Instructor's consent required.

FVEA-398 Internship (1.00-6.00 cr.)
(Fall and Spring)
Internship (). Instructor's consent required.

FVEA-399 Independent Project (0.50-3.00 cr.)
(Fall and Spring)
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. Independent Study (). Instructor's consent required.

FVEA-410 Interactive Media (3.00 cr.)
(Fall)
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. Lecture ().

FVEA-415 Drawn Techniques for EA I (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

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. Lecture (). Instructor's consent required.

FVEA-417 Lighting and Camera for EA (2.00 cr.)
(Fall and Spring)

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. Technical ().

FVEA-420 Stop Motion Animation Basics (2.00 cr.)
(Fall)

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. Lecture (). Instructor's consent required.

FVEA-423 Intuitive Animation Workshop (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

INTUITIVE ANIMATION WORKSHOP
 Lip sync and working with sync; character design; layout; working with screen space; walk cycles; anticipation; stretch and squash; basic film language; use of loops, keys and in-betweens; ramping; cleaning up; handing off; devising a sequence; storyboarding - this is an experimental animation workshop class that covers, in a series of short assignments, basic animation techniques; and aims to help students improve their animation skills and develop their own way of working.
 We work with TVPaint and After Effects. No prior knowledge of TVPaint is required: the class will teach you the basics of TVPaint if you're not already familiar with it. Lecture (). Instructor's consent required.

FVEA-426 Dimensions of Dialogue (2.00 cr.)
(Spring)

DIMENSIONS OF DIALOGUE: POLITICS & PROTEST IN EXPERIMENTAL ANIMATION This screening-based course will survey experimental animation approaches to politics and protest from a radically diverse array of traditions, regions, historical periods, techniques, and themes. We will explore ways that animators have fused their politics and practice throughout history from the silent era to our current moment, and become familiar with numerous ways in which artists have approached political issues and/or engaged in protest, analysis, and criticism through their animation practices. Concepts and themes to be explored will include issues of race and racism, news and media, police and government, censorship, feminism and sexism, 1960s radicalism, consumerist critique, sexuality, material and formal explorations, queer identity and expression, legacies of colonialism and imperialism, state-sponsored propaganda, and animation produced under oppressive regimes, among other topics. Class discussion will be strongly encouraged. Assignments will include some reasonable weekly writing and readings, a modest amount of outside class viewing, and at least one research-based paper. Screening ().

FVEA-428 Stop Motion Puppet Design/Fab (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

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. Lecture (). Instructor's consent required.
Requisite courses:
FVEA-420 (Required, Previous).

FVEA-430A Adv Interactive: Prod Workshop (3.00 cr.)
(Spring)

This course, open to the institute, is for those wanting to make media works, including installations, performative animated video-based AR, VR, etc. In this course, students will create proposals for work that will be completed in the spring. Options for the final work will include non-interactive, interactive, participatory, and performative approaches and hybrids, and any other elements/aspects as class members invent/decide upon. In other words, the course functions to assist experimental approaches to time-based art forms. Students will learn technical options, in addition to investigation of implications for narrative, non-narrative, documentary, cinematic, non-cinematic, sound-based, and other pieces. We are not stuck in a dogma of any kind. We will examine what can be different about media works and what opportunities have not yet been explored elsewhere. Open to the Institute. For MFAs, and students at BFA3 and BFA4 year levels. For students producing advanced work, but no specific prerequisite is strictly required. Lecture ().

FVEA-441 Animation Improv (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

A project-oriented animation class designed to be taught online, this class uses improvisational techniques as a vehicle to investigate the art and practice of animation. Working in TVPaint and After Effects, in this workshop class students share drawings, ideas, characters and situations to build animation sequences, create animation worlds and, on the way, to improve animation skills. (If you haven't used TVPaint before, this class will familiarize you with the program). ? The work covered will explore non-linear approaches to animation, design, layout, and sequence development through interaction and self-organizing co-creation. In this online community-building animation class, students will work with some of the content-developing principles used in improv theatre, to bounce concepts forwards in a dynamic network of interactions towards the emergence of a wider whole, a final project. Ensemble (), Group Project (), Lab ().

FVEA-442 Stereoscopy: Wheatstone to VR (2.00 cr.)
(Fall)

"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. Lecture ().

FVEA-443 CalArts Animation:Early Years (1.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

This course will take the form of a screening and discussion seminar designed to provide an overview of animation at CalArts during the formative decades of the institute. Having been a member of the CalArts community during that period, current faculty member, Michael Scroggins, will bring a unique perspective to presenting works within the cultural cross currents in which they were situated. We will examine a wide range of work from a diverse selection of artists including Adam Beckett, Lauren Companeitz, Glen Keane, Henry Selick, Christine Panushka, Joe Ranft, Kathy Rose, and many more. All students are expected to fully participate in discussions during class meetings. In addition, graduate students will be expected to engage in research outside of class, and to deliver a class presentation on an area of personal interest related to the social, political, and art movements of the period under study. Seminar ().

FVEA-448 Absolute Animation Workshop (2.00 cr.)
(Spring)

In the early 20th century the term "absolute" applied to the moving image arose out of an equivalency with the term "absolute" as it is applied to music. It its most direct definition, absolute music is non-representational, providing a direct sensual experience transcending the connotations of extra-musical elements represented in program music. We will explore the development of absolute animation through a series of readings, screenings, and discussions. This research will be integrated with the creation of a series of short exercises exploring the concepts and techniques under study. Those exercises may potentially lead to the realization of a more fully developed project. Lecture/Practice ().

FVEA-450 EA: Visiting Artists (0.50 cr.)
(Fall and Spring)

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. Lecture (). Instructor's consent required.

FVEA-459 Memory Clash (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

In this course, students will use some old photographs from their family as a starting point. They will proceed to add collages and hand-colored and build up stories based on their personal memories. Afterwards, students could try to get images from different sources such as the Internet, magazines, social media, second-hand markets or found footage to add to their stories. These images are combined with the old photographs in the form of paintings, sketches, collages, screen printing, etc. to create a hand-made "family album" to complete the construction of their personal memories. In the second half of the semester, students continue to develop the story clues, supplement missing parts of their memories with sounds or moving image, and find out the most appropriate "language" to express themselves. Eventually, the project will be completed within an animated short film, performance or video installation. Group Project (), Screening (), Workshop ().

FVEA-465 Direction/Perf in Stop Motion (3.00 cr.)
(Spring)

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. . Lecture ().
Instructor's consent required.
Requisite courses:
FVEA-420 (Required, Previous).

FVEA-479 Cartoon Logic (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

Cartoon Logic is a seminar course that presents a critical and theoretical framework for experimental animation. Through weekly readings and discussions, the course will address foundational questions about what animation is and what it can do. These readings include art historical and media theory texts; critical theory pertaining to art, politics, and culture; and contemporary scholarship in animation studies. The course will include a study of selected historical and contemporary animation as a way to assess critical ideas being discussed. Seminar ().

FVEA-480 The Professional World (2.00 cr.)
(Fall and Spring)

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. Critique (), Lecture (), Workshop (). Instructor's consent required.

FVEA-482 EA Undergrad Critique A (3.00-6.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

Special Permission from Instructor required (interested students must email Leighton Pierce, lpierce@calarts.edu by Sept 4th 2020). This is a required course open to BFA4 and select BFA3 Experimental Animation students. This course supports 3rd and 4th year BFA students as they develop and complete a significant project in preparation for their graduation review. It is structured as a collegial seminar, leveraging the expertise of each class member in the service of assisting the others with the fullest realization of their projects. Students share their work -- from the initial stages of development through completion -- in a series of scheduled presentations and group critiques. In addition to supporting substantial work on individual projects, this class is intended to hone every student's evaluative, critical, and communicative skills.

Enrollment: This is a required course to be completed twice across the BFA 3rd and 4th years. Class size is limited to 15. BFA3s may request this course but priority will be given to BFA4s. Credits are variable from 3-6 per semester with a limit of 12 credits across both semesters. Special permission for registration is required to determine appropriate credit load with instructor. Lecture (). Instructor's consent required.
Requisite courses:
FVEA-203 & FVEA-241 (Required, Previous).

FVEA-483 EA Undergraduate Critique (3.00-6.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

Special Permission from Instructor required (interested students must email Leighton Pierce, lpierce@calarts.edu by Sept 4th 2020). This is a required course open to BFA4 and select BFA3 Experimental Animation students. This course supports 3rd and 4th year BFA students as they develop and complete a significant project in preparation for their graduation review. It is structured as a collegial seminar, leveraging the expertise of each class member in the service of assisting the others with the fullest realization of their projects. Students share their work -- from the initial stages of development through completion -- in a series of scheduled presentations and group critiques. In addition to supporting substantial work on individual projects, this class is intended to hone every student's evaluative, critical, and communicative skills.

Enrollment: This is a required course to be completed twice across the BFA 3rd and 4th years. Class size is limited to 15. BFA3s may request this course but priority will be given to BFA4s. Credits are variable from 3-6 per semester with a limit of 12 credits across both semesters. Special permission for registration is required to determine appropriate credit load with instructor. Lecture (). Instructor's consent required.

FVEA-498 Internship (1.00-6.00 cr.)
(Fall and Spring)
Internship (). Instructor's consent required.

FVEA-499 Independent Project (0.50-4.00 cr.)
(Fall and Spring)
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. Independent Project (). Instructor's consent required.

FVEA-502 The Digital Path for Animation (2.00 cr.)
(Fall)
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. Lecture ().

FVEA-510 Prod Design for Stop Motion (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Lecture (), Production (), Workshop (). Instructor's consent required.
Requisite courses:
FVEA-620 (Required, Previous).

FVEA-515 Drawn Techniques for EA I (3.00 cr.)
(Fall)

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. Lecture ().

FVEA-520 EA Thesis Concept Seminar A (3.00 cr.)
(Fall)

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. Lecture ().
Requisite courses:
FVEA-526 (Required, Previous).

FVEA-522 Experimental Characters (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

Experimental Characters is an undergraduate course that explores experimental drawing techniques while mastering key character animation fundamentals such as timing, rhythm, and flow. Each week, thematically structured screenings and discussions will focus on a new principal of animation or concept, with special emphasis on work that pushes aesthetic boundaries or uses experimental tools, mediums, and unexpected stylistic references. Weekly assignments will ask students to interpret these themes in their own voice, with the ultimate goal of discovering ways to use character performance as a vehicle for expressing emotional truths and deeper conceptual ideas. Throughout the semester, we will also discuss professional best practices to help prepare students for making experimental character work in freelance and studio contexts. The semester will culminate with students making a one-minute film that can be included in their personal portfolios. Lecture/Discussion (), Lecture/Practice (), Group Project ().

FVEA-525 First Year Shorts A (3.00 cr.)
(Fall)

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. Lecture ().

FVEA-526 First Year Shorts B (3.00 cr.)
(Spring)

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. Lecture ().
Requisite courses:
FVEA-525 (Required, Previous).

FVEA-530 EA Thesis Production Sem A (3.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

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. Lecture ().
Requisite courses:
FVEA-521 (Required, Previous).

FVEA-531 EA Thesis Production Sem B (3.00 cr.)
(Spring)
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. Lecture ().
Requisite courses:
FVEA-530 (Required, Previous).

FVEA-538 Intro to Cinema4D (2.00 cr.)
(Fall and Spring)
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. . Lecture (), Technical (). Instructor's consent required.

FVEA-540 Sound for Exp Animation I (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

Through discussion, critique, technical workshops, and labs, in this course we will develop an understanding of the rich meaning-potential of sound, made even more powerful in its relationship to moving images. We will analyze the nature of sound perception. We will analyze the function of sound recorders and microphones. We will learn the basics of sound editing and mixing using ProTools as a dynamic and exciting audio tool. We will do this all through lecture/discussions, workshops, creative sound design assignments, readings, technical training, and lab work. Lecture ().

FVEA-541 Sound for Exp Animation II (2.00 cr.)
(Spring)

Second part of a two semester required sequence. Using Pro Tools for sound editing and mix preparation. Opportunity to build on and expand recordings from the fall semester. Planning and coordination of post-production sound paths, including format/finishing considerations for 2nd year short films. Additional assignments will be given. Technical ().
Requisite courses:
FVEA-540 (Required, Previous).

FVEA-555 Hybrid Imaging (2.00 cr.)
(Fall)

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. Lecture ().

FVEA-570 Imagining Reality (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

"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. Independent Project (), Lecture/Discussion (), Screening (). Instructor's consent required.

FVEA-599 Independent Project (0.50-6.00 cr.)
(Fall and Spring)
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. Independent Project (). Instructor's consent required.

FVEA-610 Interactive Media (3.00 cr.)
(Fall)
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. Lecture ().

FVEA-617 Lighting and Camera for EA (2.00 cr.)
(Fall and Spring)
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. Technical ().

School....:
Division..:
Department: AFV

FVEA-620 Stop Motion Animation Basics (2.00 cr.)
(Fall)

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. Lecture (). Instructor's consent required.

FVEA-623 Intuitive Animation Workshop (3.00 cr.)
(Fall and Spring)

INTUITIVE ANIMATION WORKSHOP
 Lip sync and working with sync; character design; layout; working with screen space; walk cycles; anticipation; stretch and squash; basic film language; use of loops, keys and in-betweens; ramping; cleaning up; handing off; devising a sequence; storyboarding - this is an experimental animation workshop class that covers, in a series of short assignments, basic animation techniques; and aims to help students improve their animation skills and develop their own way of working.
 We work with TVPaint and After Effects. No prior knowledge of TVPaint is required: the class will teach you the basics of TVPaint if you're not already familiar with it. Lecture (). Instructor's consent required.

FVEA-626 Dimensions of Dialogue (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

DIMENSIONS OF DIALOGUE: POLITICS & PROTEST IN EXPERIMENTAL ANIMATION This screening-based course will survey experimental animation approaches to politics and protest from a radically diverse array of traditions, regions, historical periods, techniques, and themes. We will explore ways that animators have fused their politics and practice throughout history from the silent era to our current moment, and become familiar with numerous ways in which artists have approached political issues and/or engaged in protest, analysis, and criticism through their animation practices. Concepts and themes to be explored will include issues of race and racism, news and media, police and government, censorship, feminism and sexism, 1960s radicalism, consumerist critique, sexuality, material and formal explorations, queer identity and expression, legacies of colonialism and imperialism, state-sponsored propaganda, and animation produced under oppressive regimes, among other topics. Class discussion will be strongly encouraged. Assignments will include some reasonable weekly writing and readings, a modest amount of outside class viewing, and at least one research-based paper. Screening ().

FVEA-628 Stop Motion Puppet Design/Fab (3.00 cr.)
(Fall)

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. Lecture (). Instructor's consent required.

Requisite courses:
FVEA-620 (Required, Previous).

FVEA-630A Adv Interactive: Prod Workshop (3.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

This course, open to the institute, is for those wanting to make media works, including installations, performative animated video-based AR, VR, etc. In this course, students will create proposals for work that will be completed in the spring. Options for the final work will include non-interactive, interactive, participatory, and performative approaches and hybrids, and any other elements/aspects as class members invent/decide upon. In other words, the course functions to assist experimental approaches to time-based art forms. Students will learn technical options, in addition to investigation of implications for narrative, non-narrative, documentary, cinematic, non-cinematic, sound-based, and other pieces. We are not stuck in a dogma of any kind. We will examine what can be different about media works and what opportunities have not yet been explored elsewhere. Open to the Institute. For MFAs, and students at BFA3 and BFA4 year levels. For students producing advanced work, but no specific prerequisite is strictly required. Lecture ().

FVEA-641 Animation Improv (3.00 cr.)
(Fall)

A project-oriented animation class designed to be taught online, this class uses improvisational techniques as a vehicle to investigate the art and practice of animation. Working in TVPaint and After Effects, in this workshop class students share drawings, ideas, characters and situations to build animation sequences, create animation worlds and, on the way, to improve animation skills. (If you haven't used TVPaint before, this class will familiarize you with the program). ? The work covered will explore non-linear approaches to animation, design, layout, and sequence development through interaction and self-organizing co-creation. In this online community-building animation class, students will work with some of the content-developing principles used in improv theatre, to bounce concepts forwards in a dynamic network of interactions towards the emergence of a wider whole, a final project. Ensemble (), Group Project (), Lab ().

FVEA-642 Stereoscopy: Wheatstone to VR (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

"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. Lecture ().

FVEA-643 CalArts Animation:Early Years (1.00 cr.)
(Fall)

This course will take the form of a screening and discussion seminar designed to provide an overview of animation at CalArts during the formative decades of the institute. Having been a member of the CalArts community during that period, current faculty member, Michael Scroggins, will bring a unique perspective to presenting works within the cultural cross currents in which they were situated. We will examine a wide range of work from a diverse selection of artists including Adam Beckett, Lauren Companeitz, Glen Keane, Henry Selick, Christine Panushka, Joe Ranft, Kathy Rose, and many more. All students are expected to fully participate in discussions during class meetings. In addition, graduate students will be expected to engage in research outside of class, and to deliver a class presentation on an area of personal interest related to the social, political, and art movements of the period under study. Seminar ().

FVEA-645 Motion and Meaning (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

Moving beyond basic navigation in After Effects, students will create a range of projects that explore video processing, creating animation references, scene layout, color styling, live-action footage and 3D graphics integration, keying, masking, lighting and shading. Weekly demonstrations and lab time will introduce various capabilities of the software and allow students to include personal projects to develop specific techniques. Lecture (). Instructor's consent required.

FVEA-648 Absolute Animation Workshop (2.00 cr.)
(Spring)

In the early 20th century the term "absolute" applied to the moving image arose out of an equivalency with the term "absolute" as it is applied to music. It its most direct definition, absolute music is non-representational, providing a direct sensual experience transcending the connotations of extra-musical elements represented in program music. We will explore the development of absolute animation through a series of readings, screenings, and discussions. This research will be integrated with the creation of a series of short exercises exploring the concepts and techniques under study. Those exercises may potentially lead to the realization of a more fully developed project. Lecture/Practice ().

FVEA-650 EA: Visiting Artists (0.50 cr.)
(Fall and Spring)

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. Lecture (). Instructor's consent required.

FVEA-659 Memory Clash (2.00 cr.)
(Fall)

School....:
Division..:
Department: AFV

In this course, students will use some old photographs from their family as a starting point. They will proceed to add collages and hand-colored and build up stories based on their personal memories. Afterwards, students could try to get images from different sources such as the Internet, magazines, social media, second-hand markets or found footage to add to their stories. These images are combined with the old photographs in the form of paintings, sketches, collages, screen printing, etc. to create a hand-made "family album" to complete the construction of their personal memories. In the second half of the semester, students continue to develop the story clues, supplement missing parts of their memories with sounds or moving image, and find out the most appropriate "language" to express themselves. Eventually, the project will be completed within an animated short film, performance or video installation. Group Project (), Screening (), Workshop ().

FVEA-665 Direction/Perf in Stop Motion (3.00 cr.)
(Spring)

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. . Lecture ().
Instructor's consent required.
Requisite courses:
FVEA-620 (Required, Previous).

FVEA-679 Cartoon Logic (2.00 cr.)
(Spring)

School....:
Division..:
Department: AFV

Cartoon Logic is a seminar course that presents a critical and theoretical framework for experimental animation. Through weekly readings and discussions, the course will address foundational questions about what animation is and what it can do. These readings include art historical and media theory texts; critical theory pertaining to art, politics, and culture; and contemporary scholarship in animation studies. The course will include a study of selected historical and contemporary animation as a way to assess critical ideas being discussed. Seminar ().

FVEA-680 The Professional World (2.00 cr.)
(Fall and Spring)
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. Critique (), Lecture (), Workshop (). Instructor's consent required.

FVEA-698 Internship (1.00-6.00 cr.)
(Fall and Spring)
Internship (). Instructor's consent required.

FVEA-699 Independent Project (0.50-6.00 cr.)
(Fall and Spring)
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. Independent Project (). Instructor's consent required.

FVEA-798 Internship (1.00-6.00 cr.)
(Spring)
Internship (). Instructor's consent required.

FVEA-799 Independent Project (0.50-6.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AFV

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. Independent Project (). Instructor's consent required.

The Herb Alpert School of Music at CalArts Academic Requirements

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

ACADEMIC 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, they may be required to take the additional remedial courses, Fundamental Musicianship (MTHY001) and Theory Performance Lab (MTHY002). These courses offer 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.

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 supplemental courses will be required in addition to the normal graduate curriculum.

As an admission requirement, DMA students must enter their degree program with music theory and musicianship skills assessed by faculty to be appropriate for their intended doctoral-level work and teaching assignments, as demonstrated by portfolio review, interview and teaching demonstration.

Equivalency of Preparation (Graduate Students only)

Entering graduate students are expected to have had prior study that would be appropriate for their declared Specialization at CalArts. By the end of the student's first semester in their program, their undergraduate transcript will be evaluated to ascertain the amount and level of prior study. Students who lack sufficient background as judged by faculty will be required to take additional remedial coursework at CalArts.

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 "Specialization Descriptions" section of this Catalog.

Students must attend and have both *Mid-Residence* and *Graduation Reviews* officially documented. During these reviews, the student's course history is examined, progress

is assessed, problems are discussed and changes to the curriculum are considered. Mentors and deans must officially approve any changes to the student's curriculum requirements.

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 "Specialization Descriptions" section of this Catalog.

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

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 their Mentor, as well as all requirements specified in the "Doctor of Musical Arts Program Description" section of this catalog. Any changes to the student's curriculum requirements must be officially approved by their Doctoral Examining Committee 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

When students enter the BFA Program in Music, they are regarded as holistic "Music Artists." As each student gains experience with the spectrum of curriculum offerings available, always in regular consultation with a mentor, they naturally develop particular concentrations of study that best suit their artistic and professional goals.

The BFA Program in Music contains the following métier components: 1) a Core Curriculum required for all students, 2) a variety of Specialization curricula with required courses, 3) prerequisites intended to prepare students for particular Specializations, and 4) BFA 3-4 Music requirements for students who do not proceed with a Specialization curriculum. In addition, a Music Theory Minor and particular Concentrations in Composition are also available for those who wish to pursue them.

When students apply to the BFA Program in Music, they have the option of declaring their intention to concentrate their work in a particular curriculum Specialization, or they may be accepted to enter as Undeclared and allow their Specialization to emerge. Undeclared students may subsequently declare their intention to adopt a Specialization, which must be approved by faculty. However, the declaration to adopt a Specialization curriculum must be made prior to the time of the Mid-Residence Review, which takes place before the third year (BFA-3) of study, normally in the BFA-2-2 semester. To be prepared for this, students must take any necessary prerequisite courses for their Specialization and have a portfolio and performance assessment review approved by faculty. In special cases, it may be possible to declare more than one or a combination of Specializations, and students may also draw coursework from the prerequisites for multiple Specializations. When students complete the requirements of their Specialization(s), appropriate notations are placed on their official transcripts. Students who elect not to declare a Specialization, or who are not approved by faculty to proceed with a Specialization curriculum, will be automatically required to adopt the BFA 3-4 Music curriculum. Upon graduation, those students will receive a BFA in Music without a Specialization curriculum indicated on their transcripts.

Students must maintain close contact with their faculty mentors, who can guide them in selecting courses that will best serve their individual educational and career objectives and prepare them for their intended Specialization(s). Note that all students are required to develop a cumulative portfolio of work each year, which is also reviewed by their mentors and appropriate faculty.

BFA Core Curriculum

All undergraduate music students must take CORE CURRICULUM courses. These courses are intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that is exploratory while recognizing precedent and tradition, and that is appropriate to the challenges and opportunities in today's rapidly developing climate of global music,
- engage music from diverse historical, cultural and aesthetic contexts–including new emerging musical forms and musical traditions from around the world,
- acquire a broad and strong foundation of technique appropriate to their individual artistic and professional aspirations,
- systematically analyze and document in detail the materials and structure of representative musical examples, employing established analytical techniques and vocabulary wherever these are useful,
- develop sophisticated musicianship skills, including the ability to identify melodic, rhythmic and harmonic ideas by ear with sufficient clarity and speed for success as a professional musician in their discipline,
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians,
- make distinctive original music reflecting their own creative interests,
- explore musical possibilities afforded by current technology and their application to the student’s own musical work,
- discover collaborative possibilities through engagement with other artistic métiers,
- produce and present professional-quality documentation of their artistic work in appropriate media,
- acquire skills applicable to planning and sustaining a career in music,
- establish strong communication skills and an ability to express musical and scholarly ideas in verbal form,
- demonstrate productive self-discipline reflecting an awareness that art is less an

end result than a process in which excellence and self-transcendence are pursued constantly.

BFA Core Curriculum

All undergraduate music students must take CORE CURRICULUM courses. These courses are intended to foster the development of skills in the essential areas of music cultures and literature, music theory and practice, performance experiences, making original work, new methods and technologies, professional development, and breadth of experience in the arts.

Core Curriculum: Summary Listing of Requirements

The Core Curriculum requirements listed immediately below are required for all undergraduate students. Courses completed to meet Core Curriculum requirements can be used to meet Specialization Requirements if approved by Dean and Mentor in review.

MUSIC CULTURES & LITERATURE

- MAIC100 Survey of 20th & 21st C. Music
- MAIC101 World Music Survey

MUSIC THEORY & PRACTICE

- MPRF103 Class Piano (or other approved keyboard course)
- MTHY101 Practical Musicianship A
- MTHY102 Practical Musicianship B
- MTHY104 Global Rhythm & Notation
- MTHY111 Tonal Theory & Applications A
- MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)
- MTHY210 Non-Tonal Theories

PERFORMANCE EXPERIENCES

- ONE course chosen from:
    - MTEC100 Intro to Concert Production (in BFA2)
    - MTEC101 Concert Production I
- MBLExxx TWO World Music Ensemble electives (see listing below)

- MBLExxx TWO additional ensemble courses

MAKING ORIGINAL WORK

- TWO courses chosen from
    - MCMP110 Introduction to Composition
    - MCMP309 Words for Music
    - MCMP310 Jazz Composition
    - MCMP314 Jazz Arranging
    - MCMP330-339 Writing for…
    - MCMP342 Composition for Film & Video
    - MCMP465 Composition with Max/MSP
    - MPRF330 TRIG: Electronic Percussion
    - MTEC270 Composing with Technology
    - MTHY215 Song Writing & Analysis
    - MLSN101 non-required Minor composition lessons

NEW METHODS & TECHNOLOGIES

- TWO courses chosen from
    - ICOM111 Intro to Sound Production
    - ICOM201 Introduction to Programming I
    - ICOM202 Introduction to Programming II
    - ICOM301 Digital Fabrication
    - IDAR201 Videomaking for Digital Artists
    - MCMP404 Field Recording Workshop
    - MSCM310 Acoustics for Musicians
    - MTEC150 Sound Synthesis
    - MTEC360 Audio Signal Processing
    - MTEC365 Digital Recording Studio

PROFESSIONAL DEVELOPMENT

- MCMP290 Portfolio Review (each Spring Semester, 4 classes)
- TWO classes chosen from:
    - AAIC323 Practice & Pedagogy: ArtPilot
    - ICOM101 Media & Web Development
    - MAIC403 Pedagogy I: Teaching Artistry
    - MAIC404 Pedagogy II: Best Practices

- MINTxxx Internship in music
- MPCD350 Career Designs for Musicians
- MPCD420 Teaching the Voice
- MTEC492 Creative Entrepreneurship
- Other professional development coursework as approved by mentor

BREADTH IN THE ARTS

- Wintersession (4 units of coursework with subject code MITM, taken in in January)
- TWO elective courses in Art, Dance, Film/Video, Writing or Theater

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

Core Curriculum: Elective Options

The following elective listings are provided for reference.

Vocal Electives

- MBLE201 Beginning African Ensemble
- MBLE260 The Balkan Voice
- MBLE301 Chamber Singers
- MBLE302 Contemporary Vocal Ensemble
- MLSN065 Javanese Voice 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 Beg. World Percussion Ensemble
- MBLE203 Adv. 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
- MBLE450 Sonic Boom Ensemble
- MBLE460 Golia Large Ensemble
- MAIC401 Improvisation: Uses & Lineage
- MPRF101 Jazz Improvisation, Group
- MPRF102 Jazz Improvisation, 1-on-1

Digital Performance Ensembles

- IIMC350 SoundGameSpace
- MBLE415 Networked Music Ensemble
- MCMP415 Choreographers & Composers

- MTEC418 Data Driven Art & Sound
- MTEC420 Grids, Beats & Groups
- MTEC450 Mechatronic Art

Keyboard Skills Alternatives

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

- MLSN016 Piano: Lessons (audition required)
- MTHY131 Bach Keyboard Pieces
- MTHY240 Jazz Keyboard Theory

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

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

First Year

FIRST SEMESTER (BFA1-1)

- MTHY101 Practical Musicianship A
- MTHY104 Global Rhythm & Notation (MTHY104 is a prerequisite to MTHY203)
- MTHY111 Tonal Theory & Applications 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 Practical Musicianship B
- MTHY112 Tonal Theory & Applications B
- MAIC101 World Music Survey

Second Year

FIRST SEMESTER (BFA2-1)

- MTHY203 Practical Musicianship C (MTHY104 is a prerequisite to MTHY203)
- MTHY210 Non-Tonal Theories
- M… World Music Ensemble elective (see the list of ensemble electives above)

SECOND SEMESTER (BFA2-2)

- MTHY204 Practical Musicianship D (if required)
- MTEC100 (or MTEC101 for Music Tech majors) Intro to Concert Production
- M… World Music Ensemble elective (see the list of ensemble electives above)

Third Year

FIRST SEMESTER (BFA3-1)

- M… Ensemble elective
- course in Making Original Work (see course listing above)
- course in New Methods & Technologies (see course listing above)

SECOND SEMESTER (BFA3-2)

- M… Ensemble elective
- course in Making Original Work (see course listing above)
- course in New Methods & Technologies (see course listing above)

Fourth Year

FIRST SEMESTER (BFA4-1)

- course in Professional Development (see course listing above)
- course outside the School of Music (not taught by music faculty)

SECOND SEMESTER (BFA4-2)

- course in Professional Development (see course listing above)
- course outside the School of Music (not taught by music faculty)

All CORE CURRICULUM requirements should have been completed by the end of BFA3.

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

⇒ *DO finish core requirements on time*

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

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

- All undergraduate students must take core theory courses each semester until all required courses in the *theory* sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)
- All undergraduate students must take tonal musicianship skills courses each semester until all required courses in the *Practical Musicianship* sequence MTHY001, MTHY101, MTHY102, MTHY203, MTHY204 are completed. (See the descriptions of BFA Music Specializations below for requirements.)
- All undergraduate students must take MTHY104 (if required) as soon as MTHY001 is satisfied. (See Individual Program Descriptions below for requirements.)

⇒ *DO fulfill core Incomplete grades on time*

- In any course that constitutes a prerequisite for another required course in the core Music Theory or Skills curriculum, an Incomplete (I) grade must be made up before the student will be allowed to enroll in the next course in the sequence. Instructors are not obliged to permit enrollment in core theory or skills courses after classes begin, so Incomplete grades should be made up before the date on which the following semester's regular classes commence.

FAILURE TO FULFILL CORE REQUIREMENTS ACCORDING TO THESE STIPULATIONS MAY RESULT IN ACADEMIC WARNING, INELIGIBILITY TO ADVANCE IN YEAR LEVEL, LOSS OF

FINANCIAL AID, AND POSSIBLE DISMISSAL FROM THE SCHOOL OF MUSIC (see Academic Standing Policy).

BFA 3-4 Music Requirements

For students who enter a specialization, the following requirements are replaced by those of the specialization. All other undergraduate music students must complete the following course requirements.

REQUIREMENTS

Complete CORE CURRICULUM plus the following courses:

- MLSN0xx Lesson (4 classes)
- MFORxxx Forum courses (2 classes)
- MTHY203 Practical Musicianship C
- MTHY204 Practical Musicianship D

Any TWO of the following FOUR Core Theory Options:

- MTHY214 Counterpoint (2 units)
- MTHY215 Song Writing & Analysis (2 units)
- MTHY217 Form (2 units)
- 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)
- MTHY310 Acoustics for Musicians
- ICOM101 Media & Web Development
- ICOM111 Introduction to Sound Production
- TWO courses chosen from
    - MAIC403 Pedagogy I: Teaching Artistry
    - MAIC404 Pedagogy II: Best Practices
    - MPCD350 Career Designs for Musicians

- FOUR courses chosen from:
    - MHST205/206 Western Music History A/B
    - MHST30x Music Cultures
    - MHST312 Ethnology of African Music
    - MHST425 Survey of Sound Art
    - MAIC401 Improvisation: Uses & Lineage
    - MHST350 Sylists & Innovators 1961-Now
- MCMP/MHST/MTEC/MTHY4xx Advanced Composition, History, Music Technology or Theory Electives (4 classes not fulfilling any other music requirement)

Electives (to fulfill 120-unit degree requirement)

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 & Applications B
- MTHY210 Non-Tonal Theories
- MTHY203 Practical Musicianship C

The Minor is awarded to undergraduate students who formally declare their intention to pursue it before graduation and who complete all of the following course requirements.

Requirements for the Music Theory Minor

- MTHY214 Counterpoint

- MTHY240 Jazz Keyboard Theory (2 classes, 2 units in total)
- MTHY310 Acoustics for Musicians
- 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 Quartet since 1900
    - MTHY455 The Piano since 1900
- Non-Western Theory Options: TWO classes chosen from
    - MTHY216 North Indian Music Theory
    - MTHY228 Journey to the Persian Music
    - 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 Journey to the Persian Music
- 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 Quartet 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 specialization is required for continued enrollment in the Music Theory Minor. Students on Academic Warning may be suspended from the Minor in Music Theory. Students may be permanently removed from the Minor after more than one semester on Academic Warning, at the recommendation of their Dean.

Bachelor of Fine Arts and Certificate of Fine Arts Specialization Requirements

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

Students are encouraged to collaborate with their mentors to create an individualized course of study (combining electives and requirements).

Courses that are listed as requiring enrollment for more than two semesters are those whose content changes each semester; content is dependent on which students are enrolled, students' artistic and technical progress, and/or cumulative progress.

I. Composition & Experimental Sound Practices (BFA)

Undergraduate students may be accepted to CalArts with a specialization, or with approval from faculty they may subsequently declare a specialization at any time before their Mid-Residence Review in BFA2-2.

REQUIREMENTS FOR THE SPECIALIZATION

- Complete CORE CORRICULUM (see above)
- MLSN101 Hour Lesson as assigned (each semester)
- MFOR101 Undergraduate Composers' Forum (first two Fall semesters in residence)
- MCMP105 Music Notation (1 class, in BFA1)
- MCMP120 Instrumental Composition I
- MCMP121 Instrumental Composition II
- MCMP112 Tonal Theory & Applications B
- MYHY Practical Musicianship C
- MYHY Practical Musicianship D
- ICOM111 Introduction to Sound Production
- MTHY310 Acoustics for Musicians
- Any TWO of the following FOUR Core Theory Options:
    - MTHY217 Form (2 units)
    - MTHY214 Counterpoint (2 units)
    - MTHY215 Song Writing & Analysis (2 units)
    - any 2 units drawn from the following list of jazz courses:
        - MTHY101 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)
- ONE class chosen from
    - MCMP465 Composition with Max/MSP
    - MTEC270 Composing with Technology
    - MTEC360 Audio Signal Processing

- MCMP/MHST/MTHY4xx Advanced Composition, History or Theory Electives (2 classes not fulfilling any other music requirement)
- MCMP490 Graduation Portfolio and Website Review
- Electives (to fulfill 120-unit degree requirement)

PREREQUISITES TO THE SPECIALIZATION FOR UNDECLARED STUDENTS
(to be completed by the end of BFA2-2)

Students who wish to declare this specialization must complete the following requirements by the end of BFA2-2.

- MLSNxxx Lessons (each semester)
- MFOR101 Undergraduate Composers' Forum (first Fall semester in residence)
- MCMP105 Music Notation (1 class, in BFA1)
- MCMP120 Instrumental Composition I
- MCMP121 Instrumental Composition II
- MTHY112 Tonal Theory and Applications B
- approved portfolio assessment for the specialization

Optional Undergraduate Composition Concentrations

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

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

- MTHY215 Song Writing & Analysis
- MPCD350 Career Designs for Musicians
- MTEC365 Digital Recording Studio
- 2 classes chosen from

    - MAIC316 Blues before 1960
    - MHST302 Popular Music: A Social & Analytical History
    - MHST405-410 Focus Rock
- 3 different classes chosen from
    - MBLE310 Improvisation 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
    - MTHY411 Electroacoustic Music Analysis
    - MHST425 Survey of Sound Art
- 2 classes chosen from
    - MBLE415 Networked Music Ensemble
    - 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
    - MTEC3xx-4xx advanced music technology electives

BFA Composition: Optional Concentration in Experimental Music

- MCMP325 Experimental Music Workshop I
- MCMP326 Experimental Music Workshop II
- 3 classes chosen from:
    - MBLE415 Networked Music Ensemble

    - MCMP465 Composition with Max/MSP
    - MBLE450 Sonic Boom Ensemble
    - MBLE460 Golia Large Ensemble
    - MBLE310 Improvisation Ensemble
    - MCMP417 Reader's Chorus
    - MCMP418 Media Theory: The Interactee
- 2 classes chosen from
    - MHST422 Experimental Music Post-Cage
    - MHST425 Survey of Sound Art
    - MHST472 John Cage: Music & Thought
    - MAIC412 Critical Reading (may be repeated for credit)
- MTHY403/ MTHY404 Intonation Workshop I or Intonation Workshop II

BFA Composition: Optional Concentration in Composition for Film & Video

- MHST205 Western Music History I
- MHST206 Western Music History II
- MPCD350 Career Designs for Musicians
- MPRF307 The Grammar of Conducting
- MCMP341 Film Music History & Analysis
- MCMP342 Composition for Film & Video
- 1 class chosen from (taking *all* 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 Aesthetics of Sound and Image.

BFA Composition: Optional Concentration in Instrumental Composition

- MCMP330-339 Writing for … (2 classes)
- MPRF307 The Grammar of Conducting
- MPRF408 Instrumental Conducting

- MLSN0xx Performance Lessons (2 different orchestral instruments as assigned, 2 courses total)*
- 1 class chosen from
    - MTHY450 Chamber Thought
    - MTHY454 The String Quartet since 1900
    - MTHY455 The Piano since 1900
- 1 class chosen from
    - MCMP402 Orchestration
    - MTHY451 Orchestral Thought
- 2 different classes chosen from
    - MBLE300 The Ensemble
    - MBLE310 Improvisation Ensemble
    - MBLE450 Sonic Boom Ensemble
    - MBLE460 Golia Large Ensemble

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

II. InstrumentalArts (BFA)

Learning Goals

The InstrumentalArts Specializations recognize that our students come to us with a wide range of musical backgrounds, experiences, and goals. These specializations ask each student to articulate their goals and intentions to their 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 their 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 advanced 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 pursued constantly.

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

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Brass (BFA Requirements)

Undergraduate students may be accepted to CalArts with a specialization, or with approval from faculty they may subsequently declare a specialization at any time before their Mid-Residence Review in BFA3-2. Upon approved declaration, the combined

prerequisites and requirements listed below together become the student's degree requirements in Music.

PREREQUISITES TO THE SPECIALIZATION (TO BE COMPLETED BY THE END OF BFA2-2)

Students who have either declared this specialization or who may wish to declare this specialization must complete the following requirements by the end of BFA2-2.

- MLSNxxx Lessons (each semester)
- MFORxxx Forums (2 classes, recommended in BFA1)
- MPRF132 Brass Workshop (2 classes)
- MBLE120 Brass Ensemble (2 classes)
- MHST205 Western Music History I
- MHST206 Western Music History II
- MBLExxx Ensemble as assigned from (2 classes)
    - MBLE106 Chamber Music
    - MBLE300 The Ensemble
- approved portfolio & performance assessment for the specialization

REQUIREMENTS FOR THE SPECIALIZATION

- Complete CORE CURRICULUM, plus
- All PREREQUISITES TO THE SPECIALIZATION (completed by the end of BFA2-2), plus the following course requirements.

- MLSN 111/117-119 Hour Lesson as assigned (each semester)
- MPRF132 Brass Workshop (each semester)
- MBLE120 Brass Ensemble (each semester)
- MTHY203 Practical Musicianship C
- MTHY204 Practical Musicianship D
- MAIC403 Pedagogy I or MAIC404 Pedagogy II
- MTHY315 Meaningful Interpretation
- MFOR102 Forums (2 classes)
- ONE class chosen from:
    - MAIC240 Jazz History
    - MAIC401 Improvisation: Uses & Lineage
    - MHST30x Music Cultures

    - MHST425 Survey of Sound Art

- MBLExxx Ensembles (each semester) chosen from

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

- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

Guitar (BFA Program Requirements)

Undergraduate students may be accepted to CalArts with a specialization, or with approval from faculty they may subsequently declare a specialization at any time before their Mid-Residence Review in BFA3-2. Upon approved declaration, the combined prerequisites and requirements listed below together become the student's degree requirements in Music.

PREREQUISITES TO THE SPECIALIZATION (TO BE COMPLETED BY THE END OF BFA2-2)

Students who have either declared this specialization or who may wish to declare this specialization must complete the following requirements by the end of BFA2-2.

- MLSNxxx Lessons (each semester)
- MPRF120 Guitar Workshop (2 classes)
- MFORxxx Forum, as assigned (2 classes, recommended in BFA1)
- MBLExxx Ensemble, as guitarist (2 classes)
- approved portfolio & performance assessment for the specialization

REQUIREMENTS FOR THE SPECIALIZATION

- Complete CORE CURRICULUM, plus
- All PREREQUISITES TO THE SPECIALIZATION (completed by the end of BFA2-2), plus the following course requirements.

    - MLSN123/136 Hour Lesson as assigned (each semester)

    - MPRF120 Guitar Workshop (each semester)
    - MBLExxx Ensemble, as guitarist (each semester)
    - MTHY203 Practical Musicianship C
    - MTHY204 Practical Musicianship D
    - MTHY315 Meaningful Interpretation
    - MAIC403 Pedagogy I or MAIC404 Pedagogy II
    - ONE class chosen from:
        - MHST205 Western Music History I
        - MHST206 Western Music History II
    - ONE class chosen from:
        - MAIC240 Jazz History
        - MAIC401 Improvisation: Uses & Lineage
        - MHST30x Music Cultures
        - MHST425 Survey of Sound Art
    - 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
- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

Harp (BFA Requirements)

Undergraduate students may be accepted to CalArts with a specialization, or with approval from faculty they may subsequently declare a specialization at any time before their Mid-Residence Review in BFA3-2. Upon approved declaration, the combined prerequisites and requirements listed below together become the student's degree requirements in Music.

PREREQUISITES TO THE SPECIALIZATION (TO BE COMPLETED BY THE END OF

BFA2-2)

Students who have either declared this specialization or who may wish to declare this specialization must complete the following requirements by the end of BFA2-2.

- MLSNxxx Lessons (each semester)
- MPRF123 Harp Studio Class (2 classes)
- MFORxxx Forums (2 classes, recommended in BFA1)
- MHST206 Western Music History II
- ONE class chosen from:
    - MAIC240 Jazz History
    - MHST205 Western Music History I
    - MAIC401 Improvisation: Uses & Lineage
    - MHST30x Music Cultures
    - MHST425 Survey of Sound Art
- MBLExxx Ensembles as assigned from (2 classes)
    - MBLE106 Chamber Music
    - MBLE300 The Ensemble
- approved portfolio & performance assessment for the specialization

REQUIREMENTS FOR THE SPECIALIZATION

- Complete CORE CURRICULUM, plus
- All PREREQUISITES TO THE SPECIALIZATION (completed by the end of BFA2-2), plus the following course requirements.
    - MLSN112 Hour Lesson as assigned (each semester)
    - MPRF123 Harp Studio Class (each semester)
    - MTHY203 Practical Musicianship C
    - MTHY204 Practical Musicianship D
    - MTHY315 Meaningful Interpretation
    - MAIC403 Pedagogy I or MAIC404 Pedagogy II
    - MFORxxx Forums (2 classes)
    - MBLExxx Ensembles as assigned from (each semester):
        - MBLE106 Chamber Music
        - MBLE300 The Ensemble

- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury & Recital
- Electives (to fulfill 120-unit degree requirement)

Percussion (BFA Requirements)

Undergraduate students may be accepted to CalArts with a specialization, or with approval from faculty they may subsequently declare a specialization at any time before their Mid-Residence Review in BFA3-2. Upon approved declaration, the combined prerequisites and requirements listed below together become the student's degree requirements in Music.

PREREQUISITES TO THE SPECIALIZATION (TO BE COMPLETED BY THE END OF BFA2-2)

Students who have either declared this specialization or who may wish to declare this specialization must complete the following requirements by the end of BFA2-2.

- MLSNxxx Lessons (each semester)
- MBLE122 Percussion Ensemble (2 classes)
- MPRF129 Percussion Workshop (2 classes)
- MFORxxx Forums (2 classes, recommended in BFA 1)
- MBLExxx World Music Ensembles (2 classes)
- approved portfolio & performance assessment for the specialization

REQUIREMENTS FOR THE SPECIALIZATION

1. Complete CORE CURRICULUM, plus
2. All PREREQUISITES TO THE SPECIALIZATION (completed by the end of BFA2-2), plus the following course requirements.

- MLSN115 Hour Lesson as assigned (each semester)
- MLSN0xx Percussion Lesson electives (2 classes)
- MPRF129 Percussion Workshop (each semester)
- MBLE122 Percussion Ensemble (each semester)
- MFORxxx Forums (2 classes)
- MTHY203 Practical Musicianship C
- MTHY204 Practical Musicianship D
- MTHY315 Meaningful Interpretation
- MAIC403 Pedagogy I or MAIC404 Pedagogy II

- ONE class chosen from:
    - MHST205 Western Music History I
    - MHST206 Western Music History II
- ONE class chosen from:
    - MAIC240 Jazz History
    - MAIC401 Improvisation: Uses & Lineage
    - MHST30x Music Cultures
    - MHST425 Survey of Sound Art
- MBLE300 The Ensemble (2 classes)
- MBLExxx World Music Ensembles (2 classes)
- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

Piano/Keyboard (BFA Requirements)

Undergraduate students may be accepted to CalArts with a specialization, or with approval from faculty they may subsequently declare a specialization at any time before their Mid-Residence Review in BFA3-2. Upon approved declaration, the combined prerequisites and requirements listed below together become the student's degree requirements in Music.

REQUIREMENTS FOR THE SPECIALIZATION

- Complete CORE CURRICULUM (see above)
- MLSN116/113 Hour Lesson as assigned (each semester)
- MPRF119 Piano Workshop (each semester)
- MTHY203 Practical Musicianship C
- MTHY204 Practical Musicianship D
- MHST205 Western Music History I
- MHST206 Western Music History II
- MTHY315 Meaningful Interpretation
- MPCD199 Undergraduate Independent Project: Pedagogy (2 classes)
- MFORxxx Forums (4 classes)
- MBLExxx Ensemble (as pianist) (each semester)
- ONE class chosen from:

    - MAIC240 Jazz History
    - MAIC401 Improvisation: Uses & Lineage
    - MHST350 Stylists & Innovators 1961–Now
    - MHST30x Music Cultures
    - MHST425 Survey of Sound Art
- 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.

PREREQUISITES TO THE SPECIALIZATION FOR UNDECLARED STUDENTS (TO BE COMPLETED BY THE END OF BFA2-2)

Students who wish to declare this specialization must complete the following requirements by the end of BFA2-2.

- MLSNxxx Lessons (each semester)
- MPRF119 Piano Workshop (2 classes)
- MFORxxx Forums (2 classes, recommended in BFA1)
- MHST205 Western Music History I
- MHST206 Western Music History II
- MBLExxx Ensemble (as pianist) (2 classes)
- approved portfolio & performance assessment for the specialization

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Strings (BFA)

Undergraduate students may be accepted to CalArts with a specialization, or with approval from faculty they may subsequently declare a specialization at any time before their Mid-Residence Review in BFA2-2.

REQUIREMENTS FOR THE SPECIALIZATION

- Complete CORE CURRICULUM (see above)
- MLSN106/109/120/121 Hour Lesson as assigned (each semester)
- MPRF128 String Workshop (each semester)
- MTHY203 Practical Musicianship C
- MTHY204 Practical Musicianship D
- MHST205 Western Music History I

- MHST206 Western Music History II
- MTHY315 Meaningful Interpretation
- MAIC403 Pedagogy I or MAIC404 Pedagogy II
- MFORxxx Forums (4 classes)
- ONE class chosen from:
    - MAIC240 Jazz History
    - MAIC401 Improvisation: Uses & Lineage
    - MHST350 Stylists & Innovators 1961–Now
    - MHST30x Music Cultures
    - MHST425 Survey of Sound Art
- Chamber/Conducted Ensembles as assigned (each semester):
    - MBLE106 Chamber Music
    - MBLE107 Baroque Chamber Music & Arias
    - MBLE300 The Ensemble
- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury & Recital
- Electives (to fulfill 120-unit degree requirement)

PREREQUISITES TO THE SPECIALIZATION FOR UNDECLARED STUDENTS (TO BE COMPLETED BY THE END OF BFA2-2)

Students who wish to declare this specialization must complete the following requirements by the end of BFA2-2.

- MLSNxxx Lessons (each semester)
- MPRF119 String Workshop (2 classes)
- MFORxxx Forums (2 classes, recommended in BFA1)
- MHST205 Western Music History I
- MHST206 Western Music History II
- Chamber/Conducted Ensembles as assigned (4 classes):
    - MBLE106 Chamber Music
    - MBLE107 Baroque Chamber Music & Arias
    - MBLE300 The Ensemble
- Approved portfolio & performance assessment for the specialization

Winds (BFA)

Undergraduate students may be accepted to CalArts with a specialization, or with approval from faculty they may subsequently declare a specialization at any time before

their Mid-Residence Review in BFA2-2.

REQUIREMENTS FOR THE SPECIALIZATION

- Complete CORE CURRICULUM (see above)
- MLSN104/105/107/110/114 Hour Lesson as assigned (each semester)
- MPRF122/124/130/131 Studio Class appropriate to major (each semester)
- MPRF133 Woodwind Workshop (each semester)
- MTHY203 Practical Musicianship C
- MTHY204 Practical Musicianship D
- MHST205 Western Music History I
- MHST206 Western Music History II
- MTHY315 Meaningful Interpretation
- MAIC403 Pedagogy I or MAIC404 Pedagogy II
- MFORxxx Forums (4 classes)
- ONE class chosen from:
    - MAIC240 Jazz History
    - MAIC401 Improvisation: Uses & Lineage
    - MHST350 Stylists & Innovators 1961–Now
    - MHST30x Music Cultures
    - MHST425 Survey of Sound Art
- Chamber/Conducted Ensembles as assigned from (each semester)
    - MBLE106 Chamber Music
    - MBLE107 Baroque Chamber Music & Arias
    - MBLE300 The Ensemble
- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

PREREQUISITES TO THE SPECIALIZATION FOR UNDECLARED STUDENTS (TO BE COMPLETED BY THE END OF BFA2-2)

Students who wish to declare this specialization must complete the following requirements by the end of BFA2-2.

- MLSNxxx Lessons (each semester)
- MPRF122/124/130/131 Studio Class appropriate to major (2 classes)
- MPRF133 Woodwind Workshop (2 classes)
- MFORxxx Forums (2 classes, recommended in BFA1)
- MHST205 Western Music History I

- MHST206 Western Music History II
- Chamber/Conducted Ensembles as assigned (4 classes):
    - MBLE106 Chamber Music
    - MBLE107 Baroque Chamber Music & Arias
    - MBLE300 The Ensemble
- approved portfolio & performance assessment for the specialization

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III. Jazz (BFA)

Undergraduate students may be accepted to CalArts with a specialization, or with approval from faculty they may subsequently declare a specialization at any time before their Mid-Residence Review in BFA2-2.

REQUIREMENTS FOR THE SPECIALIZATION

- Complete CORE CURRICULUM (see above)
- MLSN 131-139 Hour Lesson as assigned (each semester)
- MFOR107 Jazz Forum (3 classes)
- MTHY240 Jazz Keyboard Theory
- MTHY108 Transcription Skills
- MBLE201 Beginning African Ensemble
- MTHY203 Practical Musicianship C
- Any ONE of the following Theory Options:
    - MTHY214 Counterpoint
    - MTHY215 Song Writing & Analysis
    - MTHY217 Form
- MPRF101/102 Undergraduate Jazz Improvisation
- MPRF203 Harmonic Improvisation
- ONE class chosen from
    - MCMP310 Jazz Composition
    - MCMP314 Jazz Arranging
- MAIC240 Jazz History
- MHST350 Stylists & Innovators 1961–Now
- MHST30x Music Cultures (1 class)
- MBLE117 Jazz Student Ensemble (each semester)
- MBLE118 Jazz Faculty Ensemble (each semester)

- MPRF490 Graduation Recital
- Electives (to fulfill 120-unit degree requirement)

PREREQUISITES TO THE SPECIALIZATION FOR UNDECLARED STUDENTS (TO BE COMPLETED BY THE END OF BFA2-2)

Students who wish to declare this specialization must complete the following requirements by the end of BFA2-2.

-
- MLSNxxx Lessons (each semester)
- MFOR107 Jazz Forum
- MTHY108 Transcription Skills
- MPRF101/102 Undergraduate Jazz Improvisation
- MBLE201 Beginning African Ensemble
- MBLE117 Jazz Student Ensemble
- approved portfolio & performance assessment for the specialization

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IV. MAP/ExPop (BFA)

Undergraduate students may be accepted to CalArts with a specialization, or with approval from faculty they may subsequently declare a specialization at any time before their Mid-Residence Review in BFA2-2.

REQUIREMENTS FOR THE SPECIALIZATION

- Complete CORE CURRICULUM (see above)
- MLSN0xx Lesson as assigned (each semester)
- MFOR104 ExPop Forum (3 classes)
- MFOR10x Forum elective (1 class)
- ICOM111 Intro to Sound Production
- MTEC270 Composing with Technology
- MTHY203 Practical Musicianship C
- Mxxxxxx Vocal elective (see listing under BFA Core Curriculum above)
- MBLE328 Collaborative Music Ensemble (3 classes)
- ONE course chosen from
    - MTHY108 Transcription Skills

    - MTHY214 Counterpoint
    - MTHY215 Song Writing & Analysis
    - MTHY204 Practical Musicianship D
- ONE course chosen from
    - MCMP309 Writing Words for Music
    - CCST470 Hip Hop Lab
    - CS course in poetry or creative writing
- TWO ensemble courses chosen from (2 classes)
    - MCMP325 Experimental Music Workshop I
    - MCMP326 Experimental Music Workshop II
    - MBLE310 Improvisation Ensemble
    - MBLE460 Golia Large Ensemble
    - MBLE450 Sonic Boom
    - MPRF498 Hip Hop Lab Practicum
    - MTEC420 Grids, Beats & Groups
    - MTEC441 Composition for Robots
- ONE course chosen from
    - MCMP308 Arranging as Production
    - MCMP314 Jazz Arranging
    - MCMP33x Writing for…
    - MCMP402 Orchestration
    - MTHY450 Chamber Thought
    - MTHY451 Orchestral Thought
- THREE courses chosen from
    - MAIC240 Jazz History
    - MAIC316 Blues before 1960
    - MAIC401 Improvisation: Uses & Lineage
    - MHST350 Stylists & Innovators 1961–Now
    - MHST205 Western Music Survey I
    - MHST206 Western Music Survey II
    - MHST405–09 Focus Rock
    - MHST30x Music Cultures
    - MHST425 Survey of Sound Art

PREREQUISITES TO THE SPECIALIZATION FOR UNDECLARED STUDENTS (TO BE COMPLETED BY THE END OF BFA2-2)

Students who wish to declare this specialization must complete the following requirements by the end of BFA2-2.

- MLSNxxx Lessons (each semester)
- MFOR103 ExPop Forum (2 classes)
- MBLE328 Collaborative Music Ensemble
- Mxxxxx Vocal elective (see listing under BFA Core Curriculum above)
- ICOM111 Intro to Sound Production
- MTEC270 Composing with Technology
- ONE course chosen from
    - MAIC240 Jazz History
    - MAIC316 Blues before 1960
    - MHST30x Music Cultures
- approved portfolio & performance assessment for the specialization

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V. Music Technology: Interaction, Intelligence & Design (BFA)

Undergraduate students may be accepted to CalArts with a specialization, or with approval from faculty they may subsequently declare a specialization at any time before their Mid-Residence Review in BFA2-2.

REQUIREMENTS FOR THE SPECIALIZATION

- Complete CORE CURRICULUM (except MTHY-112 Tonal Theory & Applications B)(see above)

AUDIO PRODUCTION

- MTEC101 Concert Production I
- ICOM111 Intro to Sound Production

TWO courses chosen from

- MTEC102 Concert Production II
- MTEC308 Advanced Production Techniques
- MCMP404 Field Recording Workshop
- MTEC365 Digital Recording Studio

CREATIVE COMPUTING AND PROGRAMMING

- ICOM201 Introduction to Programming I

- ICOM202 Introduction to Programming II

THREE courses chosen from

- IDAR419 Immersive Experience Design
- MTEC415 Visual Programming
- MTEC418 Data Driven Art and Sound
- MTEC421 C++ for Electronic Music I
- Other Elective Computer Programming Courses

DIGITAL SIGNAL PROCESSING

- MTEC150 Sound Synthesis

ONE course chosen from

- MTEC155 Advanced Sound Synthesis
- MTEC498E AI. Culture. Creativity

ELECTRICAL ENGINEERING

TWO courses chosen from

- MTEC330 Interface Design I
- MTEC331 Interface Design II
- MTEC450 Mechatronic Art and Music

BREADTH IN MUSIC TECHNOLOGY

- MFOR106 Creative Technology Forum (each semester)
- MTEC490 Music Technology BFA Project (2 classes)
- Electives (to fulfill 120-unit degree requirement)

PREREQUISITES TO THE SPECIALIZATION FOR UNDECLARED STUDENTS (TO BE COMPLETED BY THE END OF BFA2-2)

Students who wish to declare this specialization must complete the following requirements by the end of BFA2-2.

- MTE101 Concert Production I
- ICOM111 Intro to Sound Production
- MTEC150 Sound Synthesis
- MFOR106 Creative Technology Forum (2 classes)
- ICOM201 Introduction to Programming I
- ICOM202 Introduction to Programming II

- MTEC270 Composing with Technology
- approved portfolio & performance assessment for the specialization

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VI. Performer-Composer (BFA)

Undergraduate students may be accepted to CalArts with a specialization, or with approval from faculty they may subsequently declare a specialization at any time before their Mid-Residence Review in BFA2-2.

REQUIREMENTS FOR THE SPECIALIZATION

- Complete CORE CURRICULUM, plus
- MLSN1xx Hour Lesson as assigned (each semester)
- MFOR305 Performer-Composer Forum
- MCMP105 Music Notation (in first Spring semester in residence)
- MCMP120 Instrumental Composition I
- MCMP121 Instrumental Composition II
- MTHY112 Tonal Theory & Applications B
- MTHY203 Practical Musicianship C
- MTHY204 Practical Musicianship D
- Any TWO of the following FOUR Core Theory Options:
    - MTHY217 Form (2 units)
    - MTHY214 Counterpoint (2 units)
    - MTHY215 Song Writing & Analysis (2 units)
- 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)
- ICOM111 Introduction to Sound Production
- MTHY310 Acoustics for Musicians
- ONE class chosen from
    - MCMP314 Jazz Arranging
    - MCMP316 Arranging for Experimental Pop
    - MCMP402 Orchestration
    - MTHY451 Orchestral Thought

- ONE class chosen from
    - MCMP465 Composition with Max/MSP
    - MTEC270 Composing with Technology
    - MTEC360 Audio Signal Processing
- ONE class chosen from:
    - MBLE310 Improvisation 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 (2 classes)
- MCMP/MHST/MTHY300-480 Advanced Composition, History or Theory Electives (2 classes not fulfilling any other music requirement)
- MCMP490 Graduation Portfolio & Website Review (portfolio must include substantial original work)
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

PREREQUISITES TO THE SPECIALIZATION FOR UNDECLARED STUDENTS (TO BE COMPLETED BY THE END OF BFA2-2)

Students who wish to declare this specialization must complete the following requirements by the end of BFA2-2.

- MLSNxxx Lessons (each semester)
- MFOR305 Performer-Composer Forum
- MCMP105 Music Notation (in first Spring semester in residence)
- MCMP120 Instrumental Composition I
- MCMP121 Instrumental Composition II
- MTHY112 Tonal Theory & Applications B
- approved portfolio & performance assessment for the specialization

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VII. VoiceArts (BFA)

VoiceArts (BFA Requirements)

Undergraduate students may be accepted to CalArts with a specialization, or with approval from faculty they may subsequently declare a specialization at any time before their Mid-Residence Review in BFA2-2.

REQUIREMENTS FOR THE SPECIALIZATION

- Complete CORE CURRICULUM (see above)
- MLSN122 Voice Lessons, as assigned (each semester)
- MPRF115 & MPRF116 VoiceArts Foundation I & II (2 classes)
- MPRF110 Vocal Coaching
- MPRF310 Advanced Vocal Coaching
- MFOR103 Voice Forum (2 classes)
- MTHY203 Practical Musicianship C
- MTHY204 Practical Musicianship D
- ONE class chosen from:
    - MHST205 Western Music History I
    - MHST206 Western Music History II
- ONE class chosen from:
    - MAIC240 Jazz History
    - MAIC401 Improvisation: Uses & Lineage
    - MHST350 Stylists & Innovators 1961–Now
    - MHST30x Music Cultures
    - MHST345 Topics in Vocal Literature
    - MHST425 Survey of Sound Art
- ONE class chosen from:
    - MAIC410 Physiology of the Voice
    - MPCD420 Teaching the Voice
- MPRF454 Sounding the Voice
- MBLE Vocal Ensembles and/or Vocal Projects (4 classes)
- Keyboard Requirement (in addition to core) as approved by mentor, chosen from
    - MLSN016 Piano: Non–Hour Lessons (audition required)
    - MTHY131 Bach Keyboard Pieces
    - MTHY240 Jazz Keyboard Theory
- Techniques (1 class)
    - 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
    - MPRF498B Mic Use for Vocalists
    - MTHY120 Beginning Svar Graam (vocal)
    - MTHY130 Bach Chorale Singing
    - MTHY215 Song Writing & Analysis
    - MTHY305 Advanced Sight-Singing
    - MTHY322 Advanced Svar Graam (vocal)
    - other techniques course as approved by mentor
- Language and Text (2 classes)
    - CCRW212 Intro to Creative Writing
    - CCRW214 Adventures in Form and Chaos (poetry writing)
    - CCRW336 Eco Writing
    - CCRW222 Creative Writing Workshop
    - CCRW211 Hip Hop Poetics Workshop
    - CCRW350 Sent Us of the Air: Poetry Writing class
    - CCRW345 Fabulous Writing
    - CMWP444 Hybrid Writing
    - CHMN131 Wet Black Ink
    - CHCM135 Contemporary Literature
    - CHMN335 Queer Books
    - CHMN336 Pornography and Sex Writing
    - MAIC470 Hip Hop Lab
    - MCMP309 Words for Music
    - 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
- Contextualization (1 class)
    - 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
- Performance and Interpretation (1 class)
    - MBLExxx any MBLE (music ensemble) course
    - MCMP325 Experimental Music Workshop I
    - MCMP326 Experimental Music Workshop II
    - MCMP450 HyperOpera
    - MCMP416 Concert Theater
    - MPRF126 Experimental Voice Workshop
    - 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
- MPRF290 Mid-Residence Performance Project/Recital
- MCMP490 Graduation Portfolio/Website Review
- MPRF490 Graduation Performance Project/Recital
- Electives (to fulfill 120-unit degree requirement)

PREREQUISITES TO THE SPECIALIZATION FOR UNDECLARED STUDENTS (TO BE COMPLETED BY THE END OF BFA2-2)

Students who wish to declare this specialization must complete the following requirements by the end of BFA2-2.

- MLSNxxx Lessons (each semester)
- MFOR103 Voice Forum
- MPRF115 & MPRF116 VoiceArts Foundation I & II (2 classes)
- MPRF110 Vocal Coaching
- MBLExxx Vocal Ensembles and/or Vocal Projects (2 classes)
- approved portfolio & performance assessment for the specialization

VIII. World Music Performance (BFA)

Undergraduate students may be accepted to CalArts with a specialization, or with approval from faculty they may subsequently declare a specialization at any time before their Mid-Residence Review in BFA2-2.

REQUIREMENTS FOR THE SPECIALIZATION

- Complete CORE CURRICULUM, plus
- MLSN140-178 Hour Lesson as assigned (each semester)
- MTHY203 Practical Musicianship C
- MTHY108 Transcription Skills (or other transcription class as approved by mentor)
- MHST30x Music Cultures (2 classes)
- MTHYxxx World Music Theory Electives chosen from (4 classes):
    - MTHY222 North Indian Theory
    - MTHY228 Journey to the Persian Music
    - MTHY226 African Music Theory
    - MTHY224 Java/Bali: Music-Dance-Theory
    - MTHY120 Beginning Svar Graam (Vocal)
    - MTHY322 Advanced Svar Graam (Vocal)
    - MTHY425 Tala Systems
- 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
- ONE other World Music Ensemble chosen from
    - MBLE103 Beg. World Percussion Ensemble
    - MBLE203 Adv. 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 Specialization (4 classes) chosen from
    - MBLE117 Jazz Student Ensemble
    - MBLE118 Jazz Faculty Ensemble
    - MBLE302 Contemporary Vocal Ensemble
    - MBLE310 Improvisation Ensemble
    - MBLE327 Multi-Focus Ensemble
    - MBLE450 Sonic Boom Ensemble
    - MBLE460 Golia Large Ensemble
    - other ensemble outside of world music
- MPRF490 Graduation Recital
- Electives (to fulfill 120-unit degree requirement)

PREREQUISITES TO THE SPECIALIZATION FOR UNDECLARED STUDENTS (TO BE COMPLETED BY THE END OF BFA2-2)

Students who wish to declare this specialization must complete the following requirements by the end of BFA2-2.

- MLSNxxx Lessons (each semester)
- MTHY108 Transcription Skills (or other transcription class as approved by mentor)
- MTHYxxx/MPRFxxx ONE theory or performance studies course in world music
- MHST30x Music Cultures

- MBLExxx World Music Ensembles (4 classes)
- approved portfolio & performance assessment for the specialization

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

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

Learning Goals

By the time they graduate, students will have had opportunity to:

- consolidate a forward-looking approach to music-making that is exploratory while recognizing precedent and tradition, and that is appropriate to the challenges and opportunities in today's rapidly developing climate of global music,
- develop advanced abilities appropriate to their individual artistic and professional aspirations,
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers,
- discover collaborative possibilities through engagement with other artistic métiers,
- engage music from diverse historical, cultural and aesthetic contexts—including currently emerging musical forms and musical traditions from around the world,
- perform within ensemble contexts and gain advanced experience with the particular demands and rewards of performing with other musicians,
- analyze and communicate in detail the content and contexts of diverse musics,
- produce and present professional-quality documentation of their artistic work in appropriate media,
- realize distinctive musical projects reflecting their own artistic interests,
- demonstrate productive self-discipline reflecting an awareness that art is less an end result than a process in which excellence and self-transcendence are pursued constantly.

I. Composition & Experimental Sound Practices (MFA)

REQUIREMENTS FOR THE SPECIALIZATION

- MLSN601 Composition Hour Lesson as assigned (4 classes)
- MFOR501/508 Graduate Composers' or ESP Forum (4 classes in total)
- Composition courses with the prefix MCMP totaling at least 6 units
- Courses in music technology, theory, history, pedagogy, performance or world music (non-MCMP music courses, at least 10 units)
- Courses outside the School of Music (2 classes)
- MBLExxx World Music Ensemble (in MFA1)
- Wintersession (2 units of coursework with subject code MITM, taken in January)
- MCMP690 Graduation Portfolio Review
- Electives (to fulfill 60-unit degree requirement)

II. InstrumentalArts (MFA)

Brass (MFA)

REQUIREMENTS FOR THE SPECIALIZATION

- MLSN611/617-619 Hour Lesson as assigned (4 classes)
- MPRF532 Brass Workshop (2 classes)
- MBLE620 Brass Ensemble (4 classes)
- MHST500+...Advanced Music History and Literature (2 classes)
- Chamber/Conducted Ensembles as assigned (each semester, 4 classes):
    - 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
    - MBLE617 Jazz Student Ensemble
    - MBLE618 Jazz Faculty Ensemble
    - MBLE627 Multi-Focus Ensemble

    - MBLE650 Sonic Boom Ensemble
    - MBLE660 Golia Large Ensemble
    - MHST601 Improvisation: Uses and Lineage
    - MHST350 Stylists & Innovators 1961–Now
    - MPRF512 Jazz Improvisation (1-on-1)
    - MTHY577 Baroque Accompaniment
- MFOR502 Performance Forum (in Spring Semesters, 2 classes)
- MPCD650 Career Design for Musicians
- MPCD599 Independent Pedagogy Project
- Courses outside of the School of Music (2 classes)
- MBLExxx World Music Ensemble (in MFA1)
- Wintersession (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)

REQUIREMENTS FOR THE SPECIALIZATION

- MLSN623/636 Hour 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
- Courses outside of the School of Music (2 classes)
- MBLExxx World Music Ensemble (in MFA1)
- Wintersession (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)

REQUIREMENTS FOR THE SPECIALIZATION

- MLSN612 Hour 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
    - MBLE617 Jazz Student Ensemble
    - MBLE618 Jazz Faculty Ensemble
    - MBLE627 Multi-Focus Ensemble
    - MBLE650 Sonic Boom Ensemble
    - MBLE660 Golia Large Ensemble
    - MHST601 Improvisation: Uses and Lineage
    - MHST350 Stylists & Innovators 1961–Now
    - MPRF512 Jazz Improvisation (1-on-1)
    - MTHY577 Baroque Accompaniment
- • Chamber/Conducted Ensembles as assigned (each semester, 4 classes):
    - MBLE606 Chamber Music Ensemble
    - MBLE500 The Ensemble
- • MFOR502 Performance Forum (2 classes) (each Spring Semester)
- • MPCD650 Career Design for Musicians
- • MPCD599 Graduate Independent Project: Pedagogy
- • Courses outside of the School of Music (2 Classes)
- • MBLExxx World Music Ensemble (in MFA1)
- • Wintersession (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)

REQUIREMENTS FOR THE SPECIALIZATION

- MLSN615 Hour Lesson as assigned (4 classes)
- MPRF529 Percussion Workshop (4 classes)
- MBLE622 Percussion Ensemble (4 classes)
- MHST500+ Advanced Music History and Literature (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- MBLE Ensembles as assigned (each semester, 4 classes)
- MFOR502/503/505/507 Forums (2 classes)
- MPCD650 Career Design for Musicians
- Studies in Extended Techniques, Improvisation and/or Interpretation: two classes chosen from
    - MBLE500 The Ensemble
    - MBLE610 Improvisation Ensemble
    - MBLE617 Jazz Student Ensemble
    - MBLE618 Jazz Faculty Ensemble
    - MBLE627 Multi-Focus Ensemble
    - MBLE650 Sonic Boom Ensemble
    - MBLE660 Golia Large Ensemble
    - MHST601 Improvisation: Uses and Lineage
    - MHST350 Stylists & Innovators 1961–Now
    - MPRF512 Jazz Improvisation (1-on-1)
- MBLExxx World Music Ensemble elective (4 classes, see listing under BFA Core Curriculum above)
- Courses outside of the School of Music (2 classes)
- Wintersession (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)

REQUIREMENTS FOR THE SPECIALIZATION

- MLSN613/616 Hour 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):
    - MBLE606 Chamber Music Ensemble
    - MBLE500 The Ensemble
    - MBLE599 Independent Study
- MPCD599 Graduate Independent Project: Pedagogy
- MPCD650 Career Design for Musicians
- 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
    - 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)
- MBLExxx World Music Ensemble (in MFA1)
- Wintersession (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 (MFA)

REQUIREMENTS FOR THE SPECIALIZATION

- MLSN616 Hour Lesson as assigned (4 classes)
- MPRF604 Special Studies in Collaborative Performance
- MPRF510 Graduate Vocal Repertoire Coaching (minimum 2 classes)
- MHST545 Topics in Vocal Literature
- 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):
    - 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
- MPCD599 Graduate Independent Project: Pedagogy
- Movement class: 2 classes chosen from
    - DTCH501/503 Institute Dance
    - MBLE550/551 Aza Beginning/Advanced African 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)
- MBLExxx World Music Ensemble (in MFA1)
- Wintersession (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)

REQUIREMENTS FOR THE SPECIALIZATION

- MLSN 606/609/620/621 Hour 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
    - MBLE617 Jazz Student Ensemble
    - MBLE618 Jazz Faculty Ensemble
    - MBLE627 Multi-Focus Ensemble
    - MBLE650 Sonic Boom Ensemble
    - MBLE660 Golia Large Ensemble
    - MHST601 Improvisation: Uses and Lineage
    - MHST350 Stylists & Innovators 1961-Now
    - MPRF512 Jazz Improvisation (1-on-1)
    - MPRF609 Topics in Historically Informed Performance
    - MTHY577 Baroque Accompaniment
- Chamber/Conducted Ensembles as assigned (each semester):
    - MBLE606 Chamber Music Ensemble
    - MBLE500 The Ensemble
- MFOR502 Performance Forum (2 classes) (each Spring Semester)
- MPCD650 Career Design for Musicians
- MPCD599 or ICSE650 Graduate Independent Project: Pedagogy or Arts Pedagogy
- Courses outside of the School of Music (2 classes)
- MBLExxx World Music Ensemble (in MFA1)
- Wintersession (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)

REQUIREMENTS FOR THE SPECIALIZATION

- MLSN 604/605/607/610/614 Hour 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
    - MBLE617 Jazz Student Ensemble
    - MBLE618 Jazz Faculty Ensemble
    - MBLE627 Multi-Focus Ensemble
    - MBLE650 Sonic Boom Ensemble
    - MBLE660 Golia Large Ensemble
    - MHST670 Frontiers of Instrumentation
    - MHST601 Improvisation: Uses and Lineage
    - MHST350 Stylists & Innovators 1961-Now
    - 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):
    - 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)
- MBLExxx World Music Ensemble (in MFA1)
- Wintersession (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)

REQUIREMENTS FOR THE SPECIALIZATION

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 Hour Lesson as assigned (4 classes)
- MCMP610 Jazz Composition

- MCMP500+ upper-level composition elective
- MPRF603 Harmonic Improvisation
- MBLE618 Jazz Faculty Ensemble (4 classes)
- MBLE617 Jazz Student Ensemble (4 classes)
- MFOR507 Jazz Forum (2 classes)
- MHST550 Stylists & Innovators 1961-Now
- MHST/MTHY500+ upper-level history, theory or analysis elective
- MBLE501 Beginning African Music Ensemble
- Courses outside of the School of Music (2 classes)
- Wintersession (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 Specialization (MFA)

REQUIREMENTS FOR THE SPECIALIZATION

- MFOR506 Creative Technology Forum (4 classes)
- MTEC685 Teaching in Technology (2 classes)
- MTEC690 Music Technology MFA Project (variable units; must enroll each semester in residence)
- MTEC691 Thesis

CREATIVE COMPUTING AND PROGRAMMING

MTEC613 Introduction to Programming I

MTEC614 Introduction to Programming II

THREE courses chosen from

- IDAR619 Immersive Experience Design
- MTEC615 Visual Programming
- MTEC618 Data Driven Art and Sound
- MTEC621 C++ for Electronic Music I
- Other Elective Computer Programming Courses

ONE course chosen from

- MTEC650 Sound Synthesis
- ONE course chosen from:
    - MTEC655 Advanced Sound Synthesis
    - MTEC698C Advanced Electronic Music Production
    - MTEC698E AI. Culture. Creativity

ELECTRICAL ENGINEERING

- MTEC630 Interface Design I
- MTEC631 Interface Design II

DIGITAL CREATIVE PRACTICE / COMPOSITION / INSTALLATION

- TWO courses chosen from:
    - MTEC619 Immersive Experience Design
    - MCMP615 Choreographers & Composers
    - MTEC540 Machine Orchestra
    - MTEC618 Data Driven Art & Visuals
    - MTEC520 Grids, Beats, and Groups
    - MTEC5xx/6xx Upper-Division Music Technology electives

BREADTH IN MUSIC TECHNOLOGY

- Courses outside the School of Music (2 classes)
- MBLExxx World Music Ensemble (in MFA1)
- Wintersession (2 units of coursework with subject code MITM, taken in January)
- Electives (to fulfill 60-unit degree requirement)

V. Performer-Composer (MFA)

REQUIREMENTS FOR THE SPECIALIZATION

- MLSN604-678 Hour Lesson(s) in Performance or Composition as assigned (4 classes)
- MLSN504-578 Lesson(s), in Year I, in whichever area (Performance or Composition) the Hour Lesson is not taken (2 classes)
- MFOR505 Performer-Composer Forum (2 classes)

- MFOR501/502/503/506/507/508 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)
- MBLExxx World Music Ensemble (in MFA1)
- Wintersession (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)

REQUIREMENTS FOR THE SPECIALIZATION

- MLSN 622 Hour Lessons as assigned (4 classes)
- MPRF510 Graduate Vocal Coaching
- 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
    - 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)
    - CCST510 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
- MBLExxx World Music Ensemble (in MFA1)
- Wintersession (2 units of coursework with subject code MITM, taken in January)
- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Jury & Recital
- MCMP690 Graduation Portfolio Review
- Electives (to fulfill 60-unit degree requirement)

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

VII. World Music Performance (MFA)

African Music and Dance (MFA)

REQUIREMENTS FOR THE SPECIALIZATION

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 Hour Lesson as assigned (4 classes)
- MLSN540-578 Lessons (2 classes, as approved by Mentor)
- MHST512 Ethnology of African Music

- MHST500-509 Music Cultures
- MTHY508 Transcription Skills (or other transcription class as approved by mentor)
- TWO classes chosen from:
    - MPRF620 Tabla Accompaniment
    - MTHY520/ MTHY522 Beginning/Advanced Svar Graam (Vocal)
    - MTHY521/ MTHY523 Beginning/Advanced Svar Graam (Instrumental)
    - MTHY622 North Indian Theory
    - MTHY628 Journey to the Persian Music
    - 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 specialization (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)
- Wintersession (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)

REQUIREMENTS FOR THE SPECIALIZATION

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 Hour Lesson as assigned (4 classes)
- MLSN540-578 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 Journey to the Persian Music
    - 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 music (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)
- Wintersession (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)

REQUIREMENTS FOR THE SPECIALIZATION

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 Hour Lesson as assigned (4 classes)
- MLSN540-578 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 Journey to the Persian Music
    - 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)

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

World Percussion (MFA)

REQUIREMENTS FOR THE SPECIALIZATION

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 Hour Lessons as assigned (4 classes)
- MLSN 515/540/550/561/570 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
    - MPRF620 Tabla Accompaniment
    - MTHY520/ MTHY522 Beginning/Advanced Svar Graam (Vocal)
    - MTHY521/ MTHY523 Beginning/Advanced Svar Graam (Instrumental)
    - MTHY622 North Indian Theory
    - MTHY628 Journey to the Persian Music
    - MTHY626 African Music Theory
    - MTHY624 Java/Bali: Music-Dance-Theory
    - MTHY625 Tala Systems
- MBLE603/604 Adv. 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)
- Wintersession (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.).

DMA Program Requirements

- DMA Students must satisfactorily complete the program of studies formulated each semester by the student and their 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
- MPCD701 Teaching the Teacher
- MPCD704 Professional Development
- 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 Qualifying 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 *Written and Oral Qualifying Examinations* (MCMP792) before advancing to degree candidacy. The Qualifying Examinations are administered by the student's Doctoral Examining Committee. In preparation for the Qualifying Examinations, the student must enroll in MTHY750 (Topic-Driven Research) at least 6 times with a minimum of 3 different DEC members addressing 3 respective topic areas. This typically takes place over the course of the student's second year in the DMA program. The MTHY750 topic areas are agreed upon by the student and the MTHY750 instructors in light of the student's professional and artistic goals and are subject to approval by the Doctoral Policy Committee. The DMA Qualifying Examinations can be repeated at most once. Any second trial must occur within four months of the first trial. Unsatisfactory performance at the second trial is grounds for dismissal from the Herb Alpert School of Music.

Before the awarding of the degree each DMA student must pass a *Final Review* (MCMP794), conducted by their Doctoral Examining Committee. This review assesses the student's artistic, intellectual, academic, professional, and pedagogical standing in relation to the Learning Goals and Rubrics for the DMA program, and includes detailed evaluation of all components of the student's Doctoral Project (MCMP790), and particularly of the student's Professional Portfolio.

School....:
Division..:
Department: AART

AART-427 People's Theory (2.00-3.00 cr.)
(Fall)

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. . Hybrid ().

AART-627 People's Theory (2.00-3.00 cr.)
(Fall)

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. . Hybrid ().

School....:
Division..:
Department: AMUS

IDAR-201 Videomaking for Digital Artist (1.00 cr.)
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. Critique (), Directed Study (), Online (), Mixed ().

IDAR-202 Demystifiying Design (1.00 cr.)
A Crash Course in Graphic Design, Visual Culture, and Basic Design Application Through a set of online lectures in design history and culture, as well as weekly hands-on assignments and in-person discursions, this workshop is designed to give you a basic understanding of the fundamentals of graphic design. We will explore how graphic design functions in the world and the importance it holds in our daily interaction with just about everything we see and touch. The lectures will outline important historic design movements and help contextualize principles such as layout, typography, logo design, composition, hierarchical structure, and illustration. The assignments will provide you with an opportunity to try your hand at designing and conceptual problem solving either on a computer or by traditional analog techniques. We will go over each assignment weekly with an in-class participatory critique followed by a general discussion and Q & A. Hybrid (), Online (), Mixed (), Workshop ().

MAIC-100 Survey of 20th & 21st C. Music (2.00 cr.)
(Fall)
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. Lecture ().

MAIC-101 World Music Survey (2.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

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. Lecture ().

MAIC-240 Jazz History (2.00 cr.)
(Fall)

A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis. Lecture ().

MAIC-314 The Music of Flamenco (1.00 cr.)
(Fall)

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. Lecture ().

MAIC-316 Blues Before 1960 (1.00 cr.)
(Spring)

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. Lecture ().

MAIC-317 Introduction to Bach (2.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

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. . Lecture ().

MAIC-401 Improvisation: Uses & Lineage (2.00 cr.)
(Fall)

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. Lecture ().

MAIC-403 Pedagogy: Teaching Artistry (2.00 cr.)
(Fall)

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. Lecture ().

MAIC-404 Pedagogy II: Best Practices (2.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

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. Lecture ().

MAIC-420 Composing for Improvisers (2.00 cr.)
(Fall)

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. Lecture/Practice (), Lecture/Discussion ().
Requisite courses:
MTHY-210 (Required, Previous).

MAIC-470 Hip-Hop Lab (3.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

Hip Hop music is simultaneously the most popular genre and one of the most influential in current cultural, political and economic discourses. Hip Hop culture is riven by a dialectic of education and entertainment, which KRS-One calls Edutainment, or between the Real and what Q-Tip calls the Abstract. Hip Hop music forms a continuity with jazz and other Black American musical forms, while at the same time manifesting itself on metalevels as commentary, criticality and testimony. Hip Hop culture provides the foundation for a complete aesthetics of performance: visual arts, dance, music composition/production and poetry -with Knowledge comprising the quintessence or 5th element. Blessed by proximity to legendary sites and scenes of Los Angeles Hip Hop (Uncle Jamm's Army, Project Blowed, Odd Future, No Jumper etc.) the Hip Hop Lab at CalArts is at once a workshop for the study of Hip Hop science and history and a platform for the shape of Hip Hop to come, following the "CalArts got next" philosophy. Lecture/Practice (), Lab (). Instructor's consent required.

MBLE-104 Tabla Ensemble (1.00 cr.)
(Fall and Spring)
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. Ensemble (). Instructor's consent required.

MBLE-106 Chamber Music (1.00 cr.)
(Fall and Spring)
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. Ensemble ().

MBLE-107 Baroque Chamber Music & Arias (1.00 cr.)
(Fall and Spring)
Course open to Music School students only. A specialized course for instrumentalists and singers given in conjunction with MBLE105 and MBLE106. Ensemble ().

MBLE-109 Advanced World Percussion Ens (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Course open to Music School students 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. Ensemble ().
Requisite courses:
MBLE-108 (Required, Previous).

MBLE-117 Jazz Student Ensemble (1.00 cr.)
(Fall and Spring)
Course open to Music School students only. Performance of ensemble works written for small jazz groups and performed by all-student groups. Ensemble ().

MBLE-118 Jazz Faculty Ensemble (1.00 cr.)
(Fall and Spring)
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. Ensemble (). Instructor's consent required.

MBLE-120 Brass Ensemble (1.00 cr.)
(Fall and Spring)
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). Ensemble (). Instructor's consent required.

MBLE-122 Percussion Ensemble (1.00 cr.)
(Fall and Spring)
Course open to Percussion Program students only. Performance of ensemble works written for percussion instruments. Ensemble ().

MBLE-201 Beginning African Ensemble (1.00 cr.)
(Fall and Spring)
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. Ensemble ().

MBLE-202 Advanced African Ensemble (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Advanced instruction and performance of West African music and dance. Ensemble (). Instructor's consent required.
Requisite courses:
MBLE-201 (Required, Previous).

MBLE-206 Talking Drum Ensemble (1.00 cr.)
(Fall and Spring)
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. Ensemble ().

MBLE-210 Beginning Javanese Gamelan (1.00 cr.)
(Fall and Spring)
Instruction in playing and singing in the central Javanese classical orchestra, a traditional Eastern art form that integrates dance, drama and music. Ensemble ().

MBLE-211 Advanced Javanese Gamelan (1.00 cr.)
(Fall and Spring)
Advanced instruction in playing and singing in the central Javanese classical orchestra. Ensemble ().
Requisite courses:
MBLE-210 (Required, Previous).

MBLE-220 Beginning Balinese Gamelan (1.00 cr.)
(Fall and Spring)
Instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan. Ensemble ().

School....:
Division..:
Department: AMUS

MBLE-221 Advanced Balinese Gamelan (1.00 cr.)
(Fall and Spring)
Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan. Ensemble ().
Requisite courses:
MBLE-220 (Required, Previous).

MBLE-222 Gender Wayang Ensemble (1.00 cr.)
(Fall and Spring)
Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays. Ensemble ().

MBLE-223 Balinese Flute Ensemble (1.00 cr.)
(Fall and Spring)
Training in Balinese flute playing sixteen various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble. Ensemble ().

MBLE-230 North Indian Ensemble (1.00 cr.)
(Fall and Spring)
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. Ensemble ().

MBLE-235 Shakuhachi & Koto Workshop (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Japanese Music & Culture: Shakuhachi & Koto Workshop Participants will be learning their choice of shakuhachi (Japanese bamboo flute) or Koto (Japanese zither). Instruments will be on loan if students are in the Los Angeles area. For out of town students, they may use their own instruments, or they may participate in the class to learn about an area of Japanese music of their choosing, including any of the cultural and societal aspects of Music in Japan that we will also be covering. We will focus on the folk songs of Japan: traditional work songs, fishing songs, and festival songs. Improvisation will be explored, as well as the possibility for composing original work using the traditional styles the class has studied. The class will also include a lecture/demonstration series by a variety of Japanese and Japanese/American guest artists on a variety of topics and instruments, possibly including but not limited to: shamisen, shinobue, taiko, kotos from Korea and China, Noh Theater, Minyo folk troupes, and Butoh dance. The goal for all students will be to practice and prepare their parts and techniques on their instruments to be able to perform in some kind of virtual final performance presenting a project to perform online as a culmination of what they have learned. Possibilities include traditional music performances live, recorded or video recorded; original compositions, improvisations, or interdisciplinary projects with technology or other art forms. Students may also choose a written research paper to be presented to the class. The class may be repeated for credit. It is open to the entire institute. No previous knowledge of music or Japanese music is necessary. Ensemble (). Instructor's consent required.

MBLE-240 Persia Electric Ensemble (1.00 cr.)
(Fall and Spring)

This inaugural launch of the intersection between ancient and new forms is a year-long course. Paths will be re-traced along the Silk Road hundreds of years before, works rehearsed and performed on Persian and Western instruments alongside genres developed in North America in the early 1990s still to this day known as the indefinable "Electronica", tracing techniques and esthetics from artists such as Martin Garrix, Plaid, Aphex Twin, Autechre; performed with live sampling of ancient instruments on machines that mangle, de-construct and splice back together new forms."Not Just for Dancing". Ensemble (). Instructor's consent required.

MBLE-250 Beginning African Dance (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Instruction in the traditional dances of West Africa. Ensemble ().

MBLE-251 Advanced African Dance (1.00 cr.)
(Fall and Spring)
Instruction in the traditional dances of West Africa. Ensemble (). Instructor's consent required.

MBLE-252 Balinese Dance (1.00 cr.)
(Fall and Spring)
Instruction in the traditional dances of Bali. Ensemble ().

MBLE-254 Javanese Dance (women) (1.00 cr.)
(Fall and Spring)
Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men. Ensemble ().

MBLE-256 Javanese Dance (men) (1.00 cr.)
(Fall and Spring)
Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men. Ensemble ().

MBLE-300 The Ensemble (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Ensemble (). Instructor's consent required.

MBLE-302 Contemporary Vocal Ensemble (1.00 cr.)
(Fall and Spring)

Contemporary Vocal Ensemble (CVE) is a chamber choir committed to "exploring and expanding ways of writing for choir, singing in choir, and listening to music for choir" (crossingchoir.org). CVE's programs focus on works composed within the last 50 years that engage with themes related to social, environmental, and political issues. In particular, CVE will spotlight choral music by CalArts students and faculty. Audition required. Ensemble (). Instructor's consent required.

MBLE-309 Period Instrument Ensemble (1.00 cr.)

School....:
Division..:
Department: AMUS

An Ensemble Dedicated to Historically Informed Performance Practice on Baroque Instruments

Students will be immersed in weekly rehearsal and performance of repertoire from the 17th and 18th centuries on Baroque instruments, gaining experience with historical tunings, phrasing, articulation, ornamentation, and other elements of Baroque performance practice. In addition to learning and performing repertoire, topics discussed will include phrasing that is sensitive to bass lines and harmony, mean-tone temperaments, historical pitch standards, discussion of rhetorical figures in Baroque composition, text-based articulation, and ornamentation. Ensemble ().

MBLE-310 Improvisation Ensemble (1.00 cr.)
(Fall and Spring)
Course open to Music School students only. Open to all instrumentalists and vocalists. With structured and unstructured improvisational studies, the course is designed to help the student develop his/her own creative voice. Concerts are presented regularly. Ensemble ().

MBLE-325 Creative Electronic Ensemble (1.00 cr.)
(Spring)
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. Ensemble ().

MBLE-327 Multi-Focus Ensemble (1.00 cr.)
(Fall and Spring)
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. Ensemble (). Instructor's consent required.

MBLE-328 Collaborative Music Ensemble (1.00 cr.)
(Fall and Spring)
Students work collectively to develop, rehearse and present music appropriate to the configuration of this ensemble. Ensemble (). Instructor's consent required.

MBLE-460 Golia Large Ensemble (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Ensemble ().
Requisite courses:
MTHY-102 (Required, Previous).

MBLE-498C Electroacoustic Ensemble (2.00 cr.)
(Fall and Spring)
The electroacoustic ensemble explores electroacoustic and digital music performance practices using laptops, tablets, various sensors, controllers, synths, and multi-channel speakers. The ensemble will perform improvised and composed works and explore non-traditional and networked performance presentations. Musicians playing electronic instruments, laptops, digital controllers, voice or acoustic instruments with or without added electronics are welcome to participate. Class time will be divided between ensemble playing and group discussion on performance practice. Student composers will be invited to propose their own projects for the ensemble, in addition to works presented by the instructor. Critique (), Ensemble (), Lecture/Discussion ().

MBLE-498D Creative Repertory Ensemble (2.00 cr.)
(Fall and Spring)
Students will immerse themselves in historical aspects of the resistance movement of the 1960s and 1970s as it relates to folk music and its intersection with afropunk and other elements of early rock and roll. Students will create a 'digital ensemble' that will establish best practices for applied harmony, arranging, melodic improvisation and collaborative recording while exploring the social impact that comes from the marriage of political speech and song. This class will interface with the Project Recording class over the course of the semester and will encourage students to deconstruct the successes and failures of the past as a mechanism for creating new commentary for the times to come. Group Project ().

MBLE-500 The Ensemble (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Ensemble (). Instructor's consent required.

MBLE-501 Beginning African Ensemble (1.00 cr.)
(Fall and Spring)

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. Ensemble ().

MBLE-502 Advanced African Ensemble (1.00 cr.)
(Fall and Spring)

Open to African Music & Dance Program students only. Advanced instruction and performance of West African music and dance. Ensemble (). Instructor's consent required.

MBLE-506 Talking Drum Ensemble (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Ensemble ().

MBLE-509 Advanced World Percussion Ens (1.00 cr.)
(Fall and Spring)
Course open to Music School students 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. Ensemble ().
Requisite courses:
MBLE-508 (Required, Previous).

MBLE-510 Beginning Javanese Gamelan (1.00 cr.)
(Fall and Spring)
Instruction in playing and singing in the central Javanese classical orchestra, a traditional Eastern art form that integrates dance, drama and music. Ensemble ().

MBLE-511 Advanced Javanese Gamelan (1.00 cr.)
(Fall and Spring)
Open to Balinese and Javanese Program students only. Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan. Ensemble ().
Requisite courses:
MBLE-510 (Required, Previous).

School....:
Division..:
Department: AMUS

MBLE-520 Beginning Balinese Gamelan (1.00 cr.)
(Fall and Spring)
Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan. Ensemble ().

MBLE-521 Advanced Balinese Gamelan (1.00 cr.)
(Fall and Spring)
Open to Balinese and Javanese Program students only. Advanced instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan. Ensemble ().
Requisite courses:
MBLE-520 (Required, Previous).

MBLE-522 Gender Wayang Ensemble (1.00 cr.)
(Fall and Spring)
Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays. Ensemble ().

MBLE-523 Balinese Flute Ensemble (1.00 cr.)
(Fall and Spring)
Training in Balinese flute playing sixteen various-sized bamboo flutes accompanied by percussion instruments. Students will perform as an ensemble. Ensemble ().

MBLE-530 North Indian Ensemble (1.00 cr.)
(Fall and Spring)
Course open to Music School students only. Advanced vocal and instrumental performance using both Indian and European instruments. Ensemble ().

MBLE-535 Shakuhachi & Koto Workshop (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Japanese Music & Culture: Shakuhachi & Koto Workshop Participants will be learning their choice of shakuhachi (Japanese bamboo flute) or Koto (Japanese zither). Instruments will be on loan if students are in the Los Angeles area. For out of town students, they may use their own instruments, or they may participate in the class to learn about an area of Japanese music of their choosing, including any of the cultural and societal aspects of Music in Japan that we will also be covering. We will focus on the folk songs of Japan: traditional work songs, fishing songs, and festival songs. Improvisation will be explored, as well as the possibility for composing original work using the traditional styles the class has studied. The class will also include a lecture/demonstration series by a variety of Japanese and Japanese/American guest artists on a variety of topics and instruments, possibly including but not limited to: shamisen, shinobue, taiko, kotos from Korea and China, Noh Theater, Minyo folk troupes, and Butoh dance. The goal for all students will be to practice and prepare their parts and techniques on their instruments to be able to perform in some kind of virtual final performance presenting a project to perform online as a culmination of what they have learned. Possibilities include traditional music performances live, recorded or video recorded; original compositions, improvisations, or interdisciplinary projects with technology or other art forms. Students may also choose a written research paper to be presented to the class. The class may be repeated for credit. It is open to the entire institute. No previous knowledge of music or Japanese music is necessary. Ensemble (). Instructor's consent required.

MBLE-540 Persia Electric Ensemble (1.00 cr.)
(Fall and Spring)

This inaugural launch of the intersection between ancient and new forms is a year-long course. Paths will be re-traced along the Silk Road hundreds of years before, works rehearsed and performed on Persian and Western instruments alongside genres developed in North America in the early 1990s still to this day known as the indefinable "Electronica", tracing techniques and esthetics from artists such as Martin Garrix, Plaid, Aphex Twin, Autechre; performed with live sampling of ancient instruments on machines that mangle, de-construct and splice back together new forms."Not Just for Dancing". Ensemble (). Instructor's consent required.

MBLE-550 Beginning African Dance (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Instruction in the traditional dances of West African Dance. Ensemble ().

MBLE-551 Advanced African Dance (1.00 cr.)
(Fall and Spring)
Instruction in the traditional dances of West African Dance. Ensemble (). Instructor's consent required.

MBLE-552 Balinese Dance (1.00 cr.)
(Fall and Spring)
Instruction in the traditional dances of Bali. Ensemble ().

MBLE-554 Javanese Dance (women) (1.00 cr.)
(Fall and Spring)
Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men. Ensemble ().

MBLE-556 Javanese Dance (men) (1.00 cr.)
(Fall and Spring)
Instruction in the traditional dance techniques of Indonesia. There are separate sections for women and men. Ensemble ().

MBLE-602 Contemporary Vocal Ensemble (1.00 cr.)
(Fall and Spring)
Contemporary Vocal Ensemble (CVE) is a chamber choir committed to "exploring and expanding ways of writing for choir, singing in choir, and listening to music for choir" (crossingchoir.org). CVE's programs focus on works composed within the last 50 years that engage with themes related to social, environmental, and political issues. In particular, CVE will spotlight choral music by CalArts students and faculty. Audition required. Ensemble (). Instructor's consent required.

MBLE-604 Tabla Ensemble (1.00 cr.)
(Fall and Spring)
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. Ensemble (). Instructor's consent required.

MBLE-606 Chamber Music (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Ensemble ().

MBLE-607 Baroque Chamber Music & Arias (1.00 cr.)
(Fall and Spring)
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. Ensemble ().

MBLE-609 Period Instrument Ensemble (1.00 cr.)
An Ensemble Dedicated to Historically Informed Performance Practice on Baroque Instruments

Students will be immersed in weekly rehearsal and performance of repertoire from the 17th and 18th centuries on Baroque instruments, gaining experience with historical tunings, phrasing, articulation, ornamentation, and other elements of Baroque performance practice. In addition to learning and performing repertoire, topics discussed will include phrasing that is sensitive to bass lines and harmony, mean-tone temperaments, historical pitch standards, discussion of rhetorical figures in Baroque composition, text-based articulation, and ornamentation. Ensemble (). Instructor's consent required.

MBLE-610 Improvisation Ensemble (1.00 cr.)
(Fall and Spring)
Course open to Music School students only. Open to all instrumentalists and vocalists. With structured and unstructured improvisational studies, the course is designed to help the student develop his/her own creative voice. Concerts are presented regularly. Ensemble ().

MBLE-617 Jazz Student Ensemble (1.00 cr.)
(Fall and Spring)
Course open to Music School students only. Performance of ensemble works written for small jazz groups and performed by all-student groups. Ensemble ().

MBLE-618 Jazz Faculty Ensemble (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Ensemble (). Instructor's consent required.

MBLE-620 Brass Ensemble (1.00 cr.)
(Fall and Spring)
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). Ensemble (). Instructor's consent required.

MBLE-622 Percussion Ensemble (1.00 cr.)
(Fall and Spring)
Course open to Percussion Program students only. Advanced performance of ensemble works written for percussion instruments. Ensemble ().

MBLE-625 Creative Electronic Ensemble (1.00 cr.)
(Spring)
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. Ensemble ().

MBLE-627 Multi-Focus Ensemble (1.00 cr.)
(Fall and Spring)
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. . Ensemble (). Instructor's consent required.

MBLE-628 Collaborative Music Ensemble (1.00 cr.)
(Fall and Spring)
Students work collectively to develop, rehearse and present music appropriate to the configuration of this ensemble. Ensemble (). Instructor's consent required.

MBLE-660 Golia Large Ensemble (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Ensemble ().

MBLE-698C Electroacoustic Ensemble (2.00 cr.)
(Fall and Spring)
The electroacoustic ensemble explores electroacoustic and digital music performance practices using laptops, tablets, various sensors, controllers, synths, and multi-channel speakers. The ensemble will perform improvised and composed works and explore non-traditional and networked performance presentations. Musicians playing electronic instruments, laptops, digital controllers, voice or acoustic instruments with or without added electronics are welcome to participate. Class time will be divided between ensemble playing and group discussion on performance practice. Student composers will be invited to propose their own projects for the ensemble, in addition to works presented by the instructor. Critique (), Ensemble (), Lecture/Discussion ().

MBLE-698D Creative Repertory Ensemble (2.00 cr.)
(Fall and Spring)
Students will immerse themselves in historical aspects of the resistance movement of the 1960s and 1970s as it relates to folk music and its intersection with afropunk and other elements of early rock and roll. Students will create a 'digital ensemble' that will establish best practices for applied harmony, arranging, melodic improvisation and collaborative recording while exploring the social impact that comes from the marriage of political speech and song. This class will interface with the Project Recording class over the course of the semester and will encourage students to deconstruct the successes and failures of the past as a mechanism for creating new commentary for the times to come. Group Project ().

MBLE-699 Independent Study (0.50-4.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. Independent Study (). Instructor's consent required.

School....:
Division..:
Department: AMUS

MBLE-799 Independent Proj: Ensemble (0.50-6.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester. Independent Study ().

MCMP-105 Music Notation (2.00 cr.)
(Spring)
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. Lecture ().

MCMP-110 Introduction to Composition (1.00 cr.)
(Fall and Spring)
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. Lecture ().
Requisite courses:
MTHY-111 (Required, Previous).

MCMP-112 Composing Experimental Pop (1.00 cr.)
(Fall and Spring)
Drawing from techniques learned in Tonal Theory A, this course will analyze the rhythmic, harmonic, melodic and timbral content of experimental pop, and learn to perceive and describe its organization.

We will apply these strategies towards constructing our own compositions, working individually (as well as in small song-writing teams) to take turns designing earworms, hooks, topline melodies, richly-layered vocal harmonies, dynamic instrumental arrangements, and infectious grooves. Lecture/Practice (), Online ().
Requisite courses:
MTHY-001 (Required, Previous).
MTHY-111 (Required, Concurrent).

MCMP-120 Instrumental Composition I (2.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

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. Lecture ().

MCMP-121 Instrumental Composition II (2.00 cr.)
(Spring)

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. Lecture ().
Requisite courses:
MCMP-120 (Required, Previous).

MCMP-290 Portfolio Review
(Spring)

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. Independent Study (). Instructor's consent required.

MCMP-306 Arranging As Production (2.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

The arranger -a mercurial, "behind the scenes" figure who emerged from the jazz age may be said to have anticipated and facilitated the techniques and aesthetics of studio production. Examples include Melba Liston, Quincy Jones, Brian Wilson and Sir George Martin. In fact the concepts of arranging and production are so closely intertwined that a hybrid form may be posited. With the idea of arranging as production as our backdrop, we will investigate how musical languages and techniques of arranging have catalyzed the possibilities for studio productions in a post-genre era of music.

Students will be expected to learn how to make arrangements in the DAW, to explore transpositions of these arrangements to live performance settings, to demonstrate awareness and knowledge of the history an role of arrangement/productions within popular recorded music, and to conceptualize the task of the arranger-producer from the standpoint of experimental pop and post-genre musical practices. Lecture/Practice ().
Requisite courses:
MTHY-001, ICOM-111 (Required, Previous).

MCMP-308 The Art of the Mix (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

What do arranging and mixing look like in a modern recording studio or home studio? In the era of self-production (where the lines between composer, engineer, arranger and producer are blurred) and recording in a DAW with unlimited tracks and unlimited arrangement possibilities, arranging and production have become tasked with efficient work-flow and effective decision making (about everything from sonic signatures to degrees of quantization), as much as they involve analyzing musical content.

In this class, we will learn how to decide what your recording needs and doesn't need in order to be engaging to listen to. We will learn how to use a range of studio production techniques to arrange, enhance and mix our ideas correspondingly. We will also use our ears to identify why our favorite recordings work so well, and apply these strategies to our own recordings.

This class will include listening sessions that analyze arrangement and production techniques for popular and experimental music; hands-on studio production technique workshops for instrumental, structural and spatial arrangement; individually-tailored demo development sessions and whole-class critiques. Lecture (). Instructor's consent required.

MCMP-310 Jazz Composition (2.00 cr.)
(Fall)

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. . Lecture ().
Requisite courses:
MTHY-210 (Required, Previous).

MCMP-314 Jazz Arranging (2.00 cr.)
(Spring)

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. Lecture ().
Requisite courses:
MTHY-108, MTHY-112 (Required, Previous).

MCMP-325 Experimental Music Workshop I (2.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

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 CageÈs 0È00» Alvin LucierÈs Vespers, Morton FeldmanÈs String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October). Workshop ().

MCMP-326 Experimental Music Workshop II (2.00 cr.)
(Spring)

Course open to Music School students only. The Limits of Perception: This year the experimental music workshop class will deal with works that explore fundamental questions about musical perception. Repertoire we will work on or listen to will include John Cage's Alvin Lucier's Vespers, Morton Feldman's String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October). Workshop ().

MCMP-330 Writing for Strings (1.00 cr.)
(Fall and Spring)

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. Lecture (). Instructor's consent required.
Requisite courses:
MTHY-210 (Required, Previous).

MCMP-331 Writing for Woodwinds (2.00 cr.)
(Spring)

Writing for Woodwinds is a workshop in composing music for wind instruments. Instrumental techniques from the traditional to the extended are demonstrated and discussed. In addition to listening assignments and study of scores of music, which range from the Baroque to the most recent works for woodwinds, there are in-class presentations by professional wind instrument players and readings of composition projects for each instrument-including auxiliary woodwinds. At the end of the semester, final ensemble composition projects are recorded by guest artists. Students will complete the course with final completed recordings of their pieces. Lecture ().

MCMP-332 Writing for Harp (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lecture ().
Requisite courses:
MTHY-210 (Required, Previous).

MCMP-333 Writing for Percussion (1.00 cr.)
(Spring)

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. Lecture ().
Requisite courses:
MTHY-210 (Required, Previous).

MCMP-334 Writing for Brass (1.00 cr.)
(Fall)

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. Lecture ().
Requisite courses:
MTHY-210 (Required, Previous).

MCMP-341 Film Music History & Analysis (2.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

This class presents an overview of the history of commercial film music from scores composed for silent films through contemporary films. A wide variety of stylistic scoring approaches, effectiveness of music, and connection of music to the emotion of the scenes are analyzed and discussed. Lecture ().
Requisite courses:
MTHY-112 (Required, Previous).

MCMP-342 Composition for Film & TV (2.00 cr.)
(Spring)

Course available by permission of instructor only. This course offers the opportunity to develop skills and techniques to compose music for film and video. Participants are expected to score a number of short clips from original films. Class discussion will center on the critiquing of work done by members of the class. Visiting composers will present their ideas about and experiences in scoring. Working knowledge of and access to software appropriate for scoring purposes such as Logic, Cubase, Digital Performer or ProTools is required. MCMP-341/641 Film Music History & Analysis class is preferred to be taken prior to this course. . Lecture (). Instructor's consent required.
Requisite courses:
MTHY-111 (Required, Previous).

MCMP-343 Experiments in Film Sound (2.00 cr.)
(Spring)

This course will explore the development of sound manipulation techniques for film--including Eisenstein's vertical montages, the BBC Radiophonic Workshop's musique concrete strategies, David Lynch's industrial drones, and Wendy Carlos' synthesized soundscapes--and apply these strategies to create our own audio works for the moving image. We learn how to use EQ to make sounds more sinister or sweet; how to use panning and ambience to expand cinematic width and depth; and how to use acousmatic sounds to draw the audience into the world of the film. We will also explore the relationship between sound and image, and how sound can be employed in collaboration with or opposition to the image. This course will include lectures, discussions, and technical demonstrations, along with a weekly screening. Students will develop their own libraries of sounds they have created. Each participant will also develop a 5-7-minute film sound project, which will be screened on the final day. Lecture/Practice (), Screening (), Technical (). Instructor's consent required.

School....:
Division..:
Department: AMUS

MCMP-369 Production As Composition (2.00 cr.)
(Fall and Spring)
Production as Composition: Global Studios and Audiotopias This course will explore how hybridity as a model for collaboration and composition manifests itself in record production and is afforded and transformed by remote technologies and conditions (in-person vs. remote, actual vs. virtual, local vs. global). Given that in-person, actual, local collaboration is challenged by current social distancing measures, how can we develop and explore new models for collaboration using remote technology, such as "networked sound collages" or "collaborative DAWs," that afford greater opportunity for heterogeneous cultural production and the creation of audiotopias? Using the "human signal chain" as the basis for compositional strategies that utilize the "virtual" and the "global" (alongside the "actual" and the "local"), this course will facilitate ensembles that can move fluidly between in-person, on-campus practices, and remote, off-campus collaboration (using collaborative DAWs like Soundtrap or ProTools Cloud), expanding ensembles to include musicians from all over the globe. Through projects that examine sound transmission and transmutation, deconstruction and decontextualization, assemblage/collage, deterritorialization and the audiotopia, students will work through the aesthetic, technical, and interpersonal challenges that remote collaboration entails. We will explore how these aesthetics manifest themselves in everything from Musique Concrete to Hip-Hop, Dub, Post-Punk, Remix Culture and Punk Ethnography. Lecture/Practice (), Technical (), Workshop (). Instructor's consent required.

MCMP-399 Independent Study (0.50-3.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. Independent Study (). Instructor's consent required.

MCMP-402 Orchestration (3.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

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. Lecture ().
Requisite courses:
MTHY-210 (Required, Previous).

MCMP-404 Field Recording Workshop (2.00 cr.)
(Fall and Spring)
Course available by permission of instructor only. The Field Recording Workshop is an investigation into the historical, technical and aesthetic aspects of field recording as a means of documentation and as a musical practice. As a workshop, we will actively engage in making recordings, comparing and testing equipment, testing various post-recording procedures and, as a final project, creating field recording pieces. The history of field recording, from its inception as a form of documentation (of existing music and environments) towards its use as musical material (from musique concrete onward) will be sketched through readings and especially an extensive listening list. Workshop ().

MCMP-406 Field Recording Workshop II (2.00 cr.)
(Spring)
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 compositional practice. It is also a workshop in which there will be biweekly recording projects directed by six types of recording. In the second semester we will further explore issues raised in the first semester, and encourage long final projects. Workshop (). Instructor's consent required.
Requisite courses:
MCMP-404 (Required, Previous).

MCMP-415 Choreographers & Composers (2.00 cr.)
(Fall)
Course open to BFA4 Music School students only. This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines. Workshop (). Instructor's consent required.

MCMP-490 Graduation Portfolio Review
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. . Independent Study (). Instructor's consent required.

MCMP-498Q Modular Music (2.00 cr.)
(Fall and Spring)

Taking inspiration from Stockhausen's Klavierstuck XI , Feldman's Intermission No. 6, Anthony Braxton's music, and Vinny Golia's music, students will learn about various compositional methods that can be used to create music that has a malleable/modular character. With the instructor's and their colleagues' help, class participants will compose their own music and they will be asked to record their music as well as parts of other participants' music. By the end of the semester students will have a small portfolio with 5 pieces of modular music with high quality recordings. Critique ().
Requisite courses:
MTHY-112, MTHY-102 (Required, Previous).

MCMP-498R Ecoacoustic Composition (2.00 cr.)
(Spring)

Amidst the existential threat to life on our planet brought on by the current climate catastrophe, the role of the artist as a catalyst for change remains essential. Many contemporary composers and sound artists explore climate and ecology through the use of field recording, climate modeling, and new approaches to listening and time perception. Modeling complex ecosystems and geological time-scales through immersive musical experiences, these works often aim not just to raise awareness but also to offer listeners intuitive perception of the omnipresence and urgency of ecological crisis. In this course, we will explore a variety of musics in the area of ecoacoustics and soundscape ecology and create our own works that engage meaningfully with our surrounding world. Seminar ().

MCMP-506 Arranging As Production (2.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

The arranger -a mercurial, "behind the scenes" figure who emerged from the jazz age may be said to have anticipated and facilitated the techniques and aesthetics of studio production. Examples include Melba Liston, Quincy Jones, Brian Wilson and Sir George Martin. In fact the concepts of arranging and production are so closely intertwined that a hybrid form may be posited. With the idea of arranging as production as our backdrop, we will investigate how musical languages and techniques of arranging have catalyzed the possibilities for studio productions in a post-genre era of music.

Students will be expected to learn how to make arrangements in the DAW, to explore transpositions of these arrangements to live performance settings, to demonstrate awareness and knowledge of the history an role of arrangement/productions within popular recorded music, and to conceptualize the task of the arranger-producer from the standpoint of experimental pop and post-genre musical practices. Lecture (). Requisite courses:
MTHY-500, MTEC-668 (Required, Previous).

MCMP-510 Introduction to Composition (1.00 cr.)
(Fall and Spring)
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. Lecture (). Instructor's consent required.

MCMP-602 Orchestration (3.00 cr.)
(Spring)
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. Lecture (). Requisite courses:
MTHY-501 (Required, Previous).

MCMP-604 Field Recording Workshop (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Course available by permission of instructor only. The Field Recording Workshop is an investigation into the historical, technical and aesthetic aspects of field recording as a means of documentation and as a musical practice. As a workshop, we will actively engage in making recordings, comparing and testing equipment, testing various post-recording procedures and, as a final project, creating field recording pieces. The history of field recording, from its inception as a form of documentation (of existing music and environments) towards its use as musical material (from musique concrete onward) will be sketched through readings and especially an extensive listening list. Workshop ().

MCMP-606 Field Recording Workshop II (2.00 cr.)
(Spring)

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 compositional practice. It is also a workshop in which there will be biweekly recording projects directed by six types of recording. In the second semester we will further explore issues raised in the first semester, and encourage long final projects. Workshop (). Instructor's consent required.
Requisite courses:
MCMP-604 (Required, Previous).

MCMP-608 The Art of the Mix (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

What do arranging and mixing look like in a modern recording studio or home studio? In the era of self-production (where the lines between composer, engineer, arranger and producer are blurred) and recording in a DAW with unlimited tracks and unlimited arrangement possibilities, arranging and production have become tasked with efficient work-flow and effective decision making (about everything from sonic signatures to degrees of quantization), as much as they involve analyzing musical content.

In this class, we will learn how to decide what your recording needs and doesn't need in order to be engaging to listen to. We will learn how to use a range of studio production techniques to arrange, enhance and mix our ideas correspondingly. We will also use our ears to identify why our favorite recordings work so well, and apply these strategies to our own recordings.

This class will include listening sessions that analyze arrangement and production techniques for popular and experimental music; hands-on studio production technique workshops for instrumental, structural and spatial arrangement; individually-tailored demo development sessions and whole-class critiques. Lecture (). Instructor's consent required.

MCMP-610 Jazz Composition (2.00 cr.)
(Fall)

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. . Lecture ().

MCMP-614 Jazz Arranging (2.00 cr.)
(Spring)

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. Lecture ().
Requisite courses:
MTHY-508 (Required, Previous).

MCMP-615 Choreographers & Composers (2.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

Course open to Music School students only. This course brings together advanced composition students and advanced choreographers in projects combining the two disciplines. Workshop (). Instructor's consent required.

MCMP-620 Composing for Improvisers (2.00 cr.)
(Fall)

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. Lecture/Practice (), Lecture/Discussion ().

MCMP-625 Experimental Music Workshop I (2.00 cr.)
(Fall)

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 CageÈs 0È00» Alvin LucierÈs Vespers, Morton FeldmanÈs String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October). Workshop ().

MCMP-626 Experimental Music Workshop II (2.00 cr.)
(Spring)

Course open to Music School students only. The Limits of Perception: This year the experimental music workshop class will deal with works that explore fundamental questions about musical perception. Repertoire we will work on or listen to will include John Cage's Alvin Lucier's Vespers, Morton Feldman's String Quartet II, and other pieces by James Tenney, Antoine Beuger and Manfred Werder (who will be a guest in our class in October). Workshop ().

MCMP-630 Writing for Strings (1.00 cr.)
(Fall and Spring)

Course open to Music School students only. Techniques of writing for strings in both individual and ensemble contexts. Course will include composition and recording projects. Lecture (). Instructor's consent required.

MCMP-631 Writing for Woodwinds (2.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

Writing for Woodwinds is a workshop in composing music for wind instruments. Instrumental techniques from the traditional to the extended are demonstrated and discussed. In addition to listening assignments and study of scores of music, which range from the Baroque to the most recent works for woodwinds, there are in-class presentations by professional wind instrument players and readings of composition projects for each instrument-including auxiliary woodwinds. At the end of the semester, final ensemble composition projects are recorded by guest artists. Students will complete the course with final completed recordings of their pieces. Lecture ().

MCMP-632 Writing for Harp (1.00 cr.)
(Fall and Spring)

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. Lecture ().

MCMP-633 Writing for Percussion (1.00 cr.)
(Spring)

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. Lecture ().

MCMP-634 Writing for Brass (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lecture ().

MCMP-641 Film Music History & Analysis (2.00 cr.)
(Fall)

This class presents an overview of the history of commercial film music from scores composed for silent films through contemporary films. A wide variety of stylistic scoring approaches, effectiveness of music, and connection of music to the emotion of the scenes are analyzed and discussed. Lecture ().

MCMP-642 Composition for Film & TV (2.00 cr.)
(Spring)

Course available by permission of instructor only. This course offers the opportunity to develop skills and techniques to compose music for film and video. Participants are expected to score a number of short clips from original films. Class discussion will center on the critiquing of work done by members of the class. Visiting composers will present their ideas about and experiences in scoring. Working knowledge of and access to software appropriate for scoring purposes such as Logic, Cubase, Digital Performer or ProTools is required. MCMP-341/641 Film Music History & Analysis class is preferred to be taken prior to this course. Lecture (). Instructor's consent required.

MCMP-643 Experiments in Film Sound (2.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

This course will explore the development of sound manipulation techniques for film--including Eisenstein's vertical montages, the BBC Radiophonic Workshop's musique concrete strategies, David Lynch's industrial drones, and Wendy Carlos' synthesized soundscapes--and apply these strategies to create our own audio works for the moving image. We learn how to use EQ to make sounds more sinister or sweet; how to use panning and ambience to expand cinematic width and depth; and how to use acousmatic sounds to draw the audience into the world of the film. We will also explore the relationship between sound and image, and how sound can be employed in collaboration with or opposition to the image. This course will include lectures, discussions, and technical demonstrations, along with a weekly screening. Students will develop their own libraries of sounds they have created. Each participant will also develop a 5-7-minute film sound project, which will be screened on the final day. Lecture/Practice (), Screening (), Technical (). Instructor's consent required.

MCMP-669 Production As Composition (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Production as Composition: Global Studios and Audiotopias

This course will explore how hybridity as a model for collaboration and composition manifests itself in record production and is afforded and transformed by remote technologies and conditions (in-person vs. remote, actual vs. virtual, local vs. global). Given that in-person, actual, local collaboration is challenged by current social distancing measures, how can we develop and explore new models for collaboration using remote technology, such as "networked sound collages" or "collaborative DAWs," that afford greater opportunity for heterogeneous cultural production and the creation of audiotopias? Using the "human signal chain" as the basis for compositional strategies that utilize the "virtual" and the "global" (alongside the "actual" and the "local"), this course will facilitate ensembles that can move fluidly between in-person, on-campus practices, and remote, off-campus collaboration (using collaborative DAWs like Soundtrap or ProTools Cloud), expanding ensembles to include musicians from all over the globe. Through projects that examine sound transmission and transmutation, deconstruction and decontextualization, assemblage/collage, deterritorialization and the audiotopia, students will work through the aesthetic, technical, and interpersonal challenges that remote collaboration entails. We will explore how these aesthetics manifest themselves in everything from Musique Concrete to Hip-Hop, Dub, Post-Punk, Remix Culture and Punk Ethnography. Lecture/Practice (), Technical (), Workshop (). Instructor's consent required.

MCMP-690 Graduation Portfolio Review
(Fall and Spring)

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. Independent Study ().

MCMP-698Q Modular Music (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Taking inspiration from Stockhausen's Klavierstuck XI , Feldman's Intermission No. 6, Anthony Braxton's music, and Vinny Golia's music, students will learn about various compositional methods that can be used to create music that has a malleable/modular character. With the instructor's and their colleagues' help, class participants will compose their own music and they will be asked to record their music as well as parts of other participants' music. By the end of the semester students will have a small portfolio with 5 pieces of modular music with high quality recordings. Critique ().

MCMP-698R Ecoacoustic Composition (2.00 cr.)
(Spring)

Amidst the existential threat to life on our planet brought on by the current climate catastrophe, the role of the artist as a catalyst for change remains essential. Many contemporary composers and sound artists explore climate and ecology through the use of field recording, climate modeling, and new approaches to listening and time perception. Modeling complex ecosystems and geological time-scales through immersive musical experiences, these works often aim not just to raise awareness but also to offer listeners intuitive perception of the omnipresence and urgency of ecological crisis. In this course, we will explore a variety of musics in the area of ecoacoustics and soundscape ecology and create our own works that engage meaningfully with our surrounding world. Seminar ().

MCMP-699 Independent Study (0.50-4.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. Independent Study (). Instructor's consent required.

MCMP-700 Doctoral Seminar (0.50 cr.)
(Fall and Spring)

Course open to Music School students only. Functioning as a forum for the work-in-progress of DMA students, this weekly seminar will allow students regularly to present and discuss their work and associated materials, and to receive feedback from program faculty and their DMA peers. The seminar will focus on the specific needs and interests of the students enrolled, with faculty offering guidance and direction for necessary skill and knowledge acquisition, as well as creative insight. Seminar ().

MCMP-790 Doctoral Project (7.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Independent Study (). Instructor's consent required.

MCMP-791 DMA First-Year Review

(Spring)

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. Independent Project ().

MCMP-792 DMA Qualifying Examinations

(Spring)

DMA students must pass Written and Oral Qualifying Examinations before advancing to degree candidacy. The Qualifying Examinations are administered by the student's Doctoral Examining Committee. Independent Study ().

MCMP-794 DMA Final Review

(Spring)

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. Independent Study ().

School....:
Division..:
Department: AMUS

MCMP-799 Independent Project (0.50-6.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester. Independent Study (). Instructor's consent required.

MCSE-399 Independent Study (0.50-3.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester. Independent Study (). Instructor's consent required.

MFOR-100 Musician's Toolkit (0.50 cr.)
(Fall)
Toolkit is designed as a preparation for a life in professional music, as well as an orientation to the college experience. It's especially helpful for first year undergraduates, but it is also open to upper division undergraduates and graduate students. The course covers a variety of the skills and tools needed for success as a music student as well as in the world of a professional musician. Whether you are a performer, composer, sound designer, or music technology specialist, or whatever your genre of music, Toolkit will explore areas of interest and research in multiple facets of the musical universe. The class meets once a week for two hours, and each week we'll discuss a module of information about a different topic. Some examples include: practical focus on organizational skills, study habits, physical and mental techniques for practicing/making music more efficiently and without pain or stress; specific tactics for managing your time better; developing strategies for improving areas of health and wellness that many musicians ignore, like muscular skeletal issues, nutrition, posture, hearing loss and vocal health; ergonomics and health risks of computer use, sitting for too many hours and commuting; and stress reduction techniques to aid with issues of stage fright, procrastination, and cramming. Evidence based studies from the fields of medicine, psychology and neuroscience will be noted and discussed. Seminar ().

MFOR-101 Undergraduate Composers' Forum (0.50 cr.)
(Fall)

School....:
Division..:
Department: AMUS

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. Seminar ().

MFOR-102 Performance Forum (0.50 cr.)
(Spring)

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. Seminar ().

MFOR-103 Voicearts Forum (1.00 cr.)
(Fall)

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. Seminar ().

MFOR-104 MAP/ExPop Forum (0.50 cr.)
(Fall and Spring)

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. Seminar ().

MFOR-106 Creative Technology Forum (0.50 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Seminar ().

MFOR-107 Jazz Forum (0.50 cr.)
(Fall)

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. Seminar ().

MFOR-305 Performer-Composer Forum (0.50 cr.)
(Spring)

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. Seminar ().

MFOR-399 Independent Study (0.50-3.00 cr.)

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. Independent Study (). Instructor's consent required.

MFOR-500 Musician's Toolkit (0.50 cr.)
(Fall)

School....:
Division..:
Department: AMUS

Toolkit is designed as a preparation for a life in professional music, as well as an orientation to the college experience. It's especially helpful for first year undergraduates, but it is also open to upper division undergraduates and graduate students. The course covers a variety of the skills and tools needed for success as a music student as well as in the world of a professional musician. Whether you are a performer, composer, sound designer, or music technology specialist, or whatever your genre of music, Toolkit will explore areas of interest and research in multiple facets of the musical universe. The class meets once a week for two hours, and each week we'll discuss a module of information about a different topic. Some examples include: practical focus on organizational skills, study habits, physical and mental techniques for practicing/making music more efficiently and without pain or stress; specific tactics for managing your time better; developing strategies for improving areas of health and wellness that many musicians ignore, like muscular skeletal issues, nutrition, posture, hearing loss and vocal health; ergonomics and health risks of computer use, sitting for too many hours and commuting; and stress reduction techniques to aid with issues of stage fright, procrastination, and cramming. Evidence based studies from the fields of medicine, psychology and neuroscience will be noted and discussed. Seminar ().

MFOR-501 Graduate Composers' Forum (0.50 cr.)
(Fall and Spring)

Course open to Music School students only. Presentation and critique of student compositions and projects, both finished and in process. Seminar ().

MFOR-502 Performance Forum (0.50 cr.)
(Spring)

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. Seminar ().

MFOR-503 Voicearts Forum (1.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

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. Seminar ().

MFOR-505 Performer-Composer Forum (0.50 cr.)
(Spring)

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. Seminar ().

MFOR-506 Creative Technology Forum (0.50 cr.)
(Fall and Spring)

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. Seminar ().

MFOR-507 Jazz Forum (0.50 cr.)
(Fall)

School....:
Division..:
Department: AMUS

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. Seminar ().

MFOR-508 ESP Forum (0.50 cr.)
(Fall and Spring)

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. Seminar ().

MHST-205 Western Music History I (2.00 cr.)
(Fall)

Lectures, reading, and listening covering the history and literature of Western musical styles from antiquity through the Baroque period. Lecture ().
Requisite courses:
MTHY-101 (Required, Previous).

MHST-206 Western Music History II (2.00 cr.)
(Spring)

Lectures, reading, and listening covering the history and literature of Western musical styles from the Classical through Modern periods. Lecture ().
Requisite courses:
MTHY-101 (Required, Previous).

MHST-300E Music Cultures: Hybrid Expop (2.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

Music Cultures: Hybridity and Experimental Pop This course will look at Experimental Pop through the theoretical and historical lens of hybridity. Since processes of music making have long been tied to technologies of travel and communication, conditions of diaspora and displacement have offered a counterpoint to conceptions of locality and continuity in music. This has been particularly evident in Experimental Pop, where hybridity has often affected musicians themselves as well as their means of production. Prince created what Josh Kun calls an audiotopia in his home studio "Paisley Park", wherein one could musically travel Around the World in a Day; contemporary figures like MIA have emphasized the emancipatory and even the militant possibilities of remote recording. A critical understanding of hybridity and its history and effects in Experimental Pop is crucial to a field where the workplace hazards are the dark side of technology; its affordances of war, incarceration, and what Hal Foster calls the surveillance-entertainment complex. This course forms a theory-practice triad with Collaborative Ensembles and Production as Composition. Lecture (). Instructor's consent required.
Requisite courses:
MBLE-325 and MBLE-369 (Recommended, Concurrent).

MHST-304 Music of Native N. America (2.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

Course not available to BFA1 students. This is a survey course introducing the music cultures of North America; focusing on an interdisciplinary approach to view the history, social institutions, culture, literature, arts, and relationships of North American Indigenous peoples and their sonic practices. This course will treat the practice of listening as an integral research practice in the study and understanding of Indigenous music and sonic practice. The aim of this course is to provide students with the listening tools necessary to hear and understand Indigenous sonic practices as a continuum of ethnomusicological and contemporary sonic practices. The outcomes of this course will be a Research-Creation project, which includes a creative component (of any medium) and an accompanying written contextualization, engaging with Indigenous sonic theories and their contexts in non-appropriative ways. Students will be required to bring questions to each class discussion and turn in 5 written listening responses. While this course is not about the basics of Indigenous culture, it will provide students with terminologies and background knowledge in order to approach the material in a respectful and academic manner. Lecture ().

MHST-312 Ethnology of African Music (1.00 cr.)
(Fall)

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. Lecture/Discussion ().

MHST-345 [r]evolution of Solo Vocal Lit (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Topics in Vocal Literature: The[R]Evolution of Solo Vocal Literature through the lens of the song cycle

This course will focus on the evolution of vocal music-through the lens of the song cycle and its offspring-over the past few centuries up to the present, primarily in Western Europe and the United States. This course will not be approached as a survey, but rather will examine certain important works, topics and developments in-depth. Circumstances giving rise to this genre and its evolution will be examined, as will representative composers and performers and their unique styles. Works will be examined within their specific historical situations, considering economic, political, class, gender, social, educational, philosophical, literary and other conditions. The idea of the song cycle and how it has evolved, and its probable connection/relation to pop/rock concept albums also will be explored. Course work will include extensive listening and reading; analysis of features common to music within a certain period and to the composers who wrote within this genre; research into areas outside of music that had a direct influence on its development, and individual and group creative projects. The class also will engage in discussions about what it means to perform historical music today. Lecture ().
Requisite courses:
MTHY-112 (Required, Previous).

MHST-350 Stylists & Innovators 1961-NOW (2.00 cr.)
(Spring)

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). Lecture (). Instructor's consent required.

MHST-371 Jazz & Urban Experimentalism (2.00 cr.)

School....:
Division..:
Department: AMUS

This discussion based seminar will present a survey of historical and contemporary musical idioms in which com-posers, producers, and sound designers associated with the fileds of hip hop, jazz and contemporary R&B have consciously and actively developed strategies for experimentalism in the rhythmic, melodic, harmonic, and timbral composition of their work. Kendrick Lamar, Thundercat, Meshell Ndegeocello, JLin, Craig Taborn, JDilla, and Steve Coleman are among the artists whose work will be covered. The goal of this course is to collectively move, via directed reading, listening and discussion, toward the development of new andinterdisciplinary perspectives on the nature of experimentalism in African American music that nolonger adheres to standard taxonomies of high and low culture. Lecture/Discussion ().
Requisite courses:
MTHY-111 (Required, Previous).

MHST-399 Independent Study (0.50-3.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester. Independent Study (). Instructor's consent required.

MHST-407 Focus Rock: Noise (2.00 cr.)
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. Lecture ().
Requisite courses:
MTHY-210 (Required, Previous).

MHST-425 Survey of Sound Art (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Sound Art draws on many fields, among them: experimental music, experimental theater, installation, sculpture, architecture, and poetry, but what all sound art works have as their primary focus is the experience of sound and listening. Following an introduction to psychoacoustics and phenomenology, we will examine how sound art implicates the listening body through frequency, intensity and duration, and how sound can shape our sense of space and place.

This class will be a survey of works by a wide variety of artists throughout the 20th Century and into the present. It will also include cross-cultural examples of artistic practices that invoke deep listening-from archeo-acoustic excavations of oracle rooms in Malta to trance states induced by frequency-modulation in Bali and field-recordings from Chernobyl.

Primarily a lecture class, there will also be weekly listening sessions and journal writing requirements.

Students have the option to co-register for MTHY-306 / MTHY-506 The Experimenting Ear and MSCM-310 / MTHY-510 - ACOUSTICS: Applied Physics for Musicians and complete a cluster project for this course. Lecture (). Instructor's consent required.
Requisite courses:
MTHY-498C and MSCM-310 (Recommended, Concurrent).

MHST-457 Music & Surrealism (2.00 cr.)
(Fall and Spring)

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. Lecture ().
Requisite courses:
MTHY-210 (Required, Previous).

MHST-459 Contemplative Practice & Music (2.00 cr.)

School....:
Division..:
Department: AMUS

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. Lecture ().
Requisite courses:
MTHY-210 (Required, Previous).

MHST-466 Music of Igor Stravinsky (2.00 cr.)
(Fall and Spring)

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). Lecture ().
Requisite courses:
MTHY-210 (Required, Previous).

MHST-498G The Art of Listening (3.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

This course explores the philosophy and psychology of the listening experience through both research and practice. What does it mean to listen? To imagine sound? What is the relationship between listening and memory, perception, consciousness? How can we practice alternative modes of listening? Can we step outside of our habitual perspectives to listen as non-musicians, non-humans, non-Earthlings? Readings and exercises will draw on the work of Pauline Oliveros, R. Murray Schafer, David Rothenberg, Hazrat Inayat Khan, and others in the fields of music, ecology, and neuroscience. Student projects will include papers, presentations, and artistic productions that relate to the topics discussed in class. Group Project (), Lecture/Discussion ().
Requisite courses:
MTHY-111 (Required, Previous).

MHST-500E Music Cultures: Hybrid ExPop (2.00 cr.)
(Fall)

Music Cultures: Hybridity and Experimental Pop This course will look at Experimental Pop through the theoretical and historical lens of hybridity. Since processes of music making have long been tied to technologies of travel and communication, conditions of diaspora and displacement have offered a counterpoint to conceptions of locality and continuity in music. This has been particularly evident in Experimental Pop, where hybridity has often affected musicians themselves as well as their means of production. Prince created what Josh Kun calls an audiotopia in his home studio "Paisley Park", wherein one could musically travel Around the World in a Day; contemporary figures like MIA have emphasized the emancipatory and even the militant possibilities of remote recording. A critical understanding of hybridity and its history and effects in Experimental Pop is crucial to a field where the workplace hazards are the dark side of technology; its affordances of war, incarceration, and what Hal Foster calls the surveillance-entertainment complex. This course forms a theory-practice triad with Collaborative Ensembles and Production as Composition. Lecture ().
Instructor's consent required.
Requisite courses:
MBLE-628 and MCMP-669 (Recommended, Concurrent).

MHST-504 Music of Native N. America (2.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

This is a survey course introducing the music cultures of North America; focusing on an interdisciplinary approach to view the history, social institutions, culture, literature, arts, and relationships of North American Indigenous peoples and their sonic practices. This course will treat the practice of listening as an integral research practice in the study and understanding of Indigenous music and sonic practice. The aim of this course is to provide students with the listening tools necessary to hear and understand Indigenous sonic practices as a continuum of ethnomusicological and contemporary sonic practices. The outcomes of this course will be a Research-Creation project, which includes a creative component (of any medium) and an accompanying written contextualization, engaging with Indigenous sonic theories and their contexts in non-appropriative ways. Students will be required to bring questions to each class discussion and turn in 5 written listening responses. While this course is not about the basics of Indigenous culture, it will provide students with terminologies and background knowledge in order to approach the material in a respectful and academic manner. Lecture ().

MHST-505 Western Music History I (2.00 cr.)
(Fall)

Course available by permission of instructor only. Lectures, reading, and listening covering the history and literature of Western musical styles from antiquity through the Baroque period. Lecture (). Instructor's consent required.

MHST-506 Western Music History II (2.00 cr.)
(Spring)

Open by permission of instructor only. Lectures, reading, and listening covering the history and literature of Western musical styles from the Classical through Modern periods. Lecture (). Instructor's consent required.

MHST-512 Ethnology of African Music (1.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

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. Lecture/Discussion ().

MHST-514 The Music of Flamenco (1.00 cr.)
(Fall)

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. Lecture ().

MHST-516 Blues Before 1960 (1.00 cr.)
(Spring)

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. Lecture ().

MHST-517 Introduction to Bach (2.00 cr.)
(Fall)

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. Lecture ().

School....:
Division..:
Department: AMUS

MHST-525 Survey of Sound Art (2.00 cr.)
(Fall and Spring)

Sound Art draws on many fields, among them: experimental music, experimental theater, installation, sculpture, architecture, and poetry, but what all sound art works have as their primary focus is the experience of sound and listening. Following an introduction to psychoacoustics and phenomenology, we will examine how sound art implicates the listening body through frequency, intensity and duration, and how sound can shape our sense of space and place.

This class will be a survey of works by a wide variety of artists throughout the 20th Century and into the present. It will also include cross-cultural examples of artistic practices that invoke deep listening-from archeo-acoustic excavations of oracle rooms in Malta to trance states induced by frequency-modulation in Bali and field-recordings from Chernobyl.

Primarily a lecture class, there will also be weekly listening sessions and journal writing requirements.

Students have the option to co-register for MTHY-306 / MTHY-506 The Experimenting Ear and MSCM-310 / MTHY-510 - ACOUSTICS: Applied Physics for Musicians and complete a cluster project for this course. Lecture (). Instructor's consent required.
Requisite courses:
MTHY-598C AND MSCM-310 (Recommended, Concurrent).

MHST-540 Jazz History (2.00 cr.)
(Fall)

A survey of the history of jazz and African-American musical traditions, emphasizing critical listening and aural analysis. Lecture ().

MHST-545 [r]evolution of Solo Vocal Lit (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Topics in Vocal Literature: The[R]Evolution of Solo Vocal Literature through the lens of the song cycle

This course will focus onthe evolution of vocal music-through the lens of the song cycle and its offspring-over the past few centuries up to the present, primarily in Western Europe and the United States. This course will not be approached as a survey, but rather will examine certain important works, topics and developments in-depth. Circumstances giving rise to this genre and its evolution will be examined, as will representative composers and performers and their unique styles. Works will be examined within their specific historical situations, considering economic, political, class, gender, social, educational, philosophical, literary and other conditions. The idea of the song cycle and how it has evolved, and its probable connection/relation to pop/rock concept albums also will be explored. Course work will include extensive listening and reading; analysis of features common to music within a certain period and to the composers who wrote within this genre; research into areas outside of music that had a direct influence on its development, and individual and group creative projects. The class also will engage in discussions about what it means to perform historical music today. Lecture ().

MHST-550 Stylists & Innovators:1961-Now (2.00 cr.)
(Spring)

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). Lecture ().

MHST-571 Jazz & Urban Experimentalism (2.00 cr.)

School....:
Division..:
Department: AMUS

This discussion based seminar will present a survey of historical and contemporary musical idioms in which com-posers, producers, and sound designers associated with the fileds of hip hop, jazz and contemporary R&B have consciously and actively developed strategies for experimentalism in the rhythmic, melodic, harmonic, and timbral composition of their work. Kendrick Lamar, Thundercat, Meshell Ndegeocello, JLin, Craig Taborn, JDilla, and Steve Coleman are among the artists whose work will be covered. The goal of this course is to collectively move, via directed reading, listening and discussion, toward the development of new andinterdisciplinary perspectives on the nature of experimentalism in African American music that nolonger adheres to standard taxonomies of high and low culture. Lecture/Discussion ().

MHST-601 Improvisation: Uses & Lineage (2.00 cr.)
(Fall)

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. Lecture ().

MHST-607 Focus Rock: Noise (2.00 cr.)

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. Lecture ().

MHST-657 Music & Surrealism (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lecture ().

MHST-659 Contemplative Practice & Music (2.00 cr.)
Focused Topics Course: The study of the contemplative arts, as they relate to the creation of musical experiences and musical compositions, will be investigated by actively privileging the concept of compassion and its manifestations, and by the routine practice of mindfulness. Students will become familiar with seminal works of music written by composers who have integrated specific spiritual disciplines into their creative lives, and with esoteric spiritual leaders (such as Gurdjieff, Steiner, Krisnamurti, Rudhyar) who have actively engaged in or written about the art of musical creation and performance. Further readings are designed to focus on recent investigations centering on neuroplasticity, as they explore relationships between neuroscience and religion and the implications of brain-mind science for contemplative practices and compassionate behavior (Bulkeley, Schwartz). These explorations will culminate in a public performance of individual compositions included in the syllabus, and of new original works. Lecture ().

MHST-666 Music of Igor Stravinsky (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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). Lecture ().

MHST-698G The Art of Listening (2.00 cr.)
(Fall)

This course explores the philosophy and psychology of the listening experience through both research and practice. What does it mean to listen? To imagine sound? What is the relationship between listening and memory, perception, consciousness? How can we practice alternative modes of listening? Can we step outside of our habitual perspectives to listen as non-musicians, non-humans, non-Earthlings? Readings and exercises will draw on the work of Pauline Oliveros, R. Murray Schafer, David Rothenberg, Hazrat Inayat Khan, and others in the fields of music, ecology, and neuroscience. Student projects will include papers, presentations, and artistic productions that relate to the topics discussed in class. Group Project (), Lecture/Discussion ().
Requisite courses:
MTHY-111 (Required, Previous).

MHST-699 Independent Study (0.50-4.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester. Independent Study (). Instructor's consent required.

MHST-703 Perf-Comp: Hist & Aest (2.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

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. Lecture ().

MINT-299 Internship (1.00-6.00 cr.)
(Fall and Spring)
Internship (). Instructor's consent required.

MINT-499 Internship (1.00-6.00 cr.)
(Fall and Spring)
Internship (). Instructor's consent required.

MINT-599 Internship (1.00-6.00 cr.)
(Fall and Spring)
Internship (). Instructor's consent required.

MLSN-001 Composition Lesson (non-Major) (1.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

MLSN-006 Cello (non-Major) (1.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

MLSN-008 Conducting (non-Major) (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may 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. Lesson ().

MLSN-010 Flute (non-Major) (1.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

MLSN-012 Harp (non-Major) (1.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

MLSN-013 Harpsichord (non-Major) (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lesson (). Instructor's consent required.

MLSN-015 Percussion (non-Major) (1.00 cr.)
(Fall and Spring)

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. Lesson (). Instructor's consent required.

MLSN-016 Piano (non-Major) (1.00 cr.)
(Fall and Spring)

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. Lesson (). Instructor's consent required.

MLSN-017 Trombone (non-Major) (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lesson (). Instructor's consent required.

MLSN-018 Trumpet (non-Major) (1.00 cr.)
(Fall and Spring)

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. Lesson (). Instructor's consent required.

MLSN-019 Tuba (non-Major) (1.00 cr.)
(Fall and Spring)

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. Lesson (). Instructor's consent required.

MLSN-021 Violin (non-Major) (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lesson (). Instructor's consent required.

MLSN-022 Voice (non-Major) (1.00 cr.)
(Fall and Spring)

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. Lesson (). Instructor's consent required.

MLSN-023 Guitar (non-Major) (1.00 cr.)
(Fall and Spring)

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. Lesson (). Instructor's consent required.

MLSN-025 Latin Percussion (non-Major) (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may 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. Lesson ().

MLSN-029 Improvisation (non-Major) (1.00 cr.)
(Fall)

Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may 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. Lesson ().

MLSN-031 Jazz Electric Bass (non-Major) (1.00 cr.)
(Fall and Spring)

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. Lesson (). Instructor's consent required.

MLSN-033 Jazz Piano (non-Major) (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lesson (). Instructor's consent required.

MLSN-036 Jazz Guitar (non-Major) (1.00 cr.)
(Fall and Spring)

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. Lesson (). Instructor's consent required.

MLSN-037 Jazz Drums (non-Major) (1.00 cr.)
(Fall and Spring)

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. Lesson (). Instructor's consent required.

MLSN-038 Jazz Trumpet (non-Major) (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lesson (). Instructor's consent required.

MLSN-039 Jazz Bass (non-Major) (1.00 cr.)
(Fall and Spring)

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. Lesson (). Instructor's consent required.

MLSN-040 African Drums (non-Major) (1.00 cr.)
(Fall and Spring)

Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may 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. Lesson (). Instructor's consent required.

MLSN-072 Sarod (non-Major) (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lesson (). Instructor's consent required.

MLSN-079 World Percussion (non-Major) (1.00 cr.)
(Fall and Spring)
Lesson (). Instructor's consent required.

MLSN-083 Musical Arts/Ex Pop BFA Lesson (1.00 cr.)
(Fall and Spring)
Course available with Music Office consent only.

One-hour lessons for undergraduate students who are Undeclared Music Program, consisting of individual or group meetings. Lesson (). Instructor's consent required.

MLSN-084 Music Undeclared Lesson (1.00 cr.)
(Fall and Spring)
Course available with Music Office consent only.

One-hour lessons for undergraduate students who are Undeclared Music Program, consisting of individual or group meetings. Lesson (). Instructor's consent required.

MLSN-090A P-C-Comp & ESP BFA1&2 Lesson (1.00 cr.)
(Spring)
Composition & Experimental Sound Practices BFA Lesson
Course available with Music Office consent only.
Thirty-minute composition lessons for undergraduate students in the Composition Program & Experimental Sound Practices, consisting of individual or group meetings. Lesson (). Instructor's consent required.

MLSN-090B P-C-Perf BFA 1&2 Lesson (1.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

Composition & Experimental Sound Practices BFA Lesson
Course available with Music Office consent only.
Thirty-minute performance lessons for undergraduate students in the Composition Program & Experimental Sound Practices, consisting of individual or group meetings. Lesson (). Instructor's consent required.

MLSN-100 InstrumentlArts BFA Hour Lsn (3.00 cr.)
(Fall and Spring)
Course available with Music Office consent only.

One-hour lessons for undergraduate students in the InstrumentalArts Program, consisting of individual or group meetings. Lesson (). Instructor's consent required.

MLSN-101 Composition & ESP Hour Lesson (3.00 cr.)
(Fall and Spring)
Composition & Experimental Sound Practices BFA Hour Lesson

Course available with Music Office consent only.

One-hour lessons for undergraduate students in the Composition Program & Experimental Sound Practices, consisting of individual or group meetings. Lesson (). Instructor's consent required.

MLSN-112 Harp (major) (3.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

MLSN-116 Piano/Keyboard BFA Hour Lesson (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lesson (). Instructor's consent required.

MLSN-122 VoiceArts BFA Hour Lesson (3.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

MLSN-123 Guitar BFA Hour Lesson (3.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

MLSN-181 World Music Perf BFA Hour Lsn (3.00 cr.)
(Fall and Spring)
World Music Performance BFA Hour Lesson

Course available with Music Office consent only.

One-hour lessons for undergraduate students in the World Music Performance Program, consisting of individual or group meetings. Lesson (). Instructor's consent required.

School....:
Division..:
Department: AMUS

MLSN-182 Jazz BFA Hour Less (3.00 cr.)
(Fall and Spring)
Course available with Music Office consent only.

One-hour lessons for undergraduate students in the Jazz Program, consisting of individual or group meetings. Lesson (). Instructor's consent required.

MLSN-183 MusArts ExPOP BFA Hour Lsn (3.00 cr.)
(Fall and Spring)
Course available with Music Office consent only.

One-hour lessons for undergraduate students in the Jazz Program, consisting of individual or group meetings. Lesson (). Instructor's consent required.

MLSN-190 Perf Composer BFA Hour Lesson (3.00 cr.)
(Fall and Spring)
Performer-Composer BFA Hour Lesson

Course available with Music Office consent only.

One-hour lessons for undergraduate students in the Performer-Composer Program, consisting of individual or group meetings. Lesson (). Instructor's consent required.

MLSN-501 Composition Lesson (non-Major) (1.00 cr.)
(Fall and Spring)
Course available with Music Office consent only.

Lessons for graduate students in the Composition Program, consisting of individual and/or group meetings. Lesson (). Instructor's consent required.

MLSN-506 Cello (non-Major) (1.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

School....:
Division..:
Department: AMUS

MLSN-512 Harp (non-Major) (1.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

MLSN-513 Harpsichord (non-Major) (1.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

MLSN-515 Percussion (non-Major) (1.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

School....:
Division..:
Department: AMUS

MLSN-516 Piano (non-Major) (1.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

MLSN-517 Trombone (non-Major) (1.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

MLSN-519 Tuba (non-Major) (1.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

School....:
Division..:
Department: AMUS

MLSN-522 Voice (non-Major) (1.00 cr.)
(Fall and Spring)

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. Lesson (). Instructor's consent required.

MLSN-523 Guitar (non-Major) (1.00 cr.)
(Fall and Spring)

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. Lesson (). Instructor's consent required.

MLSN-525 Latin Percussion (non-Major) (1.00 cr.)
(Fall and Spring)

Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may 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. Lesson (). Instructor's consent required.

MLSN-531 Jazz Electric Bass (non-Major) (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lesson (). Instructor's consent required.

MLSN-533 Jazz Piano (non-Major) (1.00 cr.)
(Fall and Spring)

Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may 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. Lesson (). Instructor's consent required.

MLSN-536 Jazz Guitar (non-Major) (1.00 cr.)
(Fall and Spring)

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. Lesson (). Instructor's consent required.

MLSN-537 Jazz Drums (non-Major) (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lesson (). Instructor's consent required.

MLSN-539 Jazz Bass (non-Major) (1.00 cr.)
(Fall and Spring)

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. Lesson (). Instructor's consent required.

MLSN-540 African Drums (non-Major) (1.00 cr.)
(Fall and Spring)

Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may 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. Lesson (). Instructor's consent required.

MLSN-579 World Percussion (non-Major) (1.00 cr.)
(Fall and Spring)

Lecture (). Instructor's consent required.

School....:
Division..:
Department: AMUS

MLSN-600 Instrumentalarts MFA Hour Lsn (4.00 cr.)
(Fall and Spring)
Course available with Music Office consent only.

Lessons for graduate students in the InstrumentalArts Program, consisting of individual and/or group meetings. Lesson (). Instructor's consent required.

MLSN-601 Composition & ESP Hour Lesson (4.00 cr.)
(Fall and Spring)
Composition & Experimental Sound Practices MFA Hour Lesson

Course available with Music Office consent only.

Lessons for graduate students in the Composition Program & Experimental Sound Practices Program, consisting of individual and/or group meetings. Lesson (). Instructor's consent required.

MLSN-616 Piano/Keyboard MFA Hour Lesson (4.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

MLSN-622 Voicearts MFA Hour Lesson (4.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

MLSN-623 Guitar MFA Hour Lesson (4.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lesson (). Instructor's consent required.

MLSN-679 World Percussion MFA Hour Less (4.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

MLSN-682 Jazz MFA Hour Lesson (4.00 cr.)
(Fall and Spring)
Course available with Music Office consent only.

Lessons for graduate students in the Jazz Program, consisting of individual and/or group meetings. Lesson (). Instructor's consent required.

MLSN-690 Perf Composer MFA Hour Lesson (4.00 cr.)
(Fall and Spring)
Performer-Composer MFA Hour Lesson

Course available with Music Office consent only.

One-hour lessons for graduate students in the Performer-Composer Program, consisting of individual or group meetings. Lesson (). Instructor's consent required.

MLSN-701 Composition Lesson (major) (0.50-4.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Course available with Music Office consent only.

Lessons for graduate students in the Composition Program, consisting of individual and/or group meetings. Lesson (). Instructor's consent required.

MLSN-717 Trombone (major) (0.50-4.00 cr.)
(Fall and Spring)
Lesson instruction is offered based on faculty availability. Lessons may be taught individually or in small groups as appropriate. Lessons may be repeated for credit. In programs for which lessons are required, students who do not own an appropriate instrument may need to rent one. Lesson (). Instructor's consent required.

MLSN-730 Winds Improv (major) (0.50-4.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

MLSN-733 Jazz Piano (major) (0.50-4.00 cr.)
(Fall and Spring)
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. Lesson (). Instructor's consent required.

MPCD-350 Career Designs for Musicians (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lecture ().

MPCD-399 Independent Study (0.50-3.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester. Independent Study (). Instructor's consent required.

MPCD-460 Creative Entrepreneurship (2.00 cr.)
(Spring)

This course teaches students how to build their own startup business from vision to global brand. The course will go through case-studies of successful and unsuccessful businesses. Students will be put into groups to create a business and learn to work on fundamentals of entreprenuership, how to fund-raise, how to sell, financial accounting, and how to work with legal council. All teams will pitch their ideas a "shark-tank"-like final project. It's time to take your ideas into your own hands and Ideate. Group Project (), Lecture/Discussion (), Workshop ().

MPCD-603 Pedagogy: Teaching Artistry (2.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

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. Lecture ().

MPCD-604 Pedagogy II: Best Practices (2.00 cr.)
(Spring)

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. Lecture ().

MPCD-650 Career Designs for Musicians (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lecture ().

MPCD-660 Creative Entrepreneurship (2.00 cr.)
(Spring)

This course teaches students how to build their own startup business from vision to global brand. The course will go through case-studies of successful and unsuccessful businesses. Students will be put into groups to create a business and learn to work on fundamentals of entreprenuership, how to fund-raise, how to sell, financial accounting, and how to work with legal council. All teams will pitch their ideas a "shark-tank"-like final project. It's time to take your ideas into your own hands and Ideate. Group Project (), Lecture/Discussion (), Workshop ().

MPCD-699 Independent Study (0.50-3.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester. Independent Study (). Instructor's consent required.

MPCD-701 Teaching the Teacher (2.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

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. Lecture ().

MPCD-740 Teaching Practicum (1.00 cr.)
(Fall and Spring)
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. Lecture ().

MPCD-799 Independent Project (1.00-3.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester. Independent Study (). Instructor's consent required.

MPRF-101 Jazz Improvisation (1.00 cr.)
(Fall)
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. Workshop ().

MPRF-102 Jazz Improvisation (1-On-1) (1.00 cr.)
(Fall and Spring)
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. Workshop (). Instructor's consent required.

School....:
Division..:
Department: AMUS

MPRF-103 Class Piano (1.00 cr.)
(Fall and Spring)
Course available by Permission of Instructor only.
Non-major piano instruction given in small group lessons.

Access to a piano musical keyboard with full sized keys is required. Approx $120. Workshop (). Instructor's consent required.
Requisite courses:
MTHY-001 (Required, Previous).

MPRF-105 Yoga for Musicians (1.00 cr.)
(Fall and Spring)
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. Workshop ().

MPRF-110 Vocal Coaching (1.00 cr.)
(Fall and Spring)
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. Workshop (). Instructor's consent required.

MPRF-119 Piano Workshop (0.50 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Workshop ().

MPRF-120 Guitar Forum (0.50 cr.)
(Fall and Spring)

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. Workshop (). Instructor's consent required.

MPRF-121 Trumpet Studio (1.00 cr.)
(Fall and Spring)

Course open to Brass Program students only. Performance of ensemble works written for multiple trumpets. Ensemble ().

MPRF-122 Flute Studio Class (0.50 cr.)
(Fall and Spring)

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. Workshop ().

School....:
Division..:
Department: AMUS

MPRF-123 Harp Studio Class (0.50 cr.)
(Fall and Spring)
Course open to Harp Program students only. Participants perform and study solo, chamber and orchestral repertoire, engaging in co-critique. Workshop ().

MPRF-125 Cello Studio Class (0.50 cr.)
(Fall and Spring)
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. Workshop ().

MPRF-126 Experimental Voice (2.00 cr.)
(Fall and Spring)
Open to all levels of artists making work with, for, or through the voice. This course explores the voice in many different contexts through improvisation, experimental voice pieces, vocal exercises, and the development of voice-related pieces on a weekly basis, exploring the possibilities of vocal expression as they relate to the actual and virtual space. Workshop ().

MPRF-128 String Workshop (0.50 cr.)
(Fall and Spring)
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. Workshop ().

MPRF-129 Percussion Workshop (0.50 cr.)
(Fall and Spring)
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 . Workshop ().

MPRF-131 Bassoon Studio Class (0.50 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Workshop ().

MPRF-132 Brass Workshop (0.50 cr.)
(Fall and Spring)
Course open to Brass Program students only. Brass Workshop provides a comprehensive look at topics related to professional performing standards on brass instruments. Workshop ().

MPRF-133 Woodwind Workshop (1.00 cr.)
(Fall and Spring)
Course open to Music School students only. Performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied. Workshop ().

MPRF-203 Harmonic Improvisation (1.00 cr.)
(Spring)
Emphasis on increasing facility with intricate harmonic techniques. Workshop ().
Requisite courses:
MTHY-108, MPRF-203 (Required, Previous).

MPRF-217 Learning to Scream (1.00 cr.)
(Fall and Spring)
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. Workshop ().

MPRF-218 Institute Voice (1.00 cr.)
(Fall and Spring)
Instruction and practice in the fundamentals of singing. Course includes basic technical exercises for building and strengthening the voice - breathing, range extension, agility etc. Students will perform in the class either live, online or with pre-recorded video performances. Course not available to VoiceArts Specialization students. Workshop ().

MPRF-221 African Song (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lecture ().

MPRF-223 Beginning Shakuhachi Workshop (1.00 cr.)
(Fall and Spring)
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. Workshop ().

MPRF-290 Mid-Residence Recital
(Fall and Spring)
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. Independent Study (). Instructor's consent required.

MPRF-307 Conducting 1 (2.00 cr.)
(Fall and Spring)
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. Workshop (). Instructor's consent required.
Requisite courses:
MTHY-112, MTHY-203 Practical Musicianship C
(Required, Previous).

MPRF-310 Advanced Vocal Coaching (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Workshop ().

MPRF-322 Tabla (1.00 cr.)
(Fall and Spring)
Course open to Music School students only. Group instruction in the techniques, theory and practice of North Indian Tabla. Workshop ().

MPRF-324 Perspectives on Hand Drumming (1.00 cr.)
(Fall and Spring)
Techniques of performance on hand drums of varied cultural origins. Workshop ().

MPRF-328 Latin Percussion (1.00 cr.)
(Fall and Spring)
Course open to Music School students only. Class instruction in general Latin percussion music. Workshop ().

MPRF-340 Contemporary Wind Performance (1.00 cr.)
(Fall)
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. Workshop ().

MPRF-399 Independent Study (0.50-3.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. Independent Study (). Instructor's consent required.

MPRF-402 Opera Theater (2.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

An intensive project-based class focused on rehearsing, producing and performing select opera/music-theater works in innovative interpretations. Works are often mounted in collaboration with other Schools within the Institute. The rigorous process culminates in public performances. Past works performed have included world and U.S. premieres, as well as older works presented in new and compelling productions. Given limitations of campus access, performances may take play in a virtual environment. Workshop ().

MPRF-406 Musicians' Injury Prevention (1.00 cr.)
(Fall and Spring)

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. Workshop ().

MPRF-410 Physiology of the Voice (2.00 cr.)
(Fall)

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. Lecture ().

MPRF-416 Anatomy for Musicians (1.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

The focus of this course is to study the muscular & skeletal systems of the human anatomy. Once the basics are learned, we'll apply this knowledge to how it relates to performing on musical instruments, posture and injury prevention.

Students will be required to purchase the following items at a cost of approx. $40

The Anatomy Coloring Book Anatomy Flash Cards.
Lecture/Discussion ().

MPRF-420 Tabla Accompaniment (1.00 cr.)
(Fall and Spring)
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).
Workshop (). Instructor's consent required.

MPRF-456 Readings in Voice Arts (2.00 cr.)

School....:
Division..:
Department: AMUS

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. Seminar ().

MPRF-490 Graduation Recital

(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Production ().

MPRF-498B Mic Use for Vocalists (2.00 cr.)
(Spring)

Topics in Performance Studies: Mic Use for Vocalists

A course for vocalists that focuses on microphone technique and effective use of sound-reinforcement equipment. Topics include an overview of the PA system, types of microphones, distance and placement of the microphone, how to EQ individual vocal channels, how to sound-check, adding effects, use of monitors, and how to communicate with the sound engineer. Students will perform weekly with different microphones. Discussion and critique follow each performance and students are expected to participate.

Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis. Lecture ().

MPRF-498D Indian Improvisation Concepts (1.00 cr.)
(Fall and Spring)

Topics in Performance Studies: Indian Improvisation Concepts Improvisation Based on Ragas and Talas

The class provides a breakdown and general overview of the Raga and Tala Systems of North Indian classical music. Through the fliter of Raga and Tala, these components and ideas are taught and explored, with the focus and emphasis being on application of these specific approaches and concepts, and how to ultilize these elements in your own work.

Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis. Group Project ().

School....:
Division..:
Department: AMUS

MPRF-498F Period Instrument Ensemble (1.00 cr.)
(Fall and Spring)
An Ensemble Dedicated to Historically Informed Performance Practice on Baroque Instruments

Students will be immersed in weekly rehearsal and performance of repertoire from the 17th and 18th centuries on Baroque instruments, gaining experience with historical tunings, phrasing, articulation, ornamentation, and other elements of Baroque performance practice. In addition to learning and performing repertoire, topics discussed will include phrasing that is sensitive to bass lines and harmony, mean-tone temperaments, historical pitch standards, discussion of rhetorical figures in Baroque composition, text-based articulation, and ornamentation. Ensemble (). Instructor's consent required.

MPRF-498H Music in the Oral Tradition (1.00 cr.)
(Fall)
An intervals-based examination of melody and harmony as it applies to the oral traditions developed and maintained within the modern practice of electric and acoustic guitar. We will look at the forms of musical intelligence passed down from guitarist to guitarist over the generations, in a variety of contexts and styles, with an emphasis on instrumental and vocal music that does not easily translate to and from the written note. Open to any School of Music students with an interest in understanding functional harmony through the lens of popular music, as musical languages developed by ear are available for use by all. Lecture/Practice ().
Requisite courses:
MTHY-001, MTHY-111 or MTHY-112 (Required, Concurrent).

MPRF-498J Klezmer by Ear (1.00 cr.)
(Spring)
Musicians will study and perform in the klezmer (Yiddish music) tradition as soloists and members of an ensemble. In the manner of generations of klezmorim, the course will emphasize the aural exchange of melodies, forms, and techniques. All instrumentalists are welcome; performers on traditional klezmer instruments, such as clarinet, violin, cello, bass, trumpet, accordion, and cimbalom, are especially encouraged to join. Ensemble ().

MPRF-498K To Exist in Sound (2.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

Improvised music is alive. It connects you to the now, a sensory moment created together-space, players, audience-joined in solidarity. This course is dedicated to investigating the possibilities of free vocal improvisation as experienced through/in the space of the Internet.Utilizing as inspiration the book of Le Quan Ninh "Improvising Freely: The ABCS of an Experience", the group will meet weekly to engage in reading and discussing this book, improvisation exercises, DIY simple recordings in outdoor and indoor spaces, and experiments on how to translate this improvisatory experience into the virtual realm. Lecture/Practice ().

MPRF-501 Jazz Improvisation (1.00 cr.)
(Fall)

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. Workshop ().

MPRF-502 Opera Theater (2.00 cr.)
(Spring)

An intensive project-based class focused on rehearsing, producing and performing select opera/music-theater works in innovative interpretations. Works are often mounted in collaboration with other Schools within the Institute. The rigorous process culminates in public performances. Past works performed have included world and U.S. premieres, as well as older works presented in new and compelling productions. Given limitations of campus access, performances may take play in a virtual environment. Workshop ().

MPRF-503 Class Piano (1.00 cr.)
(Fall and Spring)

Course available by Permission of Instructor only. Non-major piano instruction given in small group lessons.

Access to a piano musical keyboard with full sized keys is required. Approx $120. Workshop (). Instructor's consent required.

MPRF-510 Graduate Vocal Coaching (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Workshop ().

MPRF-512 Jazz Improvisation (1-On-1) (1.00 cr.)
(Fall and Spring)
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. Workshop (). Instructor's consent required.

MPRF-519 Piano Workshop (0.50 cr.)
(Fall and Spring)
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. Workshop ().

MPRF-520 Guitar Forum (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Workshop (). Instructor's consent required.

MPRF-521 Trumpet Studio (1.00 cr.)
(Fall and Spring)
Course open to Brass Program students only. Performance of ensemble works written for multiple trumpets. Ensemble ().

MPRF-522 Flute Studio Class (1.00 cr.)
(Fall and Spring)
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. Workshop ().

MPRF-523 Harp Studio Class (1.00 cr.)
(Fall and Spring)
Course open to Harp Program students only. Participants perform and study solo, chamber and orchestral repertoire, engaging in co-critique. Workshop ().

MPRF-525 Cello Studio Class (1.00 cr.)
(Fall and Spring)
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. Workshop ().

MPRF-526 Experimental Voice (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Open to all levels of artists making work with, for, or through the voice. This course explores the voice in many different contexts through improvisation, experimental voice pieces, vocal exercises, and the development of voice-related pieces on a weekly basis, exploring the possibilities of vocal expression as they relate to the actual and virtual space. Workshop ().

MPRF-528 String Workshop (1.00 cr.)
(Fall and Spring)
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. Workshop ().

MPRF-529 Percussion Workshop (1.00 cr.)
(Fall and Spring)
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 . Workshop ().

MPRF-531 Bassoon Studio Class (1.00 cr.)
(Fall and Spring)
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. Workshop ().

MPRF-532 Brass Workshop (1.00 cr.)
(Fall and Spring)
Course open to Brass Program students only. Brass Workshop provides a comprehensive look at topics related to professional performing standards on brass instruments. Workshop ().

MPRF-570 Hip-Hop Lab (3.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

Hip Hop music is simultaneously the most popular genre and one of the most influential in current cultural, political and economic discourses. Hip Hop culture is riven by a dialectic of education and entertainment, which KRS-One calls Edutainment, or between the Real and what Q-Tip calls the Abstract. Hip Hop music forms a continuity with jazz and other Black American musical forms, while at the same time manifesting itself on metalevels as commentary, criticality and testimony. Hip Hop culture provides the foundation for a complete aesthetics of performance: visual arts, dance, music composition/production and poetry -with Knowledge comprising the quintessence or 5th element. Blessed by proximity to legendary sites and scenes of Los Angeles Hip Hop (Uncle Jamm's Army, Project Blowed, Odd Future, No Jumper etc.) the Hip Hop Lab at CalArts is at once a workshop for the study of Hip Hop science and history and a platform for the shape of Hip Hop to come, following the "CalArts got next" philosophy. Lecture/Practice (), Lab (). Instructor's consent required.

MPRF-590 Mid-Residence Recital
(Fall and Spring)
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. Independent Study (). Instructor's consent required.

MPRF-603 Harmonic Improvisation (1.00 cr.)
(Spring)
Open to Jazz Program students only. Advanced harmonic development with jazz language. Workshop ().

MPRF-604 Collab Performance Studies (2.00 cr.)
(Fall)
Course open to Music School students only, by Permission of Instructor only. This course serves to develop and hone special skills required of pianists working with both singers and instrumentalists in a variety of repertoire. It will include individual work with pianists as well as coaching of the pianist with vocalists and/or instrumentalists. This course will also address the issues of pianists in larger ensembles, working with a conductor and preparing orchestral reductions. Seminar (). Instructor's consent required.

MPRF-605 Yoga for Musicians (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Workshop ().

MPRF-606 Musicians' Injury Prevention (1.00 cr.)
(Fall and Spring)

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. Workshop ().

MPRF-607 Conducting 1 (1.00 cr.)
(Fall and Spring)

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. Workshop (). Instructor's consent required.
Requisite courses:
MTHY-501, MTHY-502 (Required, Previous).

MPRF-610 Physiology of the Voice (2.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

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. Lecture ().

MPRF-616 Anatomy for Musicians (1.00 cr.)
(Spring)

The focus of this course is to study the muscular & skeletal systems of the human anatomy. Once the basics are learned, we'll apply this knowledge to how it relates to performing on musical instruments, posture and injury prevention.

Students will be required to purchase the following items at a cost of approx. $40

The Anatomy Coloring Book Anatomy Flash Cards. Lecture/Discussion ().

MPRF-617 Learning to Scream (1.00 cr.)
(Fall and Spring)

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. Workshop ().

MPRF-618 Institute Voice (1.00 cr.)
(Fall and Spring)

Instruction and practice in the fundamentals of singing. Course includes basic technical exercises for building and strengthening the voice - breathing, range extension, agility etc. Students will perform in the class either live, online or with pre-recorded video performances. Course not available to VoiceArts Specialization students. Workshop ().

MPRF-620 Tabla Accompaniment (1.00 cr.)
(Fall and Spring)

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). Workshop (). Instructor's consent required.

School....:
Division..:
Department: AMUS

MPRF-621 African Song (1.00 cr.)
(Fall and Spring)
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. Lecture ().

MPRF-622 Tabla (1.00 cr.)
(Fall and Spring)
Course open to Music School students only. Group instruction in the techniques, theory and practice of North Indian Tabla. Workshop ().

MPRF-623 Beginning Shakuhachi Workshop (1.00 cr.)
(Fall and Spring)
Course open to Music School students only. The shakuhachi is the traditional Japanese bamboo vertical flute. In this beginning workshop students will learn the basics of shakuhachi playing: breathing, sound production, basic scales, and Japanese music notation. Repertoire will include traditional folk songs, meditative pieces, contemporary works, and improvisation. Workshop ().

MPRF-624 Perspectives on Hand Drumming (1.00 cr.)
(Fall and Spring)
Techniques of performance on hand drums of varied cultural origins. Workshop ().

MPRF-628 Latin Percussion (1.00 cr.)
(Fall and Spring)
Course open to Music School students only. Class instruction in general Latin percussion music. Workshop ().

MPRF-633 Woodwind Workshop (1.00 cr.)
(Fall and Spring)
Course open to Music School students only. Advanced performance of ensemble works written for woodwind instruments. Audition preparation and woodwind fundamentals are also studied. Workshop ().

MPRF-640 Contemporary Wind Performance (1.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

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. Workshop ().

MPRF-656 Readings in Voice Arts (2.00 cr.)

School....:
Division..:
Department: AMUS

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. Seminar ().

MPRF-690 Graduation Jury & Recital
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Production (). Instructor's consent required.

MPRF-698B Mic Use for Vocalists (2.00 cr.)
(Spring)

Topics in Performance Studies: Mic Use for Vocalists

A course for vocalists that focuses on microphone technique and effective use of sound-reinforcement equipment. Topics include an overview of the PA system, types of microphones, distance and placement of the microphone, how to EQ individual vocal channels, how to sound-check, adding effects, use of monitors, and how to communicate with the sound engineer. Students will perform weekly with different microphones. Discussion and critique follow each performance and students are expected to participate.

Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis. Lecture ().

MPRF-698D Indian Improvisation Concepts (1.00 cr.)
(Fall and Spring)

Topics in Performance Studies: Indian Improvisation Concepts Improvisation Based on Ragas and Talas

The class provides a breakdown and general overview of the Raga and Tala Systems of North Indian classical music. Through the fliter of Raga and Tala, these components and ideas are taught and explored, with the focus and emphasis being on application of these specific approaches and concepts, and how to ultilize these elements in your own work.

Special Topics courses offer in-depth treatments of topics in their subject area, and are offered on a one-time or trial basis. Group Project ().

School....:
Division..:
Department: AMUS

MPRF-698F Period Instrument Ensemble (1.00 cr.)
(Fall and Spring)

An Ensemble Dedicated to Historically Informed Performance Practice on Baroque Instruments

Students will be immersed in weekly rehearsal and performance of repertoire from the 17th and 18th centuries on Baroque instruments, gaining experience with historical tunings, phrasing, articulation, ornamentation, and other elements of Baroque performance practice. In addition to learning and performing repertoire, topics discussed will include phrasing that is sensitive to bass lines and harmony, mean-tone temperaments, historical pitch standards, discussion of rhetorical figures in Baroque composition, text-based articulation, and ornamentation. Ensemble (). Instructor's consent required.

MPRF-698J Klezmer by Ear (1.00 cr.)
(Spring)

Musicians will study and perform in the klezmer (Yiddish music) tradition as soloists and members of an ensemble. In the manner of generations of klezmorim, the course will emphasize the aural exchange of melodies, forms, and techniques. All instrumentalists are welcome; performers on traditional klezmer instruments, such as clarinet, violin, cello, bass, trumpet, accordion, and cimbalom, are especially encouraged to join. Ensemble ().

MPRF-698K To Exist in Sound (2.00 cr.)
(Spring)

Improvised music is alive. It connects you to the now, a sensory moment created together-space, players, audience-joined in solidarity. This course is dedicated to investigating the possibilities of free vocal improvisation as experienced through/in the space of the Internet.Utilizing as inspiration the book of Le Quan Ninh "Improvising Freely: The ABCS of an Experience", the group will meet weekly to engage in reading and discussing this book, improvisation exercises, DIY simple recordings in outdoor and indoor spaces, and experiments on how to translate this improvisatory experience into the virtual realm. Lecture/Practice ().

MPRF-699 Independent Study (0.50-4.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. Independent Study (). Instructor's consent required.

MPRF-790 Performance Project (2.00 cr.)
(Spring)
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. Production ().

MPRF-799 Independent Proj: Performance (1.00-6.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester. Independent Study ().

MSCM-310 Acoustics for Musicians (2.00 cr.)
(Fall)
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. Lecture ().
Requisite courses:
MTHY-111 (Required, Previous).

MTEC-100 Intro to Concert Production (0.50 cr.)
(Fall and Spring)
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. Workshop ().

School....:
Division..:
Department: AMUS

MTEC-110 Broadcasting for Musicians (2.00 cr.)
(Fall and Spring)
Broadcasting for Musicians will focus on basic live audio production, event broadcasting via Open Broadcasting Software (OBS), and streaming live events to Twitch, YouTube, Instagram, and Facebook. In the current world order, it is important that all musicians have skills to self-produce and stream concert events out to the world from any location be it a concert hall, living room, or home studio. We will cover basic microphone techniques, audio mixing, lighting design, and strategies for solving challenges associated with self-produced concerts. In addition, the course will dive headlong into the technical aspects of streaming by examining internet protocols, optimizing bandwidth, and server setups for receiving multiple live streams. OBS will be covered in extreme detail along with digital media design including basic audio, video, and graphics editing using Adobe Creative Suite. Students will be asked to participate in the production of live events from CalArts and/or produce their own live concert event. Online (), Technical ().

MTEC-150 Fundamentals of Computer Music (2.00 cr.)
(Fall)
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. Lecture ().

MTEC-155 Physical Modeling Synthesis (2.00 cr.)
(Spring)
This course builds off of the foundations presented in Intro to Computer Music. Advanced synthesis (and analysis) techniques, including Modal synthesis and Fourier Analysis, Waveguide Physical Model synthesis of Strings and Winds, and Formant models for voice and other resonance-dominated systems. Also covers control of synthesis models, and Physics-based audio effects. Lecture ().
Requisite courses:
MTEC-150 (Required, Previous).

MTEC-212 Recording the Voice (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

In this course students with little or no recording experience will become familiar with creative ways their voice can be recorded in the comfort of their own home. Together, the class will build their own home studio to the level of their choice. This may range from using only a smart phone to a complete home studio setup. Topics in this course will include how to enhance phone recordings; using creative vocal apps; how to choose, setup, and use an audio interface; microphone selection & placement; DAW workflow; vocal recording and editing techniques such as comping, double-tracking, harmonies, automation, compression, EQ, reverb, and delay; leading/joining remote recording collaborations; video editing app basics; creating multi-vocal recordings/multi-window recordings; creating vocal loops using Ableton and/or looping pedals; and other creative and compositional tools for the vocalist. Online ().

MTEC-270 History Electronic Dance Music (2.00 cr.)
(Fall and Spring)

In this course we will examine the history of various styles of electronic dance music from the '70s to present time. We will learn where these genres came from, and how they led to the development of modern day dance music styles. We'll also explore the various production methods and equipment used to create these genres and dive into what made them unique. In the class students will compose different pieces as we move through the evolution of different moments in dance music history learning how one style or city influenced the sound and culture of an entire planet. Over the years I have been fortunate enough to travel the world learning first hand from legendary producers and have been lucky enough to perform and collaborate with many of them. Let's learn from these pioneers who have paved the way and create the next wave of electronic dance music together. Lecture ().
Requisite courses:
ICOM-111 (Required, Previous).

MTEC-330 Interface Design I (3.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

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. Lecture ().
Requisite courses:
ICOM-202 (Required, Previous).

MTEC-365 Digital Recording Studio (2.00 cr.)
(Fall and Spring)
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. Workshop ().

MTEC-367 Project Recording (2.00 cr.)
(Fall and Spring)
This course utilizes the ROD, ROD booth, and ROD reverb chamber as a live multi track recording space. The course is centered around capturing and mixing live performances in the studio. Students will produce each project as a team from preproduction planning, to running the tracking session, and completing the post production for multiple projects throughout the semester. The student team will be recording and mixing a variety of musical styles. The sessions will be recorded and mixed in ProTools. Group Project (), Lab (), Studio ().

MTEC-399 Independent Study (0.50-3.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester. Independent Study (). Instructor's consent required.

MTEC-415 Visual Programming (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lecture ().
Requisite courses:
MTEC-314 (Required, Previous).

MTEC-418 Generative Art (2.00 cr.)
(Spring)

This course examines the medium of computational visual arts, providing an overview of its history and the technical knowledge used in the creation of its significant artworks. Beginning with the foundations of computer graphics in the 1970s, we will explore movements including the demoscene hackers of the 1980s and glitch artists of the 2000s. Using TouchDesigner, an industry standard software tool for creating digital media art, students will learn strategies used in each of these eras and implement these techniques to create new visual works in the field of computer graphics. Lecture/Discussion (), Workshop ().
Requisite courses:
MTEC-415 (Required, Previous).

MTEC-420 Grids, Beats, & Groups (2.00 cr.)
(Fall)

Course available by Permission of Instructor only. This ensemble focuses on networking multiple computer musicians together in order to share a common temporal context. This shared beat space allows for the ensemble to explore live electronic performance of rhythmically complex music. Students will be expected to compose parts that create a cohesive piece as a group, but also allow for improvisation within their compositions. Although this ensemble will be based around a 'grid', the focus of the class is to find ways to improvise and manipulate the constrained beat space. Workshop (). Instructor's consent required.

MTEC-421 Creative Coding for AI Art (2.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

This course provides a foundational introduction to the Python programming language through hands-on and creative applications. In this course, we will explore programming in Python with a focus on machine learning applications for generative art making. Particularly, we will be looking at how to use python for image generation through generative adversarial networks/ machine learning art, experimental design practices, and data collection. This course will cover everything from the basics: syntax, string manipulation, dictionaries, functions, list comprehension to more advanced topics like object-oriented programming, modules/libraries/APIs, computer vision, and adapting machine learning models. Prerequisites: Intro to Programming. Lecture ().
Requisite courses:
ICOM-202 (Required, Previous).

MTEC-450 Mechatronic Art & Music (2.00 cr.)
(Spring)

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. Lecture ().
Requisite courses:
ICOM-202 (Required, Previous).

MTEC-490 Music Technology BFA Project (1.50 cr.)
(Fall and Spring)

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 studentÈs portfolio. Students will propose a novel research project, interactive music interface, software development or other music technology-based idea. The work of other artists or engineers who have influenced the project will be researched. Then the student will begin development with weekly checkpoints set by the mentor. Final projects will include a final presentation, a 15-25 page write-up describing the work completed, as well as a webpage with sound and video examples. Independent Study ().

School....:
Division..:
Department: AMUS

MTEC-498A Algorithmic Sound (2.00 cr.)
(Spring)

This course focuses on procedural, generative, and algorithmic methods of composition. We will be looking at the music of Tom Johnson, James Tenney, and other procedural composers and learning how to apply similar processes to our practice. Other topics will include Markov Chains, Cellular Automata, genetic algorithms, and other forms of algorithmic sound. An introductory level of programming experience is to be expected, whether it be in Python, JavaScript, any C-like language (ChucK), or Max/MSP. Lab (), Lecture/Practice (), Mixed ().
Instructor's consent required.

MTEC-498B Ideation and Prototyping (2.00 cr.)
(Spring)

User Experience Design: Ideation and Prototyping

In this course, Creative Technology students will learn how to apply User Experience Design (UX) methods to generate ideas for innovative products and experiences that are delivered with an eye towards usability, accessibility, and delight.

During the class, students will use design thinking practices such as user research and synthesis, ideation exercises, rapid prototyping, and testing to develop and refine their projects. In addition to the creation of two products/experiences, students will learn how to document their processes as part of a professional UX portfolio. Critique (), Group Project (), Lecture/Practice ().
Requisite courses:
ICOM-202 (Required, Previous).

MTEC-498C Advanced Electronic Music (2.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

This course explores advanced electronic musical production techniques covering sound design, mixing and mastering. Various electronic based musical genres and production techniques from different decades will be explored, taking into account the technical and aesthetic considerations needed to develop new skills across the production process, from sound design to mixing to live performance. This advanced course will incorporate workshop elements aligning with the personal goals of the students, giving a practical and real-world context to the course and coursework. Students will leave confident in expressing their musical ideas, helping strip away some of the intimidating mysticism surrounding going from a bedroom producer to an active working artist. Critique (), Technical (), Lecture/Practice ().
Requisite courses:
ICOM-111, MTEC-101 (Required, Previous).

MTEC-498E AI. Culture. Creativity. (2.00 cr.)
(Spring)

AI. Culture. Creativity.

The focus of the course is to learn the basics of AI concepts, while designing for transparency and culture in AI projects, products and systems. We will use the Cultural AI Design Tool and the machine learning design tool Wekinator, to provide a foundation for AI and ML design. In this class we will explore what it means to create with AI as our design material, and how that may manifest in different projects across multiple realities. We will create two small AI prototypes, and each student will produce a final AI project and participate in a collaborative AI project. Group Project (), Lab (), Lecture/Discussion ().
Requisite courses:
ICOM-202 (Required, Previous).

MTEC-500 Intro to Concert Production (0.50 cr.)
(Fall and Spring)

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. Workshop (). Instructor's consent required.

MTEC-510 Broadcasting for Musicians (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Broadcasting for Musicians will focus on basic live audio production, event broadcasting via Open Broadcasting Software (OBS), and streaming live events to Twitch, YouTube, Instagram, and Facebook. In the current world order, it is important that all musicians have skills to self-produce and stream concert events out to the world from any location be it a concert hall, living room, or home studio. We will cover basic microphone techniques, audio mixing, lighting design, and strategies for solving challenges associated with self-produced concerts. In addition, the course will dive headlong into the technical aspects of streaming by examining internet protocols, optimizing bandwidth, and server setups for receiving multiple live streams. OBS will be covered in extreme detail along with digital media design including basic audio, video, and graphics editing using Adobe Creative Suite. Students will be asked to participate in the production of live events from CalArts and/or produce their own live concert event. Online (), Technical ().

MTEC-512 Recording the Voice (2.00 cr.)
(Fall and Spring)

In this course students with little or no recording experience will become familiar with creative ways their voice can be recorded in the comfort of their own home. Together, the class will build their own home studio to the level of their choice. This may range from using only a smart phone to a complete home studio setup. Topics in this course will include how to enhance phone recordings; using creative vocal apps; how to choose, setup, and use an audio interface; microphone selection & placement; DAW workflow; vocal recording and editing techniques such as comping, double-tracking, harmonies, automation, compression, EQ, reverb, and delay; leading/joining remote recording collaborations; video editing app basics; creating multi-vocal recordings/multi-window recordings; creating vocal loops using Ableton and/or looping pedals; and other creative and compositional tools for the vocalist. Online ().

MTEC-520 Grids, Beats, & Groups (2.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

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. Workshop ().

MTEC-570 History Electronic Dance Music (2.00 cr.)
(Fall and Spring)
In this course we will examine the history of various styles of electronic dance music from the '70s to present time. We will learn where these genres came from, and how they led to the development of modern day dance music styles. We'll also explore the various production methods and equipment used to create these genres and dive into what made them unique. In the class students will compose different pieces as we move through the evolution of different moments in dance music history learning how one style or city influenced the sound and culture of an entire planet. Over the years I have been fortunate enough to travel the world learning first hand from legendary producers and have been lucky enough to perform and collaborate with many of them. Let's learn from these pioneers who have paved the way and create the next wave of electronic dance music together. Lecture ().

MTEC-613 Intro to Programming I (2.00 cr.)
(Fall and Spring)
This course provides an introduction to object-oriented programming languages and how students can use them to make custom software for artistic expression. Processing, a creative coding environment designed by and for artists will be introduced. An overview of general programming concepts including types, arrays, control structures, classes and objects will be presented. Each student will present a final project which demonstrates how Processing can be used in creating generative static works, algorithmic animations, and real-time audio analysis for dynamic music visualization. Lecture ().

MTEC-614 Intro to Programming II (2.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

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

MTEC-615 Digital Fabrication (2.00 cr.)
(Fall and Spring)

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. Lecture ().

MTEC-616 Visual Programming (2.00 cr.)
(Fall and Spring)

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 ¼projection mapping» onto objects and surfaces. Lecture ().

Requisite courses:
MTEC-614 (Required, Previous).

MTEC-617 Media & Web Development (2.00-3.00 cr.)
(Fall)

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. Lecture ().

School....:
Division..:
Department: AMUS

MTEC-618 Generative Art (2.00 cr.)
(Spring)

This course examines the medium of computational visual arts, providing an overview of its history and the technical knowledge used in the creation of its significant artworks. Beginning with the foundations of computer graphics in the 1970s, we will explore movements including the demoscene hackers of the 1980s and glitch artists of the 2000s. Using TouchDesigner, an industry standard software tool for creating digital media art, students will learn strategies used in each of these eras and implement these techniques to create new visual works in the field of computer graphics. Lecture/Discussion (), Workshop ().
Requisite courses:
MTEC-616 (Required, Previous).

MTEC-621 Creative Coding for AI Art (2.00 cr.)
(Fall)

This course provides a foundational introduction to the Python programming language through hands-on and creative applications. In this course, we will explore programming in Python with a focus on machine learning applications for generative art making. Particularly, we will be looking at how to use python for image generation through generative adversarial networks/ machine learning art, experimental design practices, and data collection. This course will cover everything from the basics: syntax, string manipulation, dictionaries, functions, list comprehension to more advanced topics like object-oriented programming, modules/libraries/APIs, computer vision, and adapting machine learning models.
Prerequisites: Intro to Programming. Lecture ().
Requisite courses:
MTEC-614 (Required, Previous).

MTEC-630 Interface Design I (3.00 cr.)
(Fall)

This course provides an introduction on how to bui.
Lecture ().
Requisite courses:
MTEC-614 (Required, Previous).

MTEC-650 Fundamentals of Computer Music (2.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

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. Lecture ().

MTEC-655 Physical Modeling Synthesis (2.00 cr.)
(Spring)
This course builds off of the foundations presented in Intro to Computer Music. Advanced synthesis (and analysis) techniques, including Modal synthesis and Fourier Analysis, Waveguide Physical Model synthesis of Strings and Winds, and Formant models for voice and other resonance-dominated systems. Also covers control of synthesis models, and Physics-based audio effects. Lecture ().
Requisite courses:
MTEC-650 (Required, Previous).

MTEC-665 Digital Recording Studio (2.00 cr.)
(Fall and Spring)
Course open to Music School students only, by Permission of Instructor only. A course designed for qualified students to gain facility in using the School of Music Digital Recording Studio. Students will learn current techniques and principles of sound recording and production. Topics may include: basic acoustics, microphones and microphone placement, the automated mixing console, signal processing, and editing and assembly using a digital audio workstation. Workshop ().

MTEC-667 Project Recording (2.00 cr.)
(Fall and Spring)
This course utilizes the ROD, ROD booth, and ROD reverb chamber as a live multi track recording space. The course is centered around capturing and mixing live performances in the studio. Students will produce each project as a team from preproduction planning, to running the tracking session, and completing the post production for multiple projects throughout the semester. The student team will be recording and mixing a variety of musical styles. The sessions will be recorded and mixed in ProTools. Group Project (), Lab (), Studio ().

MTEC-668 Intro to Sound Production (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lecture ().

MTEC-685 Teaching in Technology (2.00 cr.)
(Fall and Spring)

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. Practicum ().

MTEC-690 Music Technology MFA Project (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Independent Study ().

MTEC-691 Thesis
(Fall and Spring)
Successful completion of this course requires that the student successfully complete a thesis requirement as assessed by faculty. Independent Study ().

MTEC-698A Algorithmic Sound (2.00 cr.)
(Spring)
This course focuses on procedural, generative, and algorithmic methods of composition. We will be looking at the music of Tom Johnson, James Tenney, and other procedural composers and learning how to apply similar processes to our practice. Other topics will include Markov Chains, Cellular Automata, genetic algorithms, and other forms of algorithmic sound. An introductory level of programming experience is to be expected, whether it be in Python, JavaScript, any C-like language (ChucK), or Max/MSP. Lab (), Lecture/Practice (), Mixed (). Instructor's consent required.

MTEC-698B Ideation and Prototyping (2.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

User Experience Design: Ideation and Prototyping

In this course, Creative Technology students will learn how to apply User Experience Design (UX) methods to generate ideas for innovative products and experiences that are delivered with an eye towards usability, accessibility, and delight.

During the class, students will use design thinking practices such as user research and synthesis, ideation exercises, rapid prototyping, and testing to develop and refine their projects. In addition to the creation of two products/experiences, students will learn how to document their processes as part of a professional UX portfolio. Critique (), Group Project (), Lecture/Practice ().

MTEC-698C Advanced Electronic Music (2.00 cr.)
(Spring)

This course explores advanced electronic musical production techniques covering sound design, mixing and mastering. Various electronic based musical genres and production techniques from different decades will be explored, taking into account the technical and aesthetic considerations needed to develop new skills across the production process, from sound design to mixing to live performance. This advanced course will incorporate workshop elements aligning with the personal goals of the students, giving a practical and real-world context to the course and coursework. Students will leave confident in expressing their musical ideas, helping strip away some of the intimidating mysticism surrounding going from a bedroom producer to an active working artist. Critique (), Technical (), Lecture/Practice ().

MTEC-698E AI. Culture. Creativity. (2.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

AI. Culture. Creativity.

The focus of the course is to learn the basics of AI concepts, while designing for transparency and culture in AI projects, products and systems. We will use the Cultural AI Design Tool and the machine learning design tool Wekinator, to provide a foundation for AI and ML design. In this class we will explore what it means to create with AI as our design material, and how that may manifest in different projects across multiple realities. We will create two small AI prototypes, and each student will produce a final AI project and participate in a collaborative AI project. Group Project (), Lab (), Lecture/Discussion ().

MTEC-699 Independent Study (0.50-4.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester. Independent Study (). Instructor's consent required.

MTHY-001 Fundamental Musicianship (2.00 cr.)
(Fall and Spring)

Course open to Music School students only.

Course open to Music School students only. A course devoted to musical literacy and the competence necessary to pursue the Musicianship Skills and Music Theory course sequences in the Core Curriculum. Training is provided in basic areas, including reading and writing staff notation, clefs, scales, intervals, triads and their inversions, rhythm and meter. Extensive practice outside class time is required.

** A $20 one-year membership to Teoria.com is required. Lecture (). Instructor's consent required.
Requisite courses:
MTHY-002 (Required, Concurrent).

MTHY-002 Theory Performance Lab (2.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

In this introductory course, linear/scalar forms are studied in a wide range of musical styles, possibly including Hindustani, Persian, African, Blues, Rock & Roll, Medieval, other Western, etc., along with hybrid forms. Ear training exercises are integrated with theoretical study and creative ensemble exercises, and composing projects are employed to link classwork with students' own original music and interests. Lecture/Practice (). Instructor's consent required.
Requisite courses:
MTHY-001 (Required, Concurrent).

MTHY-099 Music Theory/Skills Hold (8.00 cr.)
(Fall and Spring)
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. Lecture (). Instructor's consent required.

MTHY-101 Practical Musicianship A (2.00 cr.)
(Fall and Spring)
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. Lecture (). Instructor's consent required.
Requisite courses:
MTHY-001 (Required, Previous).

MTHY-102 Practical Musicianship B (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lecture (). Instructor's consent required.
Requisite courses:
MTHY-101 (Required, Previous).

MTHY-106 Music Reading (2.00 cr.)
(Fall)
This course is designed to develop fluency in reading and notating music and rhythm. Because we read and perform music in real time, these skills are essential. We will work on rapid visual and aural recognition of musical materials including intervals, triads, seventh chords, scales, keys and rhythmic patterns. Accurate sight-singing and sight-reading on an instrument plus accurate notation of dictated musical materials are primary goals of this course. Critique (), Group Study (), Lecture/Discussion (). Instructor's consent required.
Requisite courses:
MTHY-001 (Required, Previous).

MTHY-108 Transcription Skills (2.00 cr.)
(Fall and Spring)
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. Workshop ().
Requisite courses:
MTHY-001 (Required, Previous).

MTHY-111 Tonal Theory & Applications A (2.00 cr.)
(Fall and Spring)
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. Lecture ().
Requisite courses:
MTHY-001 (Required, Previous).

School....:
Division..:
Department: AMUS

MTHY-112 Tonal Theory & Applications B (3.00 cr.)
(Fall and Spring)
A further exploration of tonal structure, including harmonic prolongation, chromatic harmony, tritone substitutions, third relations and modulations to distantly related keys. Musical examples are drawn from the Western classical, jazz and popular traditions. Keyboard testing outside of the scheduled class times is required and will be scheduled in consultation with instructor. Access to a piano musical keyboard with full sized keys is required. Approx $120. Lecture ().
Requisite courses:
MTHY-111 (Required, Previous).

MTHY-115 Tonal Theory A Study Hall (1.00 cr.)
(Fall and Spring)
Students work on music theory problems with guidance from a Teaching Assistant.

This course is required for all students repeating MTHY-111 Tonal Theory A

Course open to music students only, by permission of instructor. . Lab (). Instructor's consent required.

MTHY-116 Tonal Theory B Study Hall (1.00 cr.)
(Fall and Spring)
Students work on music theory problems with guidance from a Teaching Assistant.

This course is required for all students repeating MTHY-112 Tonal Theory B

Course open to music students only, by permission of instructor. . Lab (). Instructor's consent required.

MTHY-120 Beginning Svar Graam (vocal) (2.00 cr.)
(Fall and Spring)
Exercises in singing scales. Workshop ().

MTHY-121 Beginning Svar Graam (instr) (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Workshop ().

MTHY-131 Bach Keyboard Pieces (1.00 cr.)
(Fall and Spring)

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. Workshop (). Instructor's consent required.

Requisite courses:
MTHY-001 (Required, Previous).

MTHY-203 Practical Musicianship C (2.00 cr.)
(Fall and Spring)

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. Lecture (). Instructor's consent required.

Requisite courses:
MTHY-104, MTHY-102 (Required, Previous).

MTHY-204 Practical Musicianship D (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lecture ().
Requisite courses:
MTHY-203 (Required, Previous).

MTHY-210 Non-Tonal Theories (2.00 cr.)
(Fall and Spring)
An introduction to modern Western musical structures such as extended harmonic relations, pitch-class set theory, serialism, indeterminacy, process, and extended tuning systems. Lecture ().
Requisite courses:
MTHY-111 (Required, Previous).

MTHY-214 Counterpoint (3.00 cr.)
(Fall)
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. Lecture ().
Requisite courses:
MTHY-112 (Required, Previous).

MTHY-215 Song Writing & Analysis (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lecture ().
Requisite courses:
MTHY-112 (Required, Previous).

MTHY-222 North Indian Theory (1.00 cr.)
(Fall and Spring)

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. Lecture ().

MTHY-224 Java/Bali: Music-Dance-Theory (1.00 cr.)
(Fall and Spring)

The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms. Lecture ().

MTHY-226 Ghanaian Rhythm Theory (1.00 cr.)
(Spring)

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. Lecture ().

MTHY-228 Journey to the Persian Music (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lecture ().

MTHY-240 Jazz Keyboard Theory (1.00 cr.)
(Fall and Spring)

Fundamentals of jazz harmony, primarily covering chord symbols, voicings, and voice leading. Meeting times outside of the regularly scheduled class meetings may be available by arrangement with the instructor.

***If students cannot make the 2-4 time on Friday, there are options for other days and times (the class is actually a series of individual short lessons so there is room for great flexibility) but must be arranged for by agreement with instructor. Workshop ().
Requisite courses:
MTHY-001 (Required, Previous).

MTHY-277 Baroque Accompaniment (1.00 cr.)
(Fall and Spring)

Baroque accompaniment studies for basso continuo realization from figured bass and stylistic considerations for instrumentalists (keyboard, cello, gamba, bass, bassoon). Workshop ().
Requisite courses:
MTHY-112 (Required, Previous).

MTHY-306 The Experimenting Ear (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

How can we parse and make sense of the varied sonic phenomena that comprise our world? Can we build a vocabulary that helps us recognize and recall its components, like frequency, duration, and form, as accurately as we do those described as music? How does building this vocabulary help us make sound-based art? Drawing on ideas borrowed from studies in soundscapes, spectromorphology, deep listening, and others, we will analyze different musics, field recordings, and our surrounding environment, and use these tools to make new work. Course open to all students specializing in composition and experimental sound practices, and to others by permission of the instructor. Students have the option to co-register for MHST 425-01 / 525-01 Survey of Sound Art and MSCM-310 / MTHY-510 - ACOUSTICS: Applied Physics for Musicians and complete a cluster project for this course. Lab (), Lecture/Practice (), Practicum (). Instructor's consent required.
Requisite courses:
MHST-425 and MSCM-310 (Recommended, Concurrent).

MTHY-315 Meaningful Interpretation (2.00 cr.)
(Spring)

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. Mixed (). Instructor's consent required.
Requisite courses:
MTHY-112 (Required, Previous).

MTHY-322 Advanced Svar Graam (vocal) (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Workshop ().
Requisite courses:
MTHY-120 (Required, Previous).

MTHY-323 Adv Svar Graam (instrumental) (1.00 cr.)
(Fall and Spring)
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. Workshop ().
Requisite courses:
MTHY-121 (Required, Previous).

MTHY-399 Independent Study (0.50-3.00 cr.)
(Fall)
Under the direction of a specific faculty member, . Independent Study (). Instructor's consent required.

MTHY-403 Intonation Workshop I (2.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

Let's make use of the results of acoustical research concerning the various phenomena constituting the timbre of tuned compound sounds (as first described in 1863 by the physicist Hermann von Helmholtz in his historic book 'On the Sensations of Tone as a Physiological Basis for the Theory of Music'), of Harry Partch's 'language of frequency ratios' ('Genesis of a Music') and of James Tenney's concept of harmonic space ('John Cage and the Theory of Harmony')! This experimental hands-on tuning workshop with instrumental and computer sounds (with students playing their instruments) will set out to expand the ear's analytical hearing capabilities (training the awareness of partial unisonos, difference tones, and beats) and explore the sonorities of microtonal just intonation, methods for refining instrumental tuning and ensemble playing techniques, and possibilities for their musical application. The course will offer a review of the complete curriculum for the theory of harmony (with a focus on just intonation and its microtonal implications) and an overview of the history of intonation in Western music. Workshop ().

MTHY-404 Intonation Workshop II (2.00 cr.)
(Spring)

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. Workshop ().

MTHY-411 Electroacoustic Music Analysis (2.00 cr.)
(Fall and Spring)

Course open to Music students only.

Analysis of electroacoustic music and discussion of associated compositional techniques. Lecture (), Technical ().
Requisite courses:
MSCM-310 (Required, Previous).

MTHY-425 Tala Systems (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Lecture ().

MTHY-451 Orchestral Thought (2.00 cr.)
(Spring)

Focused Topics Course: In-depth analysis of selected orchestral compositions with an emphasis on 20th century works. Lecture ().
Requisite courses:
MTHY-210 (Required, Previous).

MTHY-500 Fundamental Musicianship (2.00 cr.)
(Fall and Spring)

Course open to Music School students only. A course devoted to musical literacy and the competence necessary to pursue the Musicianship Skills and Music Theory course sequences in the Core Curriculum. Training is provided in basic areas, including reading and writing staff notation, clefs, scales, intervals, triads and their inversions, rhythm and meter. Extensive practice outside class time is required.

** A $20 one-year membership to Teoria.com is required. Lecture ().

MTHY-501 Graduate Theory Review (2.00 cr.)
(Fall)

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. Lecture ().

MTHY-503 Graduate Post-Tonal Review (1.00 cr.)
(Fall)

School....:
Division..:
Department: AMUS

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. Lecture ().

MTHY-506 The Experimenting Ear (2.00 cr.)
(Fall and Spring)

How can we parse and make sense of the varied sonic phenomena that comprise our world? Can we build a vocabulary that helps us recognize and recall its components, like frequency, duration, and form, as accurately as we do those described as music? How does building this vocabulary help us make sound-based art? Drawing on ideas borrowed from studies in soundscapes, spectromorphology, deep listening, and others, we will analyze different musics, field recordings, and our surrounding environment, and use these tools to make new work. Course open to all students specializing in composition and experimental sound practices, and to others by permission of the instructor. Students have the option to co-register for MHST 425-01 / 525-01 Survey of Sound Art and MSCM-310 / MTHY-510 - ACOUSTICS: Applied Physics for Musicians and complete a cluster project for this course. Lab (), Lecture/Practice (), Practicum (). Instructor's consent required.
Requisite courses:
MHST-525 and MTHY-510 (Recommended, Concurrent).

MTHY-508 Transcription Skills (2.00 cr.)
(Fall and Spring)

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. Workshop ().

MTHY-510 Acoustics for Musicians (2.00 cr.)
(Fall)

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. Lecture ().

MTHY-511 Non-Tonal Theories (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

An introduction to modern Western musical structures such as extended harmonic relations, pitch-class set theory, serialism, indeterminacy, process, and extended tuning systems. Lecture (). Instructor's consent required.

MTHY-513 Tonal Theory & Applications B (3.00 cr.)
(Fall and Spring)
A further exploration of tonal structure, including harmonic prolongation, chromatic harmony, tritone substitutions, third relations and modulations to distantly related keys. Musical examples are drawn from the Western classical, jazz and popular traditions. Keyboard testing outside of the scheduled class times is required and will be scheduled in consultation with instructor. Access to a piano musical keyboard with full sized keys is required. Approx $120. Lecture (). Instructor's consent required.

MTHY-514 Counterpoint (3.00 cr.)
(Fall)
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. Lecture (). Instructor's consent required.

MTHY-515 Song Writing & Analysis (2.00 cr.)
(Fall and Spring)
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. Lecture ().

MTHY-520 Beginning Svar Graam (vocal) (2.00 cr.)
(Fall and Spring)
Exercises in singing scales. Workshop ().

MTHY-521 Beginning Svar Graam (instr) (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

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. Workshop ().

MTHY-522 Advanced Svar Graam (vocal) (2.00 cr.)
(Fall and Spring)
Exercises in singing scales. Workshop ().
Requisite courses:
MTHY-520 (Required, Previous).

MTHY-523 Adv Svar Graam (instrumental) (1.00 cr.)
(Fall and Spring)
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. Workshop ().
Requisite courses:
MTHY-521 (Required, Previous).

MTHY-531 Bach Keyboard Pieces (1.00 cr.)
(Fall and Spring)
Course open to Music School students only, 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. Workshop (). Instructor's consent required.

MTHY-540 Jazz Keyboard Theory (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Course open to Music School students only. Fundamentals of jazz harmony, primarily covering chord symbols, voicings, and voice leading. Meeting times outside of the regularly scheduled class meetings may be available by arrangement with the instructor.

***If students cannot make the 2-4 time on Friday, there are options for other days and times (the class is actually a series of individual short lessons so there is room for great flexibility) but must be arranged for by agreement with instructor. Workshop ().

MTHY-577 Baroque Accompaniment (1.00 cr.)
(Fall and Spring)

Baroque accompaniment studies for basso continuo realization from figured bass and stylistic considerations for instrumentalists (keyboard, cello, gamba, bass, bassoon). Workshop ().
Requisite courses:
MTHY-501 (Required, Previous).

MTHY-603 Intonation Workshop I (2.00 cr.)
(Fall)

Course open to Music School students only. Let's make use of the results of acoustical research concerning the various phenomena constituting the timbre of tuned compound sounds (as first described in 1863 by the physicist Hermann von Helmholtz in his historic book 'On the Sensations of Tone as a Physiological Basis for the Theory of Music'), of Harry Partch's 'language of frequency ratios' ('Genesis of a Music') and of James Tenney's concept of harmonic space ('John Cage and the Theory of Harmony')! This experimental hands-on tuning workshop with instrumental and computer sounds (with students playing their instruments) will set out to expand the ear's analytical hearing capabilities (training the awareness of partial unisonos, difference tones, and beats) and explore the sonorities of microtonal just intonation, methods for refining instrumental tuning and ensemble playing techniques, and possibilities for their musical application. The course will offer a review of the complete curriculum for the theory of harmony (with a focus on just intonation and its microtonal implications) and an overview of the history of intonation in Western music. Workshop ().

MTHY-604 Intonation Workshop II (2.00 cr.)
(Spring)

School....:
Division..:
Department: AMUS

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. Workshop ().

MTHY-611 Electroacoustic Music Analysis (2.00 cr.)
(Fall and Spring)

Course open to Music students only.

Analysis of electroacoustic music and discussion of associated compositional techniques. Lecture (), Technical ().

MTHY-615 Meaningful Interpretation (2.00 cr.)
(Spring)

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. Mixed (). Instructor's consent required.

MTHY-622 North Indian Theory (1.00 cr.)
(Fall and Spring)

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. Lecture ().

MTHY-624 Java/Bali: Music-Dance-Theory (1.00 cr.)
(Fall and Spring)

The history, theory and performance traditions of Javanese and Balinese gamelan music and the associated dance forms. Lecture ().

MTHY-625 Tala Systems (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Course open to Music School students only. This class will cover the concepts of Tala - organ. Lecture ().

MTHY-626 Ghanaian Rhythm Theory (1.00 cr.)
(Spring)

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. Lecture ().

MTHY-628 Journey to the Persian Music (1.00 cr.)
(Fall and Spring)

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. Lecture ().

MTHY-651 Orchestral Thought (2.00 cr.)
(Spring)

Focused Topics Course: In-depth analysis of selected orchestral compositions with an emphasis on 20th century works. Lecture ().
Requisite courses:
MTHY-501 (Required, Previous).

MTHY-699 Independent Study (0.50-4.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of each semester. Independent Study (). Instructor's consent required.

MTHY-750 Topic-Driven Research (1.50-6.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: AMUS

Course open to Music School students only. Topic-Driven Research is an independent-study project that will provide the basis for the material tested during the written and oral examinations, while simultaneously laying the foundation for the Doctoral Project. In consultation with a faculty mentor and the Doctoral Advisory Committee, key research areas will be identified that are relevant to the interests and foci of the student's work. Intensive guided research and study of these topics will inform ongoing creative work, and constitute an intellectual and practical foundation for it. Topic-driven research will promote wide-ranging and deep knowledge appropriate to each student's creative interests and objectives. Independent Study (). Instructor's consent required.

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Registrar

Academic Requirements

OVERVIEW
SCHOOL OF ART
SCHOOL OF CRITICAL STUDIES
SHARON DISNEY LUND SCHOOL OF DANCE
SCHOOL OF FILM/VIDEO
THE HERB ALPERT SCHOOL OF MUSIC AT CALARTS
SCHOOL OF THEATER
INTEGRATED MEDIA
DIGITAL ARTS MINOR

School of Theater Academic Requirements

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    - MFA Producing Specialization

Residency Requirement for the School of Theater

The Bachelor of Fine Arts and Certificate of Fine Arts Programs in the School of Theater are four-year programs, consisting of eight (8) full-time semesters of study. The Master of Fine Arts and Advanced Certificate of Fine Arts are three-year programs, consisting of six (6) full-time semesters of study. The MFA Applied Arts Specialization is a two-year MFA program, consisting of four (4) full-time semesters of study.

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Curriculum Requirements

Bachelor of Fine Arts and Certificate of Fine Arts

Bachelor of Fine Arts degree candidates must complete 46 semester units of Critical Studies coursework. Certificate of Fine Arts candidates do not complete Critical Studies courses. All other requirements for the Certificate of Fine Arts are identical to those for the BFA. Critical Studies requirements are detailed in the Critical Studies section of the Course Catalog (see Critical Studies requirements).

Students must complete the program of study approved by the mentor and the student, which will include the required courses specified in the School of Theater Course Requirements section of this Course Catalog and comprise a minimum of 120 units.

Students must successfully complete a mid-residence review at the end of the fourth semester (BFA) and a graduation review in the final semester (see Reviews policy).

Master of Fine Arts and Advanced Certificate of Fine Arts

Students must complete the program of study approved by the mentor and the student, which will include the required courses specified in the School of Theater Course Requirements section of this Course Catalog and comprise a minimum of 60 units.

Students must successfully complete a mid-residence review at the end of the second semester and a graduation review in the final semester (see Reviews policy).

Concentration in Integrated Media

See Center for Integrated Media curriculum.

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Course Requirements—Programs in Performance

Acting Program

By graduation, all Acting students should exhibit the following:

- The ability to transform imaginatively into a role, conveying "story" through mastery of body, voice, and speech and through

convincing interactions with objects, acting partners and space.

- The skills and knowledge to confidently approach a variety of texts and to give students a range of techniques to do so, from the classical to the most current.
- A deep and expansive individual aesthetic.
- The openness to experiment in rehearsal and performance techniques, combining a mastery of skills learned in studio with the ability to expand and challenge further the conventional forms through brave acting choices.
- The ability to initiate and navigate interdisciplinary investigations.
- Exhibit the ability to apply their skills/techniques with excellence to reach the level of mastery.
- The ability to cover the variety of acting requirements in order to move easily and with confidence between the demands of cinema and the stage.
- The flexibility to adapt and respond professionally to a variety of performance conditions, media, and technologies.
- The agency to pursue their professional careers by building their entrepreneurial muscles.

In addition, MFA Acting students are encouraged to:

- Create self-generated projects that expand the definition of what it means to be an actor.
- Acquire a multiplicity of skills to augment the métier focus such as writing, directing, project development, music, film, etc.

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Bachelor of Fine Arts and Certificate of Fine Arts

Métier Requirements

- TACT 100, 101 Acting Studio I
- TACT 200, 201 Acting Studio II
- TACT 300, 301 Acting Studio III
- TACT 400 Graduating Acting Studio
- TACT 105, 106 Voice
- TACT 110, 111 Speech
- TACT 205, 206 Voice II
- TACT 305, 306 Voice III
- TACT 210, 211 Speech II
- TACT 310, 311 Speech III
- TACT 115, 116 Movement I
- TACT 215, 216 Movement II
- TACT 315, 316 Movement III
- TACT 250 Alexander Technique
- TACT 050 Intro to Theatrical Stage Fighting
- TACT 130, 131 Theater Run Crew (BFA1)
- Rehearsal and Performance Actors (4 semesters)
- TAIC 100 Conversations in Contemporary Theater*
- TAIC 300 Survey of World Theater - Text*
- TWNT 300 Winter Session (every Spring that it is offered)

3 Units from the Following Critical Studies Classes:

- TAIC 305 Performance Tactics*
- TAIC 310 Arts Activism*
- TAIC 315 Art and Community Engagement*
- Electives are listed below. Note: Classes marked with a * receive Critical Studies credit.

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Master of Fine Arts and Advanced Certificate of Fine Arts

Métier Requirements

- TACT 500, 501 Acting Studio V
- TACT 600, 601 Acting Studio VI
- TACT 700 Graduating Acting Studio
- TACT 505, 506 Voice V
- TACT 605, 606 Voice VI
- TACT 510, 511 Speech V
- TACT 610, 611 Speech VI
- TACT 515, 516 Movement V
- TACT 615, 616 Movement VI
- TACT 550 Alexander Technique
- TACT 540 The Performer and the Object
- TACT 525, 526 Directing Lab I
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- Rehearsal & Performance Actors (3 semesters)
- TACT 555 Intro to Theatrical Stage Fighting
- TWNT 600 Winter Session (every spring that it is offered)

Elective Theater Classes for Actors (Undergraduate)

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

- TACT 050 Intro to Stage Fighting
- TACT 125 Capoeira
- TGEN 320, 325 Institute Directing
- TGEN 330 A Brief History of Ventriloquism
- TGEN 340, 345 Writing for Performance Workshop
- TGEN 390 Institute Producing
- TGEN 410 Fundraising Strategies
- TMPR 430 Grant Writing
- TGEN 450 Entrepreneurship: The Artist as Entrepreneur (BFA4 only)
- TMSM 100, 101 Basic Stage Management
- TMSM 300 Theater Management
- TACT 325 Physical Body in Performance
- TMSM 340 Theatrical Unions
- TIMM 415 Live and Location Based Entertainment
- TIMM 435 Fluxus: Scene Generation
- TIMM 442 F/V Pre-Production Planning
- TIMM 475 Theme Lab 101
- TACT 335 Special Topics in Performance
- TACT 360, 361 Improvisation

- TACT 402 Acting for the Camera
- TACT 405 Voice/Speech IV
- TACT 450 Showcase
- TACT 415 Movement IV
- TACT 455 Audition Practicum
- TACT 470 Voice Over (in graduating year)
- FAIC 430 History of Video Art
- CCST 158 European Studies
- CHMN 238 Early Modernism
- AAIC 265 Modern Art History
- FAIC 400 Film Today
- CCST 310 Theater of the Oppressed
- CSOC 147 Ritual
- TWFP 450 Screenwriting for the Theater Artist
- Any Dance, Music or Film History Class
- Independent studies
- All Puppetry courses

Elective Theater Classes for Actors (Graduate)

- TGEN 530 A Brief History of Ventriloquism
- TGEN 575 Institute Producing
- TMPR 630 Grantwriting
- TGEN 750 Entrepreneurship: The Artist as Entrepreneur (MFA3)
- TIMM 570, 571 Performing Object Lab
- TIMM 642 F/V Pre-Production Planning
- TIMM 705 Art of Themed and Immersive Environments
- TACT 555 Intro to Stage Fighting
- TACT 635 Special Topics in Performance
- TACT 625 Physical Body in Performance
- TACT 702 Acting for the Camera
- TACT 705 Voice/Speech V
- TACT 660, 661 Improvisation
- TACT 715 Movement
- TACT 720 CAP Project: SOHDA
- TACT 750 Showcase
- TACT 755 Audition Practicum
- TACT 770 Voice Over (in graduating year)
- TWFP 525 Screenwriting for the Theater Artist
- TWFP 555, 655, 755 Playwright's Lab
- MBLE 550 African Dance
- THST 505-550 Graduate Seminars (graduate only)
- TMSM 540 Theatrical Unions
- TDIR 520, 521,620, 621, 720, 721 Cinematic Elixirs
- TACT 725 CAP Project: Arroyo Seco
- TACT 760 Voicing Animation
- Independent studies
- All Puppetry courses

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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
- Cinematic Elixirs (2 semesters)
- TDIR 640 MFA2 Directing Project
- TDIR 740 MFA3 Directing Project
- TACT 500 MFA1 Acting Studio
- TSCE 510 Performance by Design
- TSCE-545a Design Methodology
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TWNT 600 Winter Session (every Spring that it is offered)

Additional classes to be determined in consultation with the mentor.

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Writing for Performance (Graduate Only)

By the time students graduate they will:

- Have created texts and theatrical spaces that can, but don't necessarily have to, transcend the world of theater.
- Have a foundation in the history of non-traditional performance narratives and techniques.
- Have experience in performance technique (acting, voice, movement, etc.).
- Have engaged in interdisciplinary and collaborative work, and are comfortable writing in a variety of forms and contexts.
- Understand the importance of process through collaborative experiences.
- Have cultivated an emphasis on research and a strong footing in theory.

- Have identified their artistic mission and manifesto.
- Develop teaching skills in Writing for Performance.

Métier Requirements

- TWFP 530 Writing for Performance I
- TWFP 535 Writing for Performance II
- TWFP 550, 555, 650, 655, 750, 755 Playwright's Lab (each semester)
- TWFP 740 MFA3 Writing for Performance Project
- TDIR 503 Transforming Text I
- TSCE 510 Performance by Design
- TDIR 520, 521 Special Topics in Directing -Cinematic Elixirs
- TACT 500 MFA1 Acting Studio
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance
- TWNT 600 Winter Session (every spring that it is offered)

Plus Critical Studies Electives selected in consultation with the mentor.

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BFA Experience Design and Production Course Requirements

Curricula for the Programs in Experience Design and Production consist of classroom studies and hands-on studio and production work. Entering BFA students are required to complete a common set of foundation courses that cover aesthetics, theory, history, literature, graphics, technology, and crafts. Transfer and upper-division undergraduates work with their mentors to create training programs tailored to each student's individual needs and interests. The curriculum for each métier area is highly individualized, with core program requirements serving as a framework for further studies customized to meet each student's goals and ambitions.

Upon graduation, successful BFA Experience Design and Production candidates will be able to:

- Demonstrate a critical understanding of the historical and cultural foundation of theatrical and arts practices, as well as knowledge of the contemporary arts landscape.
- Effectively explain their work, and to present concepts skillfully in writing and through visual or aural communication.
- Work professionally, responsibly, and collaboratively within the challenges of a variety of projects while contributing a vibrant, creative voice.
- Demonstrate a body of original work, created in the classroom and in production, which shows an expressive understanding of design for performance processes and a personal aesthetic platform upon which to build.
- A demonstrable competency in the technological principles and techniques of the practiced area of specialization, along with ambition to explore new innovative methods, materials, and outcomes.
- Demonstrate a basic knowledge of allied theatrical disciplines (scenery, costume, lighting, sound, media) promoting an awareness of the complexity of problem-solving issues each may encounter, and the dissolution of conventional hierarchies.

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Métier Requirements: BFA Experience Design and Production

- TAIC 100 Conversations in Contemporary Theater
- TAIC 300 Survey of World Theater-Text
- TFND 125Q Research Methods for Designers
- TWNT 300 Winter Session (every Spring that it is offered)
- Three units selected with mentor from the following:
  - TAIC 305 Survey of World Theater - Performance Tactics
  - TAIC 310 Arts and Activism
  - TAIC 315 Art and Community Engagement

BFA Costume Design Specialization

Sensitive to the art of performing, to the coordination of visual effects, to the expressions of the written and unwritten word, to the cultural anthropology of clothing, and to the techniques of manufacture, students undertake pre-professional studies in costume design, drawing and rendering, history, and related technologies.

MÉTIER REQUIREMENTS

- TFND 110, 115, 120, 125 Theater Studio Labs
- TCOS 100, 101 Costume Techniques I
- Minimum of 2 drawing and/or digital drawing courses
- TAIC 100 Conversations in Contemporary Theater
- TAIC 300 Survey of World Theater - Text
- TWNT 300 Winter Session (every Spring that is offered)
- Three units selected with mentor from the following:
  - TAIC 305 Survey of World Theater - Performance Tactics
  - TAIC 310 Arts and Activism
  - TAIC 315 Art and Community Engagement
- TCOS 210, 211 Costume Design Methodology
- Special Topics: Minimum 2 Special Topics in Experience Design, Scenic, Lighting or Interactive Media (choose any 300 level design course)
- TDAP 395 D&P Production (6 semesters)
- TDAP 320 D&P Seminar (4 semesters)
- TCOS 499-498 Independent Study/Internship (1 semester)
- Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

BFA Experience Design Specialization

Experience Design converges studies in narrative, immersion, environments, behavior, dramaturgy, and interactivity. Students approach the creation of experiences from a diversity of perspectives, wrapped around a core design process that foregrounds experimentation, strong visual communication, rigorous iteration, and the ability to bring concepts to life in real-world applications and collaborations.

MÉTIER REQUIREMENTS

- TIMM 210 Intro to Sketch-up
- TFND 110, 115, 120, 125 Theater Studio Labs
- TSCE 110 Undergrad Techniques in Design
- TAIC 100 Conversations in Contemporary Theater
- TAIC 300 Survey of World Theater - Text
- TWNT 300 Winter Session (every Spring that it is offered)
- Three units selected with mentor from the following:
  - TAIC 305 Survey of World Theater - Performance Tactics
  - TAIC 310 Arts and Activism
  - TAIC 315 Art and Community Engagement
- TSCE 201 Scene Design I

- Minimum 2 Special Topics in Experience Design, Scenic, Costume, Lighting, or Interactive Media
- Drafting (choose from AutoCAD, Vectorworks or other by approval)
- TIMM 440 Digital Rendering or TIMM 444 Digital Drawing
- TDAP 320 D&P Seminar
- TDAP 395 D&P Production (6 semesters)
- TDAP 499-498 Independent Study/Internship (2 semesters)
- Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the institute, subject to availability and permission of listed instructor.

BFA Lighting Design Specialization

In a specialization committed to both artistry and technology, students gain a firm understanding of the lighting design process, from the development and articulation of a conceptual approach, to plot making, to the creation of the realized work onstage. They broaden their experience with additional projects in film, video, dance, and art.

MÉTIER REQUIREMENTS

- TFND 110, 115, 120, 125 Theater Studio Labs
- TAIC 100 Conversations in Contemporary Theater
- TAIC 300 Survey of World Theater - Text
- TWNT 300 Winter Session (every Spring that it is offered)
- Three units selected with mentor from the following:
  - TAIC 305 Survey of World Theater - Performance Tactics
  - TAIC 310 Arts and Activism
  - TAIC 315 Art and Community Engagement
- TLTG 210 Lighting Design I: Plot making
- TLTG 215 Lighting Design I: The Design Process
- TLTG 325 Environmental Lighting
- TLTG 330 Lighting the New Script
- TIMM 360 Vectorworks
- TIMM 440 Digital Rendering I or TIMM 444 Digital Drawing
- Special Topics: Minimum 2 Special Topics in Experience Design, Scenic, Costume, Sound, or Interactive Media
- TDAP 320 D&P Seminar (6 semesters)
- TDAP 395 D&P Production (6 semesters)
- Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

BFA Scene Design Specialization

Scene design, in providing a visual support to the dramatic form, is an integral part of the theater and is woven into the fundamental philosophies of modern performance practice. Students strive for the vision and imagination of a creative artist; the ingenuity and skills of a stage artisan; and the knowledge and sense of a performance director.

MÉTIER REQUIREMENTS

- TIMM 210 Introduction to Sketch-up
- TFND 110, 115, 120, 125 Theater Studio Labs
- TSCE 110 Undergrad Techniques in Design
- TAIC 100 Conversations in Contemporary Theater
- TAIC 300 Survey of World Theater - Text
- TWNT 300 Winter Session (every Spring that it is offered)
- Three units selected with mentor from the following:
  - TAIC 305 Survey of World Theater - Performance Tactics
  - TAIC 310 Arts and Activism
  - TAIC 315 Art and Community Engagement
- TSCE 201 Scene Design I
- TSCE 300, 301 Special Topics in Scene Design
- TDAP 320 D&P Seminar (4 semesters)
- TIMM 440 Digital Rendering or TIMM 444 Digital Drawing
- Drafting (choose from AutoCAD, Vectorworks or other by approval)
- TDAP 395 D&P Production (6 semesters)
- TSCE 499-498 Independent Study/Internship (2 semesters)
- Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

BFA Sound Design Specialization

While integrating aesthetic concerns with scientific disciplines, the Sound Design program can stretch as far as each student's energy, inventions, and imagination allow. Students are urged to explore abundant projects and coursework throughout the institute.

MÉTIER REQUIREMENTS

- TFND 110, 115, 120, 125 Theater Studio Labs
- TSND 201 Sound Design I
- TSND 112 Research Based Sound
- TSND 121 Sound/Music/Noise Design
- TAIC 100 Conversations in Contemporary Theater
- TAIC 300 Survey of World Theater - Text
- TWNT 300 Winter Session (every Spring that it is offered)
- Three units selected with mentor from the following:
  - TAIC 305 Survey of World Theater - Performance Tactics
  - TAIC 310 Arts and Activism
  - TAIC 315 Art and Community Engagement
- TDAP 320 D&P Seminar (4 semesters)
- Special Topics: Minimum 2 Special Topics in Experience Design, Scenic, Costume, Lighting, or Interactive Media
- TSND 340, 341 Creative Listening for the Sound Designer
- TDAP 395 D&P Production (6 semesters)
- TSND 365 Methodology of Sound
- TSND 460 Professional Sound Environments
- TSND 465 Acoustic Environments
- Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

BFA Stage Management Specialization

The BFA Stage Management specialization enables students to develop as artistic leaders and collaborative artists through project-based instruction in management, theatrical design, acting, directing, and stagecraft. Emphasis is placed on developing strong communication and critical thinking skills, broad knowledge of the professional arts environment, and proficiency in the practical skills necessary for success in a variety of professional environments.

MÉTIER REQUIREMENTS

- TFND 110, 115, 120, 125 Theater Studio Labs

- TAIC 100 Conversations in Contemporary Theater
- TAIC 300 Survey of World Theater - Text
- TWNT 300 Winter Session (every Spring that it is offered)
- Three units selected with mentor from the following:
  - TAIC 305 Survey of World Theater - Performance Tactics
  - TAIC 310 Arts and Activism
  - TAIC 315 Art and Community Engagement
- TCPM 320 Undergraduate Stage Management Seminar (7 semesters)
- TMSM 100 Basic Stage Management
- TTDI 105 Stagecraft I, or TTDI 300 Fundamentals of Technical Direction
- TGEN 310 Institute Acting
- TGEN 320 Institute Directing
- TACT 130 Run Crew
- TCPM 395 Stage Management Production (minimum of 6 semesters)
- TMSM 340 Theatrical Unions
- TMSM 325 Special Topics in Stage Management
- Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

BFA Technical Direction Specialization

With a high degree of skill and creativity, students discover ways to utilize today's changing technology. They take the lead in the creation of new art and technologies, and exhibit a level of professionalism that meets or exceeds the growing demands of the theater/entertainment industries and the field of technical direction.

MÉTIER REQUIREMENTS

- TFND 110, 115 120, 125 Theater Studio Labs
- TAIC 100 Conversations in Contemporary Theater
- TAIC 300 Survey of World Theater - Text
- TWNT 300 Winter Session (every Spring that it is offered)
- Three units selected with mentor from the following:
  - TAIC 305 Survey of World Theater - Performance Tactics
  - TAIC 310 Arts and Activism
  - TAIC 315 Art and Community Engagement
- TTDI 305 Advanced Stagecraft
- TIMM 315 AutoCAD I
- TIMM 325 AutoCAD II
- TTDI 300 Fundamentals of Technical Direction
- TTDI 425 Tech Mgt Style & Technique
- TSCM 225 Statistical Engineering*
- ICOM301 Digital Fabrication
- TDAP 320 D&P Seminar (6 semesters)
- TDAP 395 D&P Production (6 semesters)
- TTDI 410 Parametric Drafting
- TTDI 450 Rigging
- Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

MFA Experience Design and Production Course Requirements

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

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MFA Costume Design Program

By graduation, MFA Costume Design students will be able to:

- Articulate critical and conceptual goals and ideas verbally, visually and in writing.
- Budget money, resources and time within the parameters of a given production.
- Function as a leader of artistic and technical teams in their area of specialization and to be proactive in the process of collaboration on any given project or production.
- Demonstrate a mastery of global contemporary language of the arts and performing arts and the ability to engage in interdisciplinary practice.
- Exhibit a distinct, original, personal voice and defining aesthetic, as evidenced in production work and an outstanding portfolio.

Métier Requirements

- TCOS 510, 511 MFA 1 Costume Design
- minimum one Costume Techniques course
- TSCE 510 Performance by Design
- minimum one design métier class in one of the following areas: Sound, Lighting, Scenic, or Interactive Media
- TCOS 660, 661 Open Dress
- TCOS 710 Open Studio
- TCOS 730 Graduate Closure
- TIMM 640 Digital Rendering or TIMM 644 Digital Rendering
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivalent elective
- TDAP 620 D&P Seminar (4 semesters)
- TDAP 695 D&P Production (4 semesters)
- TWNT 600 Winter Session (every Spring that it is offered)

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

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MFA Lighting Design Program

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

- Have a complete command of the theatrical lighting design process including the ability to:
  - Construct and articulate a conceptual approach and presentation skills
  - Create the required drafting, renderings and technical schedules
  - Construct budgets, schedules and contracts
  - Effectively communicate and collaborate with production teams

- Analyze and critique performed work with cultural and historical contexts.
- Apply the ability to consider the physiological and psychological effects of light and other scientific principles of phenomenology.
- Apply knowledge of the architectural lighting design process, including immersive and environmental lighting design.
- Apply knowledge and practice with intelligent lighting, moving light consoles and other state of the art technology for use in the theater and concert stages.
- Produce original and artistic work reflected in a professional level design portfolio.

Métier Requirements

- TLTG 525 Theatrical Techniques
- TLTG 625 Environmental Lighting
- TLTG 626 Art and Architectural Lighting
- TLTG 725 Immersive Lighting Design
- TLTG 726 The Business of Light
- TDAP 620 D&P Seminar (4 semesters)
- TLTG 670 Moving Light Lab/Lighting for Music
- Drafting (choose from Vectorworks, AutoCAD or other by approval)
- TIMM 640 Digital Rendering
- TSCE 510 Performance by Design
- TSCE 545 Design Methodology
- TDAP 695 D&P Production (4 semesters)
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivalent electives.
- TWNT 600 Winter Session (every Spring that it is offered)

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

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MFA Scene Design Program

Students who complete the MFA Scene Design Program will be able to:

- Display a personal artistic vision: the culmination of exploration through historical and current theory with the expressed intention of discovering new forms, theory, and means of expression.
- Develop aesthetic sophistication through studying theory across a range of disciplines (e.g. music composition, performance theory, directing, and semiotics).
- Imagine all aspects of live performance as a collaborative process through collective analysis.
- Engage in self-critique and critical thinking.
- Demonstrate a diversity of ideas through interdisciplinary and collaborative practices.
- Practice an expanded means of expression, including performance practice, model making, drafting, painting, drawing, and use of new media.
- Work authentically, originally, at risk—to navigate the complexities of working within established art making structures at the same time using their voice to create new structures.

Métier Requirements

- TSCE 505 Techniques of Design
- TSCE 510 Performance by Design
- TSCE 545 Design Methodology
- TSCE 600, 601 Special Topics in Design
- TSCE 700 Open Studio
- TSCE 750 Graduate Closure
- TIMM 640 Digital Rendering or TIMM 644 Digital Drawing
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivalent elective
- TDAP 695 D&P Production (4 semesters)
- TDAP 620 D&P Seminar (4 semesters required)
- TWNT 600 Winter Session (every Spring that it is offered)

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

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MFA Applied Arts (A Two-Year MFA): Scenic Art, Art Direction, Visual Communication Specialization

Students completing the program will be able to:

- Acquire skills 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.
- Demonstrate 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)
- Display 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.
- Apply knowledge of proper maintenance procedures of designated shop spaces, and to use safe and healthy practices in conjunction with manufacturer's product information and MSDS.
- Apply sophisticated research, communication and presentation skills needed to understand and support a project concept.
- Present a professional portfolio and website.
- 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.

Métier Requirements

- TIMM 560 Vectorworks
- 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 610 Art Direction II
- TDAP 695 D&P Production (4 semesters)
- TDAP 620 D&P Seminar (4 semesters)
- TADP 560, 660 Special Topics
- THST 500 Interpretive Strategies for Plays or equivalent elective
- THST 501 Interpretive Strategies for Performance or equivalent elective
- TWNT 600 Winter Session (every Spring that it is offered)

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

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MFA Interactive Media for Performance Specialization

Students who complete the MFA Interactive Media for Performance Specialization will be able to:

- Create generative work in live situations—including, but not limited to, performance, interactive time-based visual art, and new forms of electronically-mediated narrative.
- Display a personal artistic vision and process. Explore methods of its expression, drawing from historical and current theory, with the intention of discovering new forms, theories, and means of expression.
- Demonstrate a diversity of ideas through interdisciplinary, collaborative practices and collective analysis.
- Demonstrate an advanced skill set and means of expression, including performance practice, software, hardware, drafting, drawing, and the use of new media.
- Work authentically, originally, and at risk to navigate the complexities of working within established art making structures while simultaneously striving to create new structures.

Métier Requirements

- TVID 500, 501 Integrating Video and Live Performance (two semesters)
- TVID 600 Creating for Augmented Reality
- TVID 605 Architectural Projection
- TVID 610 Video Installation
- TVID 613 TouchDesigner
- TVID 615 Creating for Virtual Reality
- TVID 515 Motion Graphics
- TDAP 620 D&P Seminar (4 semesters)
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivalent elective
- TIMM 650 Cinema 4D
- TIMM 651 Advanced Cinema 4D
- TVID 653 Unity Game Engine
- TVID 652 Unity Game Engine: Prog.C#
- TSCE 510 Performance by Design
- TDAP 695 D&P Production (4 semesters)
- TWNT 600 Winter Session (every Spring that it is offered)

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

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MFA Sound Design Program

Upon graduation, an MFA Sound Designer will be able to:

- Apply knowledge of current technology and standard practices used in sound for theater, film, and television.
- Read, edit, and create music in multiple styles.
- Analyze a script and put it in a historical and social context.
- Collaborate and communicate/explain ideas effectively and diplomatically.
- Explain aural symbolism—how sounds and musical styles generate images or impressions upon an audience.
- Invent new, unique ways of using technology to solve specific challenges.
- Demonstrate a complete command of the sound design process, including construction of a conceptual approach, creating the required drafting and paperwork, and clearly mounting designs.

Métier Requirements

- TDAP 620 D&P Seminar (4 semesters)
- TSND 512 Research Based Sound Design
- TSND 640 Creative Listening
- TSND 665 Methodology of Sound Design
- TSND 654 Special Topics in Sound Design: Mixing for Theater
- TSND 656 Special Topics in Sound Design: Gear
- TSND 760 Professional Sound Environments
- TSND 765 Acoustic Environments for Performance
- TIMM 560 Vectorworks
- TSCE 510 Performance by Design
- TSCE 545 Design Methodology
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivalent elective
- TDAP 695 D&P Production (4 semesters)
- TWNT 600 Winter Session (every Spring that it is offered)

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

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MFA Technical Direction Program

By graduation, the MFA Technical Direction student will:

- With a high degree of skill and creativity, utilize today's changing technology.
- Exhibit a level of professionalism that meets or exceeds the demands of the growing theater/entertainment industries and the field of technical direction.
- Take the lead in the creation of new art and technologies.
- Be able to respond critically and constructively, both verbally and in writing, to scripts and performances.
- Explore interdisciplinary practices and engage in multiple aspects of art making
- Demonstrate an understanding of global aesthetics and performance history.
- Work within collaborative processes, which are open, imaginative and ethically-balanced.

Métier Requirements

- TDAP 620 D&P Seminar (4 semesters)
- TTDI 505 Advanced Stagecraft
- TTDI 510 Welding I
- TTDI 525, 526 Statistical Engineering
- TTDI 560 Technical Design
- TTDI 575 The Stagecraft of Illusion
- TTDI 500 Fundamentals of Technical Direction I
- TTDI 600 Fundamentals of Technical Direction II
- TIMM 615 AutoCAD I

- TIMM 625 AutoCAD II
- TTDI 710 Parametric Drafting
- TTDI 625 Technical Management: Style and Technique
- TTDI 650 Rigging
- TDAP 695 D&P Production (4 semesters)
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivalent elective
- TWNT 600 Winter Session (every Spring that it is offered)

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

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Creative Producing and Management

MFA Stage Management Specialization

Students who complete the MFA Stage Management specialization will display:

- Confidence as creative leaders who set a positive tone and energize the production process.
- The ability to foster collaboration and nourish creativity.
- The skill to communicate ideas and challenges in a way that generates creative and practical solutions.
- Master of the practical skills necessary to succeed in the professional environment.
- Mature and sophisticated interpersonal skills and a well-developed sense of self.
- Openness to new ideas and an appetite for knowledge.

Métier Requirements

- TMSM 500, 501 Graduate Management Seminar
- TMSM 540 Theatrical Unions
- TCPM 620 Stage Management Seminar (6 semesters)
- TCPM 695 Stage Management Production (5 semesters)
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivalent elective
- TWNT 600 Winter Session (every Spring that it is offered)

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

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MFA Production Management Specialization

Students who complete the MFA Production Management specialization will:

- Be well adapted, highly motivated individuals with a solid foundation of values, principles and philosophies.
- Have a well-developed sense of self and be able to appreciate who they are as individuals and how they interact with peers and colleagues.
- Understand how to foster collaboration and communication skills, both verbal and written.
- Understand the fundamentals necessary to "read people" and develop a modality of "engaging" to achieve the best relationship.
- Possess the skills and the flexibility to work in a wide range of disciplines, with an awareness of the field, aesthetically, politically, and globally.
- Be imbued with an understanding of the ideas and practices of leadership and management and be able to fully engage as managers in the entertainment industry in general and in project management specifically.
- Be able identify, anticipate, and take steps to prevent problems and identify possible solutions to challenges that may exist.
- Develop the technical knowledge necessary to manage a technical process with artists and craftspeople

Métier Requirements

- TMPR 550 Contracts
- TMPM 635 Production Budgeting or TMPR 615 Business of Theater
- TMPR 660 Is it Legal? Law for the Arts
- TMSM 540 Theatrical Unions
- Seminar (choose between Production Management, Technical Direction, Producing, or other approved métier) (5 semesters)
- TCPM 695 Creative Producing and Management Production (5 semesters if doing a 1 semester internship)
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivalent elective
- TMPM 798 Graduate Internship (may replace 1 semester of TCPM 695)
- TWNT 600 Winter Session (every Spring that it is offered)
- minimum 2 Technical Direction courses

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

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MFA Producing Specialization

Students who complete the MFA Producing specialization will:

- Demonstrate mature and increasingly sophisticated leadership skills, while growing in self-awareness of their own strengths and weaknesses.
- Possess necessary practical skills, such as budgeting, marketing, grant writing, contracts and negotiation, public speaking, and facilitation.
- Exhibit creative and independent thinking, problem-solving, and use of resources.
- Have the ability to extrapolate linear information from non-linear circumstances.
- Have experienced a variety of aesthetic and practical approaches that challenge and expand their awareness of the infinite possibilities and permutations of theater making.
- Demonstrate an evolved personal aesthetic and an avid interest in new artists, audiences, and methodologies.

Métier Requirements

- TMPR 500 Foundations of Creative Producing
- TMPR 510 Arts Marketing
- TMPR 550 Contracts
- TMPR 615 Business of Theater
- TMPR 630 Grant Writing and Fundraising
- TMPR 660 Is it Legal? Law for the Arts
- TMPR 798 Graduate Internship
- TMPR 799 Independent Study: Thesis Project
- TCPM 620 Creative Producing and Management Seminar (5 semesters)
- TCPM 650 Creative Producing Studio (2 semesters)
- TCPM 695 Producing Production (5 semesters)
- TMSM 540 Theatrical Unions

- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivalent elective
- TWNT 600 Winter Session (every spring that it is offered)

Via consultation with your mentor, suggested electives are offered within the School of Theater and throughout the Institute, subject to availability and permission of listed instructor.

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School....:
Division..:
Department: ATHE

TACT-050 Int Theatrical Stage Fighting (1.00 cr.)
(Fall and Spring)
Open to Acting Program students only. Introduction to Theatrical Stage Fighting 4-week course that explores the basic techniques used to safely and effectively work on scenes which demand fight choreography. Workshop (). Instructor's consent required.

TACT-100 BFA 1 Acting Studio (3.00 cr.)
(Fall)
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). Studio (). Instructor's consent required.

TACT-101 BFA 1 Acting Studio (3.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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). Studio (). Instructor's consent required.
Requisite courses:
TACT-100 (Required, Previous).

TACT-105 Voice (1.50 cr.)
(Fall)

Course open to BFA1 Acting Program students only.
Two-semester sequence. Liberation of the natural voice from tension and defenses through various exercises.
Studio (). Instructor's consent required.

TACT-106 Voice (1.50 cr.)
(Spring)

Course open to BFA1 Acting Program students only.
Two-semester sequence. Liberation of the natural voice from tension and defenses through various exercises.
Studio (). Instructor's consent required.
Requisite courses:
TACT-105 (Required, Previous).

TACT-110 Speech (1.50 cr.)
(Fall)

School....:
Division..:
Department: ATHE

Course open to BFA1 Acting Program students only. The first year in Speech introduces students to Edith Skinner-based Speech work, the International Phonetic Alphabet and to the practice of Speech for Acting. The work includes the development of the actors listening, transcription and articulation skills. Though the instruction takes place in a group setting, students are expected to put in substantial personal practice outside of class. The discipline and rigor that is required for the actor to successfully utilize transformative character choices through speaking, is developed this semester. Studio (). Instructor's consent required.

TACT-111 Speech (1.50 cr.)
(Spring)

Course open to BFA1 Acting Program students only. The first year in Speech introduces students to Edith Skinner-based Speech work, the International Phonetic Alphabet and to the practice of Speech for Acting. The work includes the development of the actors listening, transcription and articulation skills. Though the instruction takes place in a group setting, students are expected to put in substantial personal practice outside of class. The discipline and rigor that is required for the actor to successfully utilize transformative character choices through speaking, is developed this semester. Studio (). Instructor's consent required.
Requisite courses:
TACT-110 (Required, Previous).

TACT-115 Movement - Yoga (1.50 cr.)
(Fall)

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. Studio (). Instructor's consent required.

TACT-116 Movement (1.50 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. Studio (). Instructor's consent required.
Requisite courses:
TACT-115 (Required, Previous).

TACT-125 Capoeira (1.50 cr.)
(Fall and Spring)

This course will focus on the "moment to moment" and improvisational aspects of Capoeira (an Afro-Brazilian Martial Art). We will connect physical movement and emotional expression through the rich cultural heritage inherent to this unique art form. Through gameplay, sequence work, and physical conditioning, students will work to achieve a working knowledge and movement vocabulary allowing them to build there own unique content. Students will learn to adapt there forms and intentions to create relationships with partners and explore there individuality, while learning to read and respond to there partners own unique personality. This course is designed to guide actors to be in touch with there most primal instincts, to use body language to create a physical dialogue, and increase awareness and perception of there immediate space. Studio ().

TACT-130 Run Crew (2.00 cr.)
(Fall)

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. Production (). Instructor's consent required.

TACT-131 Run Crew (1.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

This will be an interactive class covering the practical elements of being a member of run crew. This course is designed to replace the hands on experience of being on crew. The class will predominantly be taught in a seminar form allowing for discussion as students together problem solve real-life situations and talk thru different scenarios. We will explore the different departments run crew members interact with, exploring relationships. We will cover best versus available practices, and we will learn how to read common paperwork and discuss industry-specific vocabulary. Production (). Instructor's consent required.
Requisite courses:
TACT-130 (Required, Previous).

TACT-200 BFA 2 Acting Studio (3.00 cr.)
(Fall)

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. Studio (). Instructor's consent required.

TACT-201 BFA 2 Acting Studio (3.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. Studio (). Instructor's consent required.
Requisite courses:
TACT-200 (Required, Previous).

TACT-205 Voice (1.50 cr.)
(Fall)
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. Studio (). Instructor's consent required.

TACT-206 Voice (1.50 cr.)
(Spring)
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. Studio (). Instructor's consent required.
Requisite courses:
TACT-205 (Required, Previous).

TACT-210 Speech (1.50 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. . Studio (). Instructor's consent required.

TACT-211 Speech (1.50 cr.)
(Spring)

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. Studio (). Instructor's consent required.
Requisite courses:
TACT-210 (Required, Previous).

TACT-215 Movement (1.50 cr.)
(Fall)

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. Studio (). Instructor's consent required.

TACT-216 Movement (1.50 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. Studio (). Instructor's consent required.
Requisite courses:
TACT-215 (Required, Previous).

TACT-240 Rehearsal & Performance Actors (0.50-2.00 cr.)
(Fall)
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. . Production (). Instructor's consent required.

TACT-241 Rehearsal & Performance Actors (0.50-2.00 cr.)
(Spring)
Open to Acting Program students only.

Credit given to theater school actors for work in their metier on theater school projects and productions. . Production (). Instructor's consent required.

TACT-250 Alexander Technique (1.50 cr.)
(Fall and Spring)
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. Studio (). Instructor's consent required.

TACT-299 Independent Study (0.50-8.00 cr.)
(Spring)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. . Independent Study (). Instructor's consent required.

School....:
Division..:
Department: ATHE

TACT-300 BFA 3 Acting Studio (3.00 cr.)
(Fall)

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. Studio (). Instructor's consent required.

TACT-301 BFA 3 Acting Studio (3.00 cr.)
(Spring)

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. Studio (). Instructor's consent required.
Requisite courses:
TACT-300 (Required, Previous).

TACT-305 Voice (1.50 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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 . Studio (). Instructor's consent required.

TACT-306 Voice (1.50 cr.)
(Spring)

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. Studio (). Instructor's consent required.
Requisite courses:
TACT-305 (Required, Previous).

TACT-310 Speech (1.50 cr.)
(Fall)

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. Studio (). Instructor's consent required.

School....:
Division..:
Department: ATHE

TACT-311 Speech (1.50 cr.)
(Spring)

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. Studio (). Instructor's consent required.
Requisite courses:
TACT-310 (Required, Previous).

TACT-315 Movement (1.50 cr.)
(Fall)

Course open to BFA3 Acting Program students only. This course is taught by two instructors in order to enhance the students' exposure to a broad spectrum of movement practices. The course as a whole is designed to enhance mind/body awareness and the inner/outer athleticism of the actor. By coordinating movement, breath, voice and rhythm, the course further develops the actor's ability to physically express themselves. One semester, the class requires participation in rigorous Biomechanics and psycho-physical exercises, ensemble training, mime and circus techniques. By the end of the semester, each student should be able to demonstrate a refined individual warm-up sequence for performance preparation. The other semester, the goals of the class are achieved through yoga and Open Floor Movement Practice (a conscious dance practice for building muscular and emotional intelligence, mindfulness and soulfulness). Through a lively, sweaty, full-on dance inquiry, we cultivate the forces that fuel our creativity, our connections and our ability to change/transform. The goal is to allow more freedom of expression as we engage our intuition, connect to our inspiration, and use our bodies as a tool for our imagination. This class is constructed like an intensive workshop and will alternate yoga and Open Floor work each week in a progressive, complimentary way. Studio (). Instructor's consent required.

School....:
Division..:
Department: ATHE

TACT-316 Movement (1.50 cr.)
(Spring)

Course open to BFA3 Acting Program students only. This course is taught by two instructors in order to enhance the students' exposure to a broad spectrum of movement practices. The course as a whole is designed to enhance mind/body awareness and the inner/outer athleticism of the actor. By coordinating movement, breath, voice and rhythm, the course further develops the actor's ability to physically express themselves. One semester, the class requires participation in rigorous Biomechanics and psycho-physical exercises, ensemble training, mime and circus techniques. By the end of the semester, each student should be able to demonstrate a refined individual warm-up sequence for performance preparation. The other semester, the goals of the class are achieved through yoga and Open Floor Movement Practice (a conscious dance practice for building muscular and emotional intelligence, mindfulness and soulfulness). Through a lively, sweaty, full-on dance inquiry, we cultivate the forces that fuel our creativity, our connections and our ability to change/transform. The goal is to allow more freedom of expression as we engage our intuition, connect to our inspiration, and use our bodies as a tool for our imagination. This class is constructed like an intensive workshop and will alternate yoga and Open Floor work each week in a progressive, complimentary way. Studio (). Instructor's consent required.
Requisite courses:
TACT-315 (Required, Previous).

TACT-340 Rehearsal & Performance Actors (0.50-2.00 cr.)
(Fall and Spring)

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. . Production (). Instructor's consent required.

TACT-341 Rehearsal & Performance Actors (0.50-2.00 cr.)
(Spring)

Open to Acting Program students only.

Credit given to theater school actors for work in their metier on theater school projects and productions. . Production (). Instructor's consent required.

TACT-399 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. . Independent Study (). Instructor's consent required.

TACT-400 Graduating Acting Company (1.00 cr.)
(Fall and Spring)
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. . Studio (). Instructor's consent required.

TACT-401 Graduating Improv Studio (1.00 cr.)
(Spring)
This acting studio elective at both the BFA and MFA levels focuses on expanding the actors' appetite and range by exploring a variety of specialized training approaches. Over the course of 6 weeks, students will explore the building blocks of improvisation through the fundamentals of scene work, character exploration, games, short improvisation, long from improvisation. Critique (), Ensemble (), Studio (). Instructor's consent required.

TACT-402 Acting for the Camera (2.00 cr.)
(Fall and Spring)
Course open to BFA4 Acting Program students only. This course is focused on developing skills used on camera in film and video work. . Studio (). Instructor's consent required.

TACT-405 Voice and Speech (1.50 cr.)
(Fall and Spring)
This course will provide the actor with practical voice and speech tools at the end of his/her training in preparation for transition to a professional career. Drawing on the prior years' me?tier training in the voice and speech skills, this course seeks to empower the actor to develop his/her own approach, regimen, and process for application of voice and speech work to character development and acting in general-including how to warm up the vocal instrument properly based on each particular actor's needs, how to research a dialect, and how to apply dialect work to a character and integrate it fully into performance. Additional topics may also be covered, depending on the interests and skill level of the class participants. Studio (). Instructor's consent required.

School....:
Division..:
Department: ATHE

TACT-415 Movement (1.50 cr.)
(Fall)

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. Studio (). Instructor's consent required.

TACT-416 Movement (1.50 cr.)
(Spring)

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. Studio ().
Requisite courses:
TACT-415 (Required, Previous).

TACT-440 Rehearsal & Performance Actors (0.50-2.00 cr.)
(Fall)

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. . Production (). Instructor's consent required.

TACT-441 Rehearsal & Performance Actors (0.50-2.00 cr.)
(Spring)

Open to Acting Program students only.

Credit given to theater school actors for work in their metier on theater school projects and productions. . Production (). Instructor's consent required.

TACT-450 Showcase (3.00 cr.)
(Fall and Spring)

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. Studio (). Instructor's consent required.

School....:
Division..:
Department: ATHE

TACT-470 Voice-Over Elective (1.50 cr.)
(Spring)

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. Studio ().

TACT-471 Solo Performance Lab (1.50 cr.)
(Fall)

School....:
Division..:
Department: ATHE

Six week course open to graduating acting students - BFA 4s and MFA 3s - only. The mission of the Solo Performance Lab is to fuel students' creation of multiple solo performance works that afford the agency, fluency, and critical authorial skills essential to contemporary artists. The Solo Performance Lab compels actors to synthesize all aspects of their training and is a launchpad into the professional sphere.

Students will create two major pieces: one based on a seminal dramatic text, and a second devised piece derived from their personal experiences and impulses. These works will be informed by 1) an intensive study of exemplary contemporary practitioners and of the multi-disciplinary history of solo expression, and 2) an excavation of their own identities, affinities, and personal histories.

The course will cover a diverse array of practices including theatre, standup comedy, drag, vaudeville, cabaret, slapstick, spoken word, performance art, podcast, social media, photography, oratory, television, and film. Figures studied, among others, may include Kendrick Lamar, Samuel Beckett, Phoebe Waller-Bridge, Fred Astaire, Anna Deveare Smith, Cindy Sherman, Guillermo Gomez-Pena, Nina Simone, Marina Abromovic, Charlie Chaplin, Chantal Akerman, Okwui Okpokwasili, Hannah Gadsby, Spalding Gray, Tania Bruguera, Richard Pryor, Eve Ensler, and Buddha.

Students will develop a vocabulary to discuss elements of style and storytelling, and film and edit their projects. Disciplines learned in other classes (speech, voice, movement, text analysis, etc.) over the course of their time at CalArts, as well as the actor's creative instinct, passion, and imagination are synthesized in the Solo Performance Lab. Lab (), Seminar (), Studio ().
Requisite courses:
Take TACT-301 (Required, Previous).

TACT-498 Undergraduate Internship (1.00-6.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. Internship (). Instructor's consent required.

TACT-499 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. . Independent Study (). Instructor's consent required.

TACT-500 MFA 1 Acting Studio (3.00 cr.)
(Fall)
Course open to MFA1 Acting, Directing and Writing Program students only. This acting studio focuses on the rigorous, imaginative, and unconventional approach to a variety of texts. The actors explore the use of formal gesture in order to access interior landscape, storytelling through the body, the relationship between text and music, and the performer's transformational powers of themselves and the space around them. Archetypal figures are investigated in order to bring to light the heightened potentialities of performance. In the first semester we will work on scenes from film noir and material from Raymond Chandler's collection of short stories 'Trouble is my Business'. Mid semester we will move into material chosen to address the specific issues the actor needs to focus on. . Studio (). Instructor's consent required.

TACT-501 MFA 1 Acting Studio (3.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. Studio (). Instructor's consent required.
Requisite courses:
TACT-500 (Required, Previous).

TACT-505 Voice (1.50 cr.)
(Fall)

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. . Studio (). Instructor's consent required.

TACT-506 Voice (1.50 cr.)
(Spring)

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). Studio (). Instructor's consent required.
Requisite courses:
TACT-505 (Required, Previous).

TACT-510 Speech (1.50 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. . Studio (). Instructor's consent required.

TACT-511 Speech (1.50 cr.)
(Spring)

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. Studio (). Instructor's consent required.

Requisite courses:
TACT-510 (Required, Previous).

TACT-515 Movement (1.50 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Studio (). Instructor's consent required.

TACT-516 Movement (1.50 cr.)
(Spring)

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. Studio (). Requisite courses:
TACT-515 (Required, Previous).

TACT-525 Directing Lab (4.00 cr.)
(Fall)

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. Studio (). Instructor's consent required.

TACT-526 Directing Lab (4.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. Production (). Instructor's consent required.
Requisite courses:
TACT-525 (Required, Previous).

TACT-540 The Performer and the Object (1.00 cr.)
(Fall)

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. Studio ().

TACT-550 Alexander Technique (1.00 cr.)
(Fall and Spring)

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. Studio (). Instructor's consent required.

TACT-555 Int Theatrical Stage Fighting (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

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. Workshop (). Instructor's consent required.

TACT-599 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. . Independent Study (). Instructor's consent required.

TACT-600 MFA 2 Acting Studio (3.00 cr.)
(Fall)
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. Studio (). Instructor's consent required.

TACT-601 MFA 2 Acting Studio (3.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. Studio (). Instructor's consent required.
Requisite courses:
TACT-600 (Required, Previous).

TACT-605 Voice (1.50 cr.)
(Fall)

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. Studio (). Instructor's consent required.

TACT-606 Voice (1.50 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. Studio (). Instructor's consent required.
Requisite courses:
TACT-605 (Required, Previous).

TACT-610 Speech (1.50 cr.)
(Fall)
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. Studio (). Instructor's consent required.

TACT-611 Speech (1.50 cr.)
(Spring)
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. Studio (). Instructor's consent required.
Requisite courses:
TACT-610 (Required, Previous).

TACT-615 Movement (1.50 cr.)
(Fall)
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. Studio (). Instructor's consent required.

School....:
Division..:
Department: ATHE

TACT-616 Movement (1.50 cr.)
(Spring)
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. Studio (). Instructor's consent required.
Requisite courses:
TACT-615 (Required, Previous).

TACT-640 Rehearsal & Performance Actors (0.50-2.00 cr.)
(Fall)
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. . Production (). Instructor's consent required.

TACT-641 Rehearsal & Performance Actors (0.50-2.00 cr.)
(Spring)
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. . Production (). Instructor's consent required.

TACT-699 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. . Independent Study (). Instructor's consent required.

TACT-700 Graduating Acting Company (1.00 cr.)
(Fall and Spring)
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. . Studio (). Instructor's consent required.

TACT-701 Graduating Improv Studio (1.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

This acting studio elective at both the BFA and MFA levels focuses on expanding the actors' appetite and range by exploring a variety of specialized training approaches. Over the course of 6 weeks, students will explore the building blocks of improvisation through the fundamentals of scene work, character exploration, games, short improvisation, long from improvisation. Critique (), Ensemble (), Studio (). Instructor's consent required.

TACT-702 Acting for the Camera (2.00 cr.)
(Fall and Spring)
Course open to MFA3 Acting Program students only. This course is focused on developing skills used on camera in film and video work. . Studio (). Instructor's consent required.

TACT-705 Voice & Speech (1.50 cr.)
(Fall and Spring)
This course will provide the actor with practical voice and speech tools at the end of his/her training in preparation for transition to a professional career. Drawing on the prior years' me?tier training in the voice and speech skills, this course seeks to empower the actor to develop his/her own approach, regimen, and process for application of voice and speech work to character development and acting in general-including how to warm up the vocal instrument properly based on each particular actor's needs, how to research a dialect, and how to apply dialect work to a character and integrate it fully into performance. Additional topics may also be covered, depending on the interests and skill level of the class participants. Studio (). Instructor's consent required.

TACT-715 Movement (1.50 cr.)
(Fall)
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. Studio (). Instructor's consent required.

TACT-716 Movement (1.50 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. Studio ().
Requisite courses:
TACT-715 (Required, Previous).

TACT-740 Rehearsal & Performance Actors (0.50-2.00 cr.)
(Fall)
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. Production (). Instructor's consent required.

TACT-741 Rehearsal & Performance Actors (0.50-2.00 cr.)
(Spring)
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. Production (). Instructor's consent required.

TACT-750 Showcase (3.00 cr.)
(Fall and Spring)
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. Studio (). Instructor's consent required.

TACT-770 Voice-Over Elective (1.50 cr.)
(Spring)
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. Studio ().

School....:
Division..:
Department: ATHE

TACT-771 Solo Performance Lab (1.50 cr.)
(Fall)

Six week course open to graduating acting students - BFA 4s and MFA 3s - only. The mission of the Solo Performance Lab is to fuel students' creation of multiple solo performance works that afford the agency, fluency, and critical authorial skills essential to contemporary artists. The Solo Performance Lab compels actors to synthesize all aspects of their training and is a launchpad into the professional sphere.

Students will create two major pieces: one based on a seminal dramatic text, and a second devised piece derived from their personal experiences and impulses. These works will be informed by 1) an intensive study of exemplary contemporary practitioners and of the multi-disciplinary history of solo expression, and 2) an excavation of their own identities, affinities, and personal histories.

The course will cover a diverse array of practices including theatre, standup comedy, drag, vaudeville, cabaret, slapstick, spoken word, performance art, podcast, social media, photography, oratory, television, and film. Figures studied, among others, may include Kendrick Lamar, Samuel Beckett, Phoebe Waller-Bridge, Fred Astaire, Anna Deveare Smith, Cindy Sherman, Guillermo Gomez-Pena, Nina Simone, Marina Abromovic, Charlie Chaplin, Chantal Akerman, Okwui Okpokwasili, Hannah Gadsby, Spalding Gray, Tania Bruguera, Richard Pryor, Eve Ensler, and Buddha.

Students will develop a vocabulary to discuss elements of style and storytelling, and film and edit their projects. Disciplines learned in other classes (speech, voice, movement, text analysis, etc.) over the course of their time at CalArts, as well as the actor's creative instinct, passion, and imagination are synthesized in the Solo Performance Lab. Lab (), Seminar (), Studio ().
Requisite courses:
Take TACT-601 (Required, Previous).

TACT-798 Graduate Internship (1.00-6.00 cr.)

School....:
Division..:
Department: ATHE

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. Internship (). Instructor's consent required.

TACT-799 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. . Independent Study (). Instructor's consent required.

TADP-300 Scenic Painting I (2.00 cr.)
(Fall)
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. Studio (). Instructor's consent required.

TADP-400 Art Direction I (3.00 cr.)
(Fall)
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. Studio (). Instructor's consent required.

School....:
Division..:
Department: ATHE

TADP-410 Art Direction II (3.00 cr.)
(Spring)

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. Studio (). Instructor's consent required.

TADP-450 Advanced Scenic Painting (2.00 cr.)
(Fall)

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. Studio (). Instructor's consent required.

TADP-451 Advanced Scenic Painting (2.00 cr.)
(Spring)

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. Studio (). Instructor's consent required.

TADP-500 Scenic Painting I (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Studio ().

TADP-550 Advanced Scenic Painting (2.00 cr.)
(Fall)

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. Studio ().
Requisite courses:
TADP-500 (Required, Previous).

TADP-551 Advanced Scenic Painting (2.00 cr.)
(Spring)

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. Studio ().
Requisite courses:
TADP-550 (Required, Previous).

TADP-600 Art Direction I (3.00 cr.)
(Fall)

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. Studio ().

School....:
Division..:
Department: ATHE

TADP-610 Art Direction II (3.00 cr.)
(Spring)

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. Studio ().

TADP-650 Advanced Scenic Painting (2.00 cr.)
(Fall)

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. Studio ().
Requisite courses:
TADP-500 (Required, Previous).

TADP-651 Advanced Scenic Painting (2.00 cr.)
(Spring)

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. Studio ().
Requisite courses:
TADP-650 (Required, Previous).

TADP-699 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study ().
Instructor's consent required.

School....:
Division..:
Department: ATHE

TAIC-100 Conversations in Cont.Theater (2.00 cr.)
(Fall and Spring)
This one-semester course will focus on the exploration and articulation of a personal artistic practice while also contextualizing that practice within our shared theatrical communities. Students will engage with theoretical readings, personal written responses, production viewings, and collaborative assignments, as well as reoccurring conversations with special guests working across all theatrical disciplines. Lecture/Discussion ().

TAIC-201 Architectural Styles (2.00 cr.)
(Fall)
This course explores the relationship between the history and evolution of architectural styles and coinciding artistic movements and the design disciplines of film, stage, furniture, architecture, industrial, interior, and fashion however, primarily focusing on the process of research for the theatrical designer. Lecture ().

TAIC-300 Survey of World Theater-Text (3.00 cr.)
(Fall and Spring)
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. Lecture/Discussion ().

TAIC-310 Survey of World Th-Arts Activ (3.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Lecture/Discussion ().
Requisite courses:
TAIC-300 (Required, Previous).

TAIC-315 Art & Comm Engagement (3.00 cr.)
(Spring)

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. . Lecture/Discussion ().

TAIC-355 Conscious Fashion History (3.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

This new course will examine inclusive practices in fashion, costume, and dress history studies, both historical and contemporary. We will look at not only "his" story and "her" story, but "their" story and "our" story through art, photography, painting, sculpture, mixed media and social media. Waiting around the corner of many famous paintings or photographs are subjects of color, non-western subjects and LGBTQ+ subjects. This course dives into a circular and inclusive way of looking at history, and empowers students to become equitable image researchers and interpreters. Research projects will focus on society and culture as a whole, rather than at the most famous or most wealthy at the top of a pyramid. Students will learn how to find high quality fashion and dress images, how to use them in their work, and how costume designers can be advocates for diversity and equity in casting. This class investigates what belonging means, who has the power to include or exclude, and how clothing plays a role in non-verbally and symbolically transmitting crucial clues to who we are as humans and individuals, and as a result, how performance and theater can be culture changing art forms. Lecture/Discussion ().

TAIC-450 Shakespeare on Stage & Screen (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

Shakespeare on Stage and Screen: An exploration the major tragedies asplays, productions and films.

This course offers an in-depth study of William Shakespeare's greatest tragedies on stage and screen. The seminar will closely examine "Hamlet," "Othello," "King Lear" and "Macbeth" as plays, productions, and finally as film adaptations. Prominent scholarship on the texts and critical writing on the works in performance will be included. In addition, there will be critical and theoretical material exploring the relationship between cinema and theater. Prominent stage and screen productions will be assigned and discussed in class, including Laurence Olivier's "Hamlet," Peter Brook's "Hamlet" and "King Lear," Akira Kurosawa's "Ran" and "Throne of Blood," Grigori Kozintsev's "King Lear," Roman Polanski's "Macbeth," and Welles' "Othello." Welles' "Chimes at Midnight," a version of "Henry IV," will also be included. Students will be assigned to present an in-class introduction to one of the productions or films. Additionally, they will be assigned to write in response to questions each week on the reading and vie ing in an online class discussion forum. A 5-7 page final essay examining one of the productions on stage or screen will also be required. Lecture/Discussion (), Screening (), Seminar ().

TAIC-750 Shakespeare on Stage & Screen (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

Shakespeare on Stage and Screen: An exploration the major tragedies as plays, productions and films.

This course offers an in-depth study of William Shakespeare's greatest tragedies on stage and screen. The seminar will closely examine "Hamlet," "Othello," "King Lear" and "Macbeth" as plays, productions, and finally as film adaptations. Prominent scholarship on the texts and critical writing on the works in performance will be included. In addition, there will be critical and theoretical material exploring the relationship between cinema and theater. Prominent stage and screen productions will be assigned and discussed in class, including Laurence Olivier's "Hamlet," Peter Brook's "Hamlet" and "King Lear," Akira Kurosawa's "Ran" and "Throne of Blood," Grigori Kozintsev's "King Lear," Roman Polanski's "Macbeth," and Welles' "Othello." Welles' "Chimes at Midnight," a version of "Henry IV," will also be included. Students will be assigned to present an in-class introduction to one of the productions or films. Additionally, they will be assigned to write in response to questions each week on the reading and vie ing in an online class discussion forum. A 5-7 page final essay examining one of the productions on stage or screen will also be required. Lecture/Discussion (), Screening (), Seminar ().

TCOS-100 Costume Techniques I (2.00 cr.)
(Fall)

Course open to BFA students only. This course explores creative solutions for costume modifications. Learning the art of complex alterations is a vitally important part of being a costume designer; recognizing a bad fit and how to fix it, utilizing preexisting garments in order to create a new form out of an old garment is a skill. While experimenting with reshaping preexisting garments, students will learn fitting etiquette, emergency alterations, basic men's suit jacket alterations, and some basic pattern making skills. (In other words, learning some tricks of the trade). Workshop ().

TCOS-210 Costume Design Methodology (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

Using theoretical projects, we work through the initial steps of creative brainstorming, design dramaturgy and research, to the sketching and pre- visualization of ideas to the final steps of presentation of a design process. Understading how costume has evolved historically is key to understanding the role costume plays today in various performance ecologies. The projects will focus on a wide range of design approaches for live performance from traditional drama, opera and dance to spectacle and themed entertainment. Emphasis will be placed on developing communication skills and enhance the students ability to collaborate with fellow artists in concept -creation, analysis and image making. Studio ().

TCOS-275 Basic Sewing (2.00 cr.)
(Fall)

In this class students will learn costume shop orientation, shop safety and how to safely operate tools and equipment that are common practices, such as home and industrial sewing machines, steam irons, and specialty tools of the trade. Students will learn fabric and commercial pattern usage and create a finished garment by the end of the semester. They will also learn fitting room conduct and special garment finishing techniques.

Students should expect to spend an additional $50 on supplies. Lab (), Lecture/Practice (), Technical ().

TCOS-305 Sculptural Patterning (2.00 cr.)
(Spring)

This course focuses on creative and technical skills used in the exploration of alternative patterning and construction techniques with an emphasis on 3-D patterning for volume and form. Students will explore textiles, and fabric manipulation, textile creation and understructures used in creating wearable 3-D costumes. Lab (), Technical ().
Requisite courses:
TCOS-151 (Required, Previous).

TCOS-362 Costume Design in Animation (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

Specific topics for this course will vary widely per semester but the core focus is on costume design as an expanded practice exploring the relationship between dress, the body and human existence. Projects will center around the role of the designer in creating costume and character in a range of performative mediums including but not limited to live performance, film and animation and pointing a finger at the extent to which the material costume co-authors performance itself. Emphasis will be placed on developing communication skills and enhance the students ability to collaborate with fellow artists in concept -creation, analysis and image making. ! Topics for the class will include but are not limited to: Costume in Animation, Subcultures, Anthopology (global culture and dress) short story adaptations, Costumes in Film, Dress and Typography, Inflatables , you name it.., etc.. Please see the specific syllabus provided by individual instructors for more details. Critique (), Lecture/Discussion (), Lecture/Studio ().
Requisite courses:
TCOS-210, TCOS-211 (Required, Previous).

TCOS-399 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. . Independent Study (). Instructor's consent required.

TCOS-441 Historical Patterning (2.00 cr.)
(Spring)
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. Workshop ().

TCOS-462 Open Dress: EXTREME FASHION (3.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

What this course is about: 1.A fluid and hybrid form produced by interplay between other fields; art, science, graphic and product design, architecture, music, politics and mass media. 2.Clothing that lays down a challenge to accepted norms. 3.Clothing, garments and body coverings that deliberately cross disciplines and cultural boundaries emerging from collaborations between individuals working in different contexts.

What this course is not about: 1.haute couture 2.a coven of tastemakers 3.the elite world of high fashion. 4. marketing and fickle trends 5.shock and awe tactics 6.the gaze Who puts fashion in the world? designers, artists , activists, inventors, performers, manufacturers, ordinary people. We will focus on street wear, utility clothing, masks and disguises and finally dress codes: the language of clothing and the ways fashion is used to transmit signals.

Students should be prepared to purchase unusual items for fabrication depending on the extent of the project Estimated cost between $50.00- $100.00. Lab ().

TCOS-499 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. . Independent Study (). Instructor's consent required.

TCOS-505 Sculptural Patterning (2.00 cr.)
(Spring)

This course focuses on creative and technical skills used in the exploration of alternative patterning and construction techniques with an emphasis on 3-D patterning for volume and form. Students will explore textiles, and fabric manipulation, textile creation and understructures used in creating wearable 3-D costumes. Lab (), Technical ().

TCOS-510 MFA 1 Costume Design (3.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Studio ().
Requisite courses:
TCOS-540 (Required, Previous or concurrent).

TCOS-511 MFA 1 Costume Design (3.00 cr.)
(Spring)

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. Studio ().
Requisite courses:
TCOS-510 (Required, Previous).

TCOS-541 Historical Patterning (2.00 cr.)
(Spring)

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. Workshop ().
Requisite courses:
TCOS-540 (Required, Previous).

TCOS-555 Conscious Fashion History (2.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

This new course will examine inclusive practices in fashion, costume, and dress history studies, both historical and contemporary. We will look at not only "his" story and "her" story, but "their" story and "our" story through art, photography, painting, sculpture, mixed media and social media. Waiting around the corner of many famous paintings or photographs are subjects of color, non-western subjects and LGBTQ+ subjects. This course dives into a circular and inclusive way of looking at history, and empowers students to become equitable image researchers and interpreters. Research projects will focus on society and culture as a whole, rather than at the most famous or most wealthy at the top of a pyramid. Students will learn how to find high quality fashion and dress images, how to use them in their work, and how costume designers can be advocates for diversity and equity in casting. This class investigates what belonging means, who has the power to include or exclude, and how clothing plays a role in non-verbally and symbolically transmitting crucial clues to who we are as humans and individuals, and as a result, how performance and theater can be culture changing art forms. Lecture/Discussion ().

TCOS-575 Basic Sewing (2.00 cr.)
(Fall)

In this class students will learn costume shop orientation, shop safety and how to safely operate tools and equipment that are common practices, such as home and industrial sewing machines, steam irons, and specialty tools of the trade. Students will learn fabric and commercial pattern usage and create a finished garment by the end of the semester. They will also learn fitting room conduct and special garment finishing techniques.

Students should expect to spend an additional $50 on supplies. Lab (), Lecture/Practice (), Technical ().

TCOS-660 Open Dress (3.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Studio ().
Requisite courses:
TCOS-511 (Required, Previous).

TCOS-662 Open Dress: EXTREME FASHION (3.00 cr.)
(Fall)

What this course is about: 1.A fluid and hybrid form produced by interplay between other fields; art, science, graphic and product design, architecture, music, politics and mass media. 2.Clothing that lays down a challenge to accepted norms. 3.Clothing, garments and body coverings that deliberately cross disciplines and cultural boundaries emerging from collaborations between individuals working in different contexts.

What this course is not about: 1.haute couture 2.a coven of tastemakers 3.the elite world of high fashion. 4. marketing and fickle trends 5.shock and awe tactics 6.the gaze Who puts fashion in the world? designers, artists , activists, inventors, performers, manufacturers, ordinary people. We will focus on street wear, utility clothing, masks and disguises and finally dress codes: the language of clothing and the ways fashion is used to transmit signals.

Students should be prepared to purchase unusual items for fabrication depending on the extent of the project Estimated cost between $50.00- $100.00. Lab ().

TCOS-710 Open Studio (4.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Studio ().
Requisite courses:
TCOS-661 (Required, Previous).

TCOS-730 Closure (4.00 cr.)
(Spring)

Course open to MFA 3 Costume Design Program students only.

Design students in their final semester of graduate studies complete projects from throughout their entire tenure at the school. It provides an opportunity to return to projects that were inspiring but not finished to a level that communicates fully the design. Large finished models and other expressive materials are created. Often students experience the pleasure of having more mature ideas that influence the entire work. Through the work in this course, the student is expected to complete a graduate level portfolio. Studio ().
Requisite courses:
TCOS-710 (Required, Previous).

TCPM-320 CPM Seminar (2.00 cr.)
(Fall and Spring)

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. Seminar (). Instructor's consent required.

TCPM-395 CPM Production (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

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. Production (). Instructor's consent required.

TCPM-620 CPM Seminar (2.00 cr.)
(Fall and Spring)

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. Seminar (). Instructor's consent required.

TCPM-695 CPM Production (3.00-6.00 cr.)
(Fall and Spring)

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. Production (). Instructor's consent required.

TCSE-499 Independent Study (0.50-3.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period. Independent Study (). Instructor's consent required.

TDAP-320 Design and Production Seminar (1.00 cr.)
(Fall and Spring)

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. Seminar ().

TDAP-395 Design & Production Production (1.00-6.00 cr.)
(Fall and Spring)

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 métier 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 on expectations of the role the student plays in the production process, both in commitment of time and responsibility. Production (). Instructor's consent required.

TDAP-450 BFA Closure (1.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

Closure is a class for graduating BFA Design and Production students.
 Through a combination of individual exercises, professional materials and portfolio review, students will orient themselves toward the fields they aim to enter. Multiple faculty will contribute to feedback. Students will create and review individual resumes, bios, websites, other online presence materials. They will also dig deep into their physical portfolios, gathering, organizing, and interrogating all visual, technical and audio documentation around their work. In addition, students will do writing, field scan, and goal-setting work to situate and contextualize their post-degree activities. Critique ().

TDAP-620 Design and Production Seminar (1.00 cr.)
(Fall and Spring)

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. Seminar ().

TDAP-695 Design & Production Production (1.00-6.00 cr.)
(Fall and Spring)

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. Production (). Instructor's consent required.

TDIR-415 Collage for the Theater Artist (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

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. Lecture/Discussion (). Instructor's consent required.

TDIR-499 Independent Project Puppetry (0.50-4.00 cr.)
(Fall and Spring)

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. Independent Project (). Instructor's consent required.

TDIR-503 Transforming Text (2.50 cr.)
(Fall)

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. Studio (). Instructor's consent required.

School....:
Division..:
Department: ATHE

TDIR-504 Material Performance (2.50 cr.)
(Spring)

Limited to 12 students This class considers the aesthetic, conceptual and practical aspects found at the intersection of text (whether from drama, literature, web, journalism, original texts, or other sources) when using material elements such as puppets or constructed objects as integral elements in performance. We will examine traditional / populist forms, such as humanettes, ventriloquism, and hand puppetry, picture performance, including the traditions of Punch and Judy, Blue Blouse and Constructivist performance. We will also examine contemporary work including Visual/ Performance Art, Fluxus performance, Agit Prop, digital doppelgangers, and related forms. Students will create short works in response to their engagement with these forms. Viewings of works across disciplines will be integral to these investigations, highlighting the cross-medial intersection of contemporary object performance with other forms. While conceiving and adapting new work, using low-tech methods, students will consider the use of performing objects as a part of a unified scenographic and directorial approach. Students will examine the ways in which the use of puppets, objects, masks, and other material forms can unlock a text or create a world. Through viewings, readings, assignments, and in-class projects, students will explore issues such as scale, composition, ambiguity, manipulation/focus, and the relationship of performer to objects and puppets, while examining the historical use of performing objects as an essential theatrical tool of the avant-garde. For their final projects, each student (or collaborative team) will propose a short object performance-based work to develop in the final 4 weeks. During this development time, class time will be allotted for work on the projects, as well as for critique of working progress. The viewings will be chosen to relate to each student's final projects. The class will culminate in a performance of works in-progress or finished works. please add this to both: Note: If waitlisted, see instructor at course signup. Studio ().

TDIR-505 Directing Seminar - MFA1 (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

Course open to MFA1 students only.

Study and discussion of major directing topics and theories.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. Seminar ().

TDIR-506 Directing Seminar - MFA 1 (2.00 cr.)
(Spring)

Open to MFA 1 Directing Program students only.

Study and discussion of major directing topics and theories.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. Seminar ().

TDIR-515 Collage for the Theater Artist (3.00 cr.)
(Fall and Spring)

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. Lecture/Discussion ().

TDIR-520 Cinematic Elixirs - MFA 1 (3.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Lecture/Discussion ().

TDIR-521 Cinematic Elixirs - MFA 1 (3.00 cr.)
(Spring)

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. Lecture/Discussion ().

Requisite courses:
TDIR-520 (Required, Previous).

TDIR-525 Directing Lab (5.00 cr.)
(Fall)

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. Studio ().

TDIR-526 Directing Lab (5.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. Studio ().
Requisite courses:
TDIR-525 (Required, Previous).

TDIR-605 Directing Seminar - MFA2 (2.00 cr.)
(Fall)

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. Seminar ().

TDIR-606 Directing Seminar - MFA2 (2.00 cr.)
(Spring)

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. Seminar ().

TDIR-620 Cinematic Elixirs - MFA 2 (3.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Lecture/Discussion ().

TDIR-621 Cinematic Elixirs - MFA 2 (3.00 cr.)
(Spring)

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. Lecture/Discussion ().
Requisite courses:
TDIR-620 (Required, Previous).

TDIR-640 MFA 2 Directing Project (6.00 cr.)
(Fall and Spring)

Student will direct a full length play during 2nd year of residency, collaborating with a full production team. Production ().

TDIR-699 Independent Study (0.50-8.00 cr.)
(Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TDIR-705 Directing Seminar - MFA3 (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Seminar ().

TDIR-706 Directing Seminar - MFA3 (2.00 cr.)
(Spring)

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. Seminar ().

TDIR-720 Cinematic Elixirs - MFA 3 (3.00 cr.)
(Fall)

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. Lecture/Discussion ().

TDIR-721 Cinematic Elixirs - MFA 3 (3.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. Lecture/Discussion ().
Requisite courses:
TDIR-720 (Required, Previous).

TDIR-740 MFA 3 Directing Project (8.00 cr.)
(Fall and Spring)
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. Production ().

TDIR-799 Independent Study (0.50-8.00 cr.)
(Fall)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. . Independent Study (). Instructor's consent required.

TFND-110D Light Lab (1.00 cr.)
(Fall and Spring)
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. Group Project (), Lab (), Practicum ().

TFND-110H Theatrical Conventions (1.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

Open to Design & Production Programs students only. The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through individual and group projects, students will exercise the control of lighting's properties (color, intensity, angle, and composition) to solve problems typically found in theatrical settings. A journal of lighting observations will be kept to develop the skill of seeing light. While the lab will utilize theatrical lighting equipment, no previous knowledge or experience with such equipment is necessary for this section.

Students should expect to spend approx. $30 on additional supplies. Group Project (), Lab (), Practicum ().
Requisite courses:
TFND-110D (Required, Previous).

TFND-110N Their*Story (1.00 cr.)
(Spring)
Discovering Equity, Diversity, Inclusivity in Dress History

This Studio Lab explores how a color-conscious approach to dress history can inspire costume designers to think differently about casting, mood boards and renderings. Students will learn key principles of dress history while developing their own unique point of view on diversity in costume design, and what it means to do research in an inclusive way. This Studio Lab is open to BFA1 design students and to the Institute at discretion of instructor at Course Advising Day. Group Project (), Lab (), Practicum ().

TFND-115B Ode to Paul Thek (1.00 cr.)
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. Group Project (), Lab (), Practicum ().

TFND-115J Where Do Good Ideas Come From? (1.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

Where do good ideas come from? And once we have the seed of a good idea, how do we nurture it and make it stronger? We will explore a variety of strategies for opening ourselves in ways that allow good ideas to find us, that allow us to know a good idea when we have one, and that support the process of developing that idea to its greatest potential. We will practice meditation, go for walks, do push ups, and have snacks. And then talk about it and what we noticed while we did it. We will talk about things that inspire us and reveal our personal "failure resumes". We will read about being wrong. And talk about it. And we will do our best to be right. This class is designed for students who are creatively inspired and pushing to find their voice, but secretly feel like they haven't figured it out yet. Don't worry, nobody really has. It's all a work in progress. And we will work on it together. Group Project (), Lab (), Practicum ().

TFND-115K Ode to Paul Thek Part 2 (1.00 cr.)
(Fall)

Using Paul Thek's notes as a starting place that will guide a simultaneous process of inventory and discovery into each artist's curiosities, affinities, and past experiences, through a series of surveys, research and sculptural exercises. Part 2 will take a deeper dive into the process of individual impulse in creative thinking. of This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day. Group Project (), Lab (), Practicum ().
Requisite courses:
TFND-115B (Required, Previous).

TFND-120G Shark Tank (1.00 cr.)
(Fall and Spring)

How can we experience live art, performance and entertainment when the creators cannot be in the same physical space? Or when the audience cannot use two or more of their senses? Or when the venue is a broom closet? Inspired by the COVID-19 pandemic, we will develop new ideas and creative solutions for how live art and entertainment can be produced and consumed within specific circumstances or limitations. In teams, we will brainstorm, develop and pitch an idea for a one-time live artistic performance or experiential event to a panel of "Sharks" (ie. faculty, staff and entertainment professionals) for their "investment" and feedback. This is the CalArts version of Shark Tank!. Group Project (), Group Study (), Lab (), Lecture/Discussion ().

School....:
Division..:
Department: ATHE

TFND-120H Management Style and Technique (1.00 cr.)
(Fall and Spring)

Management Style and Techniques will focus on how we work in a creative process. Digital tools will be explored to support the organization and management of a production process. The course will also focus on how we work, the methodology for workflow, and how to best collaborate in a design-driven team environment. Group Study (), Lab ().

TFND-125J Intro to Virtual Reality (1.00 cr.)
(Fall)

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. Group Project (), Lab (), Practicum ().

TFND-125N Draw/Write/Read Sound (1.00 cr.)
(Spring)

In this course we will draw/write/read ways to make sounds. Our final project will consist of a performance of our individual and group works by musicians, actors, and other sound performers. This is a class for all artists (theater, visual arts, film & video, dance, animation, critical studies) who are interested in making and notating their own sounds, but might not have experience (or limited experience) with formal music studies or sound design. No formal music experience or reading music is required, but musicians looking for new ways to compose and perform will also benefit from taking this 6-week intensive. Group Project (), Lab (), Practicum ().

TFND-125O Lost and Found Sounds (1.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

Through field trips, immersive and deep listening exercises, and active field recording, we will design a collective digital soundscape, a sonic travelogue made from audio that we collect on our trips and from personal audio assignments. Along the way, we'll learn about sound design, audio, waves, electricity, physics, acoustics, immersivity, and theater, and begin to move from a visualcentric toward an audiocentric experience of the world around us. This class is for all artists looking to make sound a vital component of their consciousness and work. Group Project (), Lab (), Practicum ().

TFND-125P Fear and (C)loathing (1.00 cr.)
(Fall and Spring)

Disfigurement, ornamentation, modesty, transmission of signals, strong cruelties and multilations figure prominently in the ceaseless change of body coverings. Will masks be forever linked in our minds to contagium and death forgetting their long history of association with modesty, as a welcome refuge in anonymity , a 'false' face, shame, carnival or licentiousness?

This course takes a look at body coverings, adornments, physical alterations, and the cultural differences that influence how we dress and understand the coded signals being transmitted with out words. Lab ().

TFND-125Q Research Methods for Designers (1.00 cr.)
(Fall and Spring)

Part of the Studio Labs group of courses, Research Methods for Designers will introduce design students to research methods and practices, including online tools, library resources, and select field work. We will explore an array of methods utilized by designers and artists, and put them into dialogue with each student's emerging design process. In each iteration of the class, the group gathered will collectively research a pre-defined arts-related topic and then generate written and visual materials, culminating in a publication. Lab ().

TFND-195 Production Orientation (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

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. Lecture/Practice (), Production ().

TGEN-275 Inst Producing: Prac Skills (2.00 cr.)
(Fall and Spring)

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. . Lecture ().

TGEN-310 Institute Acting Techniques I (1.00 cr.)
(Fall)

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. Studio ().

TGEN-320 Institute Directing I (1.00 cr.)
(Fall)

Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc. Studio ().

TGEN-360 Improvisation (1.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Studio (). Instructor's consent required.

TGEN-450 Entrepreneurship (2.00 cr.)
(Fall and Spring)

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. Lecture/Discussion (). Instructor's consent required.

TGEN-510 Inst Acting Techniques I (1.00 cr.)
(Fall)

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. Studio ().

TGEN-520 Inst Directing I (1.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc. Studio ().

TGEN-575 Inst Producing: Prac Skills (2.00 cr.)
(Fall and Spring)
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. . Lecture ().

TGEN-660 Improvisation (1.00 cr.)
(Fall)
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. Studio (). Instructor's consent required.

TGEN-750 Entrepreneurship (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

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.
Lecture/Discussion (). Instructor's consent required.

THST-299 Independent Study (0.50-8.00 cr.)
(Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractural agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

THST-450 One Acts: A Writing Workshop (2.00 cr.)
(Spring)

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. Hybrid (), Lecture/Practice ().

THST-475 American Drama Now (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

This seminar examines current developments in contemporary American playwriting. Our investigations will set out on a dramaturgical footing. We will analyze the structural, thematic, tonal and theatrical dimensions of salient new plays while teasing out the connections to dramatic tradition and pinpointing the distinctive quality of "newness" that each of these works presents. The course will also consider the producing challenges posed by this writing and explore how the authors of these plays are forcing institutional theaters to reassess their programming criteria. Dramatists may include Annie Baker, Young Jean Lee, Tarell Alvin McCraney, Rajiv Joseph, 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. Lecture/Discussion (). Instructor's consent required.

THST-500 Inter. Strategies for Plays (3.00 cr.)
(Fall)

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. Lecture/Discussion ().

THST-501 Inter. Strategies for Perf (3.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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 détourne spaces of unconscious performance into theaters. Our subjects will range from actors, athletes, vocalists, and strippers to Cary Grant's suits in North by Northwest and George 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. Lecture/Discussion ().

THST-510 Surv World Theater Arts Activ (3.00 cr.)
(Fall)

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

THST-530 Grad Seminar: Adaptation (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

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. Seminar ().

THST-535 Grad Seminar: Dramaturgy (2.00 cr.)
(Fall and Spring)

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. . Seminar ().

THST-545 Grad Sem: Theater of Witness (2.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

How has theater born witness to human atrocities throughout history? We will read plays that document or testify to violence and human suffering, and we will look at the work of various theater artists who have made it their mission to represent suffering. Questions we will engage include: What can theater add to the process of witnessing? How specifically do language and image function in plays that represent trauma? What kinds of witnesses are produced by various kinds of theatrical strategies? What is the political function of theater in the aftermath of violence? Readings of plays and theoretical texts by theater artists may be supplemented by readings in psychoanalysis and political ethics. Seminar ().

THST-550 One Acts: A Writing Workshop (2.00 cr.)
(Spring)

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. Hybrid (), Lecture/Practice ().

THST-599 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractural agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

THST-600 Grad Sem: American Drama Now (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

This graduate seminar examines current developments in contemporary American playwriting. Our investigations will set out on a dramaturgical footing. We will analyze the structural, thematic, tonal and theatrical dimensions of salient new plays while teasing out the connections to dramatic tradition and pinpointing the distinctive quality of "newness" that each of these works presents. The course will also consider the producing challenges posed by this writing and explore how the authors of these plays are forcing institutional theaters to reassess their programming criteria. Dramatists may include Annie Baker, Young Jean Lee, Tarell Alvin McCraney, Rajiv Joseph, 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.
Lecture/Discussion (). Instructor's consent required.

TIMM-205 Intro to Personal Filmmaking (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Lecture ().

TIMM-210 Introduction to Sketchup (2.00 cr.)
(Spring)

A project-oriented course in translating design ideas to 3D digital space. Informed by scale model-building techniques and co-curricular work, students will engage in increasingly complex projects in order to develop confidence in rapid ideation processes and communicating design ideas within the 3D model space. The course is geared for scenic design but is open to all disciplines curious about 3D modeling techniques. Experience with Sketchup and 3D modeling is preferred but not required. Lab (), Lecture/Studio (), Lesson (). Instructor's consent required.

TIMM-216 Collage: the Collage Novel (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

Collage: Special Concentration-- The Collage Novel

This edition of COLLAGE will be a special variant focused exclusively on the Collage Novel. Using Max Ernst's 1930's surrealist and visual classic "Un Semaine De Bonte" as our model and jump off point, students will spend the semester creating their own version of a collage novel in a medium of their choice. Students will be expected to work on their projects in class as well as at home. Class time will also be devoted to the presentation and discussion of works in progress, discussion of major issues of the collage form and to the viewing of outstanding examples of the genre in fine art, writing, music, film and theater. In general, students are encouraged to customize assignments to their specific perspective and metiers as much as possible.

Students should expect to spend up to $200 for the purchase of materials and various texts. Open to all Theater School and Institute students, BFA 2 and above. Group Project (), Lecture/Discussion (), Workshop ().

TIMM-220 Toy Theater (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

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 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. Studio ().

TIMM-299 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TIMM-308 Designing for Deep Futures (1.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

Science forecasts that, without radical change, the world as we know it may cease to be able to support homo sapien within decades. This course will engage with guest experts in radical life extension, AI that teaches empathetic kindness, free swimming robotic replicants, and NASA inter-planetary explorers to begin to understand some of the pioneering that will define the future of our species. From these encounters, the course will culminate in a design marathon where students work individually, or in teams, to develop and prototype concepts to meet the challenge of achieving a sustainable deep future.

This course uses the lens of Experience Design to connect student designers and artists to current thinking around deep, speculative futures. Group Project (), Lecture/Practice ().

TIMM-315 AutoCAD I (3.00 cr.)
(Fall)

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. Lab (). Instructor's consent required.

TIMM-322 Healthcare by Design (1.50 cr.)
(Spring)

School....:
Division..:
Department: ATHE

Operating as a dynamic, project-based partnership with Henry Mayo Hospital and Reimagine Well, this course will collaborate to create a tranquil, restorative environment at the hospital to be used in two ways. Primarily, the Tranquility Room (working title) will be used by families at the end-of-life phase of the patient journey, as an integrated part of the hospital's palliative care program. Secondarily, "immersive healing" and "virtual vacation" experiences developed for the room may be used by the clinical team members for personal restorative breaks after the loss of a patient. Through engagement with experts from the hospital, the students will gain an understanding of the challenges faced by healthcare workers on the job. Using this knowledge, they will develop the design for a room - including the interior design, sound design, lighting design, and media elements embedded in the space that will support those who do the hard work of healing others every day. (Implementation timeline at the hospital wi l be subject to COVID circumstances, securing funding for the physical construction, and operational approval.). Group Project (), Hybrid (), Lab (). Instructor's consent required.

TIMM-325 AutoCAD II (2.00 cr.)
(Spring)

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. Lecture ().
Requisite courses:
TTDI-315 or TIMM-315 (Required, Previous).

TIMM-360 Vectorworks for Lighting/Sound (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications. Lecture (). Instructor's consent required.

TIMM-380 Creating Ecolibrium (2.00 cr.)
(Fall and Spring)

This is an interdisciplinary, project-based course examining ways that creative practice can contribute to a more ecological future. In this cycle of the course, we will join a larger, multi-university initiative in cooperation with LA County, which in 2020 rolled out a very ambitious set of sustainability goals. In service of this more resilient future, students will encounter leading trends, visit with local experts and thinkers, and bring the unique flavor of CalArts to the development of pilot initiatives. Student teams will forge models of how creative practice can be brought to bear on these challenges and take steps toward implementation plans and prototypes to built a more resilient future and be directly responsive to the climate crisis in our own backyard. Group Project ().

TIMM-399 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TIMM-404 Material Performance (2.50 cr.)
(Spring)

School....:
Division..:
Department: ATHE

Limited to 12 students This class considers the aesthetic, conceptual and practical aspects found at the intersection of text (whether from drama, literature, web, journalism, original texts, or other sources) when using material elements such as puppets or constructed objects as integral elements in performance. We will examine traditional / populist forms, such as humanettes, ventriloquism, and hand puppetry, picture performance, including the traditions of Punch and Judy, Blue Blouse and Constructivist performance. We will also examine contemporary work including Visual/ Performance Art, Fluxus performance, Agit Prop, digital doppelgangers, and related forms. Students will create short works in response to their engagement with these forms. Viewings of works across disciplines will be integral to these investigations, highlighting the cross-medial intersection of contemporary object performance with other forms. While conceiving and adapting new work, using low-tech methods, students will consider the use of performing objects as a part of a unified scenographic and directorial approach. Students will examine the ways in which the use of puppets, objects, masks, and other material forms can unlock a text or create a world. Through viewings, readings, assignments, and in-class projects, students will explore issues such as scale, composition, ambiguity, manipulation/focus, and the relationship of performer to objects and puppets, while examining the historical use of performing objects as an essential theatrical tool of the avant-garde. For their final projects, each student (or collaborative team) will propose a short object performance-based work to develop in the final 4 weeks. During this development time, class time will be allotted for work on the projects, as well as for critique of working progress. The viewings will be chosen to relate to each student's final projects. The class will culminate in a performance of works in-progress or finished works. please add this to both: Note: If waitlisted, see instructor at course signup. Studio (). Instructor's consent required.

TIMM-405 Art of Themed & Imm Ent (3.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Lecture/Discussion (). Instructor's consent required.

TIMM-440 Digital Techniques (2.00 cr.)
(Fall)

An exploration of digital techniques in Photoshop and Illustrator for theater designers. Learn how to competently navigate both programs independently as well as in tandem. An examination of application techniques such as, digital painting, photo compositing and vector graphics. The techniques investigated will facilitate digital art development for theater, concept design, immersive experience design and production art. Lecture (). Instructor's consent required.

TIMM-444 Digital Techniques II (2.00 cr.)
(Spring)

A rotating special topics class focusing on advanced exploration of digital techniques for theater designers. Special topic focus for Spring 2021: Digital Portfolio Development. Students will pitch and develop a digital art project that targets their individual career goals. Projects can range from: concept art, immersive design pitches, production art, etc. In addition to designing a digital art project, students will expand their skills on designing the always evolving document that is their digital portfolio. Students will get to explore layout and design for PDF portfolio, resume, website, and other pieces of professional collateral. Lecture/Practice (). Instructor's consent required.

TIMM-445 Digital Rendering/Previz (2.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

Digital Rendering/Previz-PS/AE- Sc/Env Dsg:
Pre-Visualization for Scenic, Costume and related designers in a synthetic methodology, including Photoshop and After Effects animation. The Industry is evolving towards a synthetic use of groups of software to produce animated 3D modeled storyboard renderings quickly for the artistic team during the creative process and ultimately to facilitate the visual narrative set to the rhythms of performance. The class will be for all advanced visual designers focused on, MFA's and advanced BFA's. Advanced students from other disciplines throughout the Institute may apply with permission from the Instructor. Students entering this class are expected to have a basic working Knowledge of Photoshop and Aftereffects. Lecture (). Instructor's consent required.

TIMM-450 Cinema 4D (2.00 cr.)
(Fall)

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. Lecture ().

TIMM-470 Performing Object Laboratory (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

Open to the Institute By Permission of Instructor on Course Advising Day.

Students must contact the teacher via email or at class signup to discuss their proposed project. geiser@calarts.edu

Performing Object Lab is an interdisciplinary laboratory for MFA students (Institute-wide) with a focus on creating original work that incorporates a strong visual component, objects, and/or puppets. This lab is a practicum for the ongoing development of each individual artist's vision, and addresses the particular challenges of "material performance" with objects, puppets, projection, and related visual performance forms. Designed as a process-oriented lab, the class is a site for experimentation and for all aspects of the development of new work: direction, design, writing/adaptation, performance. The students will be expected to present works in progress weekly or bi-weekly, and to participate in critiques. Students are also encouraged to present their work outside of the classroom, if that makes sense to their process. Working in a low-tech way, with an emphasis on exploring the core issues and forms which motivate each artist's work, and on investigation and process, artists will define and refine their aesthetic voices, while developing practical skills in t h e development of new performance works. Weekly goals and assignments are determined for each student or collaborative team through consultation with the instructor, in response to their projects and goals. All students will participate in critiques for in-class presentations works-in-progress. Students are expected to be available for up to two weekly rehearsals outside of the main three- hour lab period, as needed. Studio (). Instructor's consent required.

TIMM-499 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TIMM-500 Integrating Video & Live Perf (3.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Studio ().

TIMM-503 Transforming Text (2.50 cr.)
(Fall)

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. Studio (). Instructor's consent required.

TIMM-504 Material Performance (2.50 cr.)
(Spring)

School....:
Division..:
Department: ATHE

Limited to 12 students This class considers the aesthetic, conceptual and practical aspects found at the intersection of text (whether from drama, literature, web, journalism, original texts, or other sources) when using material elements such as puppets or constructed objects as integral elements in performance. We will examine traditional / populist forms, such as humanettes, ventriloquism, and hand puppetry, picture performance, including the traditions of Punch and Judy, Blue Blouse and Constructivist performance. We will also examine contemporary work including Visual/ Performance Art, Fluxus performance, Agit Prop, digital doppelgangers, and related forms. Students will create short works in response to their engagement with these forms. Viewings of works across disciplines will be integral to these investigations, highlighting the cross-medial intersection of contemporary object performance with other forms. While conceiving and adapting new work, using low-tech methods, students will consider the use of performing objects as a part of a unified scenographic and directorial approach. Students will examine the ways in which the use of puppets, objects, masks, and other material forms can unlock a text or create a world. Through viewings, readings, assignments, and in-class projects, students will explore issues such as scale, composition, ambiguity, manipulation/focus, and the relationship of performer to objects and puppets, while examining the historical use of performing objects as an essential theatrical tool of the avant-garde. For their final projects, each student (or collaborative team) will propose a short object performance-based work to develop in the final 4 weeks. During this development time, class time will be allotted for work on the projects, as well as for critique of working progress. The viewings will be chosen to relate to each student's final projects. The class will culminate in a performance of works in-progress or finished works. please add this to both: Note: If waitlisted, see instructor at course signup. Studio ().

TIMM-505 Intro to Personal Filmmaking (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Lecture ().

TIMM-512 Toy Theater (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

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. Studio ().

TIMM-516 Collage: the Collage Novel (3.00 cr.)
(Fall and Spring)
Collage: Special Concentration-- The Collage Novel

This edition of COLLAGE will be a special variant focused exclusively on the Collage Novel. Using Max Ernst's 1930's surrealist and visual classic "Un Semaine De Bonte" as our model and jump off point, students will spend the semester creating their own version of a collage novel in a medium of their choice. Students will be expected to work on their projects in class as well as at home. Class time will also be devoted to the presentation and discussion of works in progress, discussion of major issues of the collage form and to the viewing of outstanding examples of the genre in fine art, writing, music, film and theater. In general, students are encouraged to customize assignments to their specific perspective and metiers as much as possible.

Students should expect to spend up to $200 for the purchase of materials and various texts. Open to all Theater School and Institute students, BFA 2 and above. Group Project (), Lecture/Discussion (), Workshop ().

School....:
Division..:
Department: ATHE

TIMM-520 Cinematic Elixirs MFA 1 (3.00 cr.)
(Fall)
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. Lecture/Discussion ().

TIMM-521 Cinematic Elixirs MFA 1 (3.00 cr.)
(Spring)
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. Lecture/Discussion ().

TIMM-560 Vectorworks for Lighting/Sound (2.00 cr.)
(Fall)
This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications. Lecture (). Instructor's consent required.

TIMM-570 Performing Object Laboratory (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

Open to the Institute By Permission of Instructor

Students must contact the teacher via email or at class signup to discuss their proposed project.
geiser@calarts.edu

Performing Object Lab is an interdisciplinary laboratory for MFA students (Institute-wide) with a focus on creating original work that incorporates a strong visual component, objects, and/or puppets. This lab is a practicum for the ongoing development of each individual artist's vision, and addresses the particular challenges of "material performance" with objects, puppets, projection, and related visual performance forms. Designed as a process-oriented lab, the class is a site for experimentation and for all aspects of the development of new work: direction, design, writing/adaptation, performance. The students will be expected to present works in progress weekly or bi-weekly, and to participate in critiques. Students are also encouraged to present their work outside of the classroom, if that makes sense to their process. Working in a low-tech way, with an emphasis on exploring the core issues and forms which motivate each artist's work, and on investigation and process, artists will define and refine their aesthetic voices, while developing practical skills in t h e development of new performance works. Weekly goals and assignments are determined for each student or collaborative team through consultation with the instructor, in response to their projects and goals. All students will participate in critiques for in-class presentations works-in-progress. Students are expected to be available for up to two weekly rehearsals outside of the main three- hour lab period, as needed. Studio ().

TIMM-575 Vectorworks/Previz for Sc/Env (2.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

Pre-Visualization-VW/Cinema4D/3DPrint/VR for Scenic/Env Dsg: Pre-Visualization for Scenic and related designers in a synthetic methodology, including Vectorworks, Cinema 4D animation, 3D printing, and VR pre-visualization. The Industry is evolving towards a synthetic use of groups of software to produce finished 3D models quickly that can produce the plans for construction, 3D print the physical model, Animate Pre-visualization for the Artistic team, and Program the automation/Lighting Consoles. Vectorworks is the foundation but will be taught synthetically with the others. The class will be for all advanced visual designers focused on, MFA's and advanced BFA's. Advanced students from other disciplines throughout the Institute may apply with permission from the Instructor. Students entering this class are expected to have a basic working Knowledge of Vectorworks and Cinema 4D. Lecture (). Instructor's consent required.

TIMM-580 Creating Ecolibrium (2.00 cr.)
(Fall and Spring)

This is an interdisciplinary, project-based course examining ways that creative practice can contribute to a more ecological future. In this cycle of the course, we will join a larger, multi-university initiative in cooperation with LA County, which in 2020 rolled out a very ambitious set of sustainability goals. In service of this more resilient future, students will encounter leading trends, visit with local experts and thinkers, and bring the unique flavor of CalArts to the development of pilot initiatives. Student teams will forge models of how creative practice can be brought to bear on these challenges and take steps toward implementation plans and prototypes to built a more resilient future and be directly responsive to the climate crisis in our own backyard. Group Project ().

TIMM-599 Independent Study (0.50-8.00 cr.)
(Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TIMM-608 Designing for Deep Futures (1.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

Science forecasts that, without radical change, the world as we know it may cease to be able to support homo sapien within decades. This course will engage with guest experts in radical life extension, AI that teaches empathetic kindness, free swimming robotic replicants, and NASA inter-planetary explorers to begin to understand some of the pioneering that will define the future of our species. From these encounters, the course will culminate in a design marathon where students work individually, or in teams, to develop and prototype concepts to meet the challenge of achieving a sustainable deep future.

This course uses the lens of Experience Design to connect student designers and artists to current thinking around deep, speculative futures. Group Project (), Lecture/Practice ().

TIMM-611 Introduction to Sketchup (2.00 cr.)
(Spring)

A project-oriented course in translating design ideas to 3D digital space. Informed by scale model-building techniques and co-curricular work, students will engage in increasingly complex projects in order to develop confidence in rapid ideation processes and communicating design ideas within the 3D model space. The course is geared for scenic design but is open to all disciplines curious about 3D modeling techniques. Experience with Sketchup and 3D modeling is preferred but not required. Lab (), Lecture/Studio (), Lesson (). Instructor's consent required.

TIMM-615 AutoCAD I (3.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Lab (). Instructor's consent required.

TIMM-620 Cinematic Elixirs MFA 2 (3.00 cr.)
(Fall)

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. Lecture/Discussion ().

TIMM-621 Cinematic Elixirs MFA 2 (3.00 cr.)
(Spring)

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. Lecture/Discussion ().

TIMM-622 Healthcare by Design (1.50 cr.)
(Spring)

School....:
Division..:
Department: ATHE

Operating as a dynamic, project-based partnership with Henry Mayo Hospital and Reimagine Well, this course will collaborate to create a tranquil, restorative environment at the hospital to be used in two ways. Primarily, the Tranquility Room (working title) will be used by families at the end-of-life phase of the patient journey, as an integrated part of the hospital's palliative care program. Secondarily, "immersive healing" and "virtual vacation" experiences developed for the room may be used by the clinical team members for personal restorative breaks after the loss of a patient. Through engagement with experts from the hospital, the students will gain an understanding of the challenges faced by healthcare workers on the job. Using this knowledge, they will develop the design for a room - including the interior design, sound design, lighting design, and media elements embedded in the space that will support those who do the hard work of healing others every day. (Implementation timeline at the hospital wi l be subject to COVID circumstances, securing funding for the physical construction, and operational approval.). Group Project (), Hybrid (), Lab (). Instructor's consent required.

TIMM-625 AutoCAD II (2.00 cr.)
(Spring)

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. Lecture ().
Requisite courses:
TTDI-615 or TIMM-615 (Required, Previous).

TIMM-640 Digital Techniques (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

An exploration of digital techniques in Photoshop and Illustrator for theater designers. Learn how to competently navigate both programs independently as well as in tandem. An examination of application techniques such as, digital painting, photo compositing and vector graphics. The techniques investigated will facilitate digital art development for theater, concept design, immersive experience design and production art. Lecture (). Instructor's consent required.

TIMM-644 Digital Techniques II (2.00 cr.)
(Spring)

A rotating special topics class focusing on advanced exploration of digital techniques for theater designers. Special topic focus for Spring 2021: Digital Portfolio Development. Students will pitch and develop a digital art project that targets their individual career goals. Projects can range from: concept art, immersive design pitches, production art, etc. In addition to designing a digital art project, students will expand their skills on designing the always evolving document that is their digital portfolio. Students will get to explore layout and design for PDF portfolio, resume, website, and other pieces of professional collateral. Lecture/Practice (). Instructor's consent required.

TIMM-645 Digital Rendering/Previz (2.00 cr.)
(Spring)

Digital Rendering/Previz-PS/AE- Sc/Env Dsg:
Pre-Visualization for Scenic, Costume and related designers in a synthetic methodology, including Photoshop and After Effects animation. The Industry is evolving towards a synthetic use of groups of software to produce animated 3D modeled storyboard renderings quickly for the artistic team during the creative process and ultimately to facilitate the visual narrative set to the rhythms of performance. The class will be for all advanced visual designers focused on, MFA's and advanced BFA's. Advanced students from other disciplines throughout the Institute may apply with permission from the Instructor. Students entering this class are expected to have a basic working Knowledge of Photoshop and Aftereffects. Lecture (). Instructor's consent required.

TIMM-650 Cinema 4D (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Lecture ().

TIMM-699 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TIMM-705 Art of Themed & Imm Ent (3.00 cr.)
(Fall)
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. Lecture/Discussion (). Instructor's consent required.

TIMM-720 Cinematic Elixirs MFA 3 (3.00 cr.)
(Fall)
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. Lecture/Discussion ().

TIMM-721 Cinematic Elixirs MFA 3 (3.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. Lecture/Discussion ().

TIMM-799 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TLTG-100 Lighting Techniques (2.00 cr.)
(Fall and Spring)
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. Workshop ().

TLTG-199 Independent Study (0.50-8.00 cr.)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. . Independent Study (). Instructor's consent required.

TLTG-210 Lighting Design I (3.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

LIGHTING DESIGN 1: THE DESIGN PROCESS
 Open to Theater Design and Production students only and others with permission of instructor.

A course in developing creative lighting ideas for performance. Students will develop a comprehensive lighting approach for one play, including conceiving and articulating the light idea, analysis of dramaturgy and space, possibilities of color and texture, planning and drawing the light plot, and creating support paperwork. Basic knowledge of Vectorworks and Lightwright is required. Critique ().
Requisite courses:
TFND-110 (Required, Previous).

TLTG-215 Lighting Design 2 (3.00 cr.)
(Spring)
TLTG-215 LIGHTING DESIGN 2: MUSICALS, DANCE, OPERA, AND CLASSIC PLAYS Open to Design and Production students and others who have completed TLTG-210. Further work in developing lighting ideas for performance including musical theater, dance, and opera projects. Students will develop more specific skills in musicality, scale, and creative expression. Basic knowledge of Vectorworks and Lightwright is required. Critique ().
Requisite courses:
TLTG-210 (Required, Previous).

TLTG-250 Advanced Light Lab (2.00 cr.)
(Fall and Spring)
Open to Theater School Design & Production students only, and other Institute students with permission of instructor. The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through creative individual, and group projects, students will exercise control of lighting's properties (color, intensity, angle, and composition) to find creative solutions to problems typically found in performance settings. A journal of lighting observations will be kept to develop the skill of seeing and articulating light. While the lab will utilize theatrical lighting equipment, no previous knowledge or experience with such equipment is necessary. Lab ().
Requisite courses:
tfnd-110 (Required, Previous).

TLTG-325 Environmental Lighting (3.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

An in-depth study of the societal implications of natural and artificial light past and present, including the effects of light on the environment and the human body and mind. The class will examine light in relation to cultural behavior and belief systems, while investigating neuroscience, psychology and ethics. A review of historic milestones and how real and imagined beliefs in the power light have impacted human behavior, and spurred advances in technology and commerce. Open to BFA3 students in the Lighting Design Program, and others by permission of instructor. Studio ().

TLTG-326 Light Art and Architecture (3.00 cr.)
(Spring)

Light is the focus of this course in the study of how artists use light to create fine art, public installation and how creative applications of light have and continue to influence architecture spaces. Students will be introduced the California Light and Space Movement, light artists and designers, and their influence on past and current trends in public space. An introduction on how to light for architectural will be covered. Coursework includes creating light sculptures and concepts for large scale light art pieces. Studio ().

TLTG-327 GrandMA (2.00 cr.)
(Fall)

This course shall provide instruction of fundamental concepts and operation of the Grand MA series lighting console. The course will utilize both online training and hands on experience with the Grand MA2/3 On PC software. There shall be projects utilizing intelligent lighting equipment throughout the semester. Lab (), Online (). Instructor's consent required.

TLTG-330 Lighting the New Script (3.00 cr.)
(Spring)

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. Critique (), Lab (). Instructor's consent required.

TLTG-399 Independent Study (0.50-8.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. . Independent Study (). Instructor's consent required.

TLTG-425 Immersive Lighting Design (3.00 cr.)
(Fall)

Course is designed to introduce students in the art and practice of architectural lighting. The student will learn how to transpose theatrical lighting techniques into more permanent public solutions including lighting for immersive spaces including theme park and architectural design that employ theatrical lighting techniques using architectural fixtures. Students will learn about architectural design methodology, drawing techniques, architectural lighting fixtures and lighting codes. Skills in AutoCAD or equivalent and photorealistic rendering will be necessary for class presentations. Course is open to MFA 3's. BFA's will require permission of instructor. Studio (). Instructor's consent required.
Requisite courses:
TLTG-326 (Required, Previous).

TLTG-426 The Business of Light (3.00 cr.)
(Spring)

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. . Studio ().
Requisite courses:
TLTG-215 (Required, Previous).

TLTG-470 Moving Lights for Music (3.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. . Studio (). Instructor's consent required.

TLTG-510 Lighting Design I - Plotmaking (3.00 cr.)
(Fall)

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. Studio ().

TLTG-515 Lighting Des I - Des Process (3.00 cr.)

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. Studio ().

Requisite courses:

TLTG-510 (Required, Previous).

TLTG-525 Theatrical Techniques - Grad I (3.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

Graduate Lighting Design I - Theatrical Techniques A detailed exploration of the lighting design process, and the development of a conceptual and collaborative approach to design and communication. Students will be assigned a variety of projects, both in theatre and dance (based on past or current professional productions) that will develop and strengthen skills in technique and the ability to form, articulate and organize strong and coherent lighting ideas that serve the material in a unique and compelling way. Students will be introduced to design techniques for a variety of venues, including proscenium, arena, thrust, and non-traditional spaces. The course will include an extensive examination of color theory, optics and photo-metrics, light observations, and an exploration of the application of light in related media, such as painting, photography and cinema. Studio ().

TLTG-550 Advanced Light Lab (1.00 cr.)
Open to Theater School Design & Production students only, and other Institute students with permission of instructor. The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through creative individual, and group projects, students will exercise control of lighting's properties (color, intensity, angle, and composition) to find creative solutions to problems typically found in performance settings. A journal of lighting observations will be kept to develop the skill of seeing and articulating light. While the lab will utilize theatrical lighting equipment, no previous knowledge or experience with such equipment is necessary. Studio ().

TLTG-599 Independent Study (0.50-8.00 cr.)
(Fall)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. . Independent Study (). Instructor's consent required.

TLTG-625 Environmental Lighting (3.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

An in-depth study of the societal implications of natural and artificial light past and present, including the effects of light on the environment and the human body and mind. The class will examine light in relation to cultural behavior and belief systems, while investigating neuroscience, psychology and ethics. A review of historic milestones and how real and imagined beliefs in the power light have impacted human behavior, and spurred advances in technology and commerce. Open to MFA2 students in the Lighting Design Program, and others by permission of instructor. Studio ().

TLTG-626 Art & Architecture (3.00 cr.)
(Spring)

Light is the focus of this course in the study of how artists use light to create fine art, public installation and how creative applications of light have and continue to influence architecture spaces. Students will be introduced the California Light and Space Movement, light artists and designers, and their influence on past and current trends in public space. An introduction on how to light for architectural will be covered. Coursework includes creating light sculptures and concepts for large scale light art pieces. Studio ().

TLTG-627 GrandMA (2.00 cr.)
(Fall)

This course shall provide instruction of fundamental concepts and operation of the Grand MA series lighting console. The course will utilize both online training and hands on experience with the Grand MA2/3 On PC software. There shall be projects utilizing intelligent lighting equipment throughout the semester. Lab (), Online ().

TLTG-630 Lighting the New Script (3.00 cr.)
(Spring)

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. Critique (), Lab (). Instructor's consent required.

TLTG-670 Moving Lights for Music (3.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. . Studio ().

TLTG-699 Independent Study (0.50-8.00 cr.)
(Fall)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. . Independent Study (). Instructor's consent required.

TLTG-725 Immersive Lighting Design (3.00 cr.)
(Fall)

Course is designed to introduce students in the art and practice of architectural lighting. The student will learn how to transpose theatrical lighting techniques into more permanent public solutions including lighting for immersive spaces including theme park and architectural design that employ theatrical lighting techniques using architectural fixtures. Students will learn about architectural design methodology, drawing techniques, architectural lighting fixtures and lighting codes. Skills in AutoCAD or equivalent and photorealistic rendering will be necessary for class presentations. Course is open to MFA 3's. BFA's will require permission of instructor. Studio ().
Requisite courses:
TLTG-626 (Required, Previous).

TLTG-726 The Business of Light (3.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. . Studio ().
Requisite courses:
TLTG-526 (Required, Previous).

TLTG-799 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TMPM-698 Graduate Internship (1.00-6.00 cr.)
(Fall and Spring)
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. Internship (). Instructor's consent required.

TMPM-798 Graduate Internship (1.00-6.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

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. Internship (). Instructor's consent required.

TMPR-400 Fnd of Creative Producing (2.00 cr.)
(Fall)

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. Lecture/Discussion ().

TMPR-430 Grantwriting and Fundraising (2.00 cr.)
(Fall)

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. Lecture/Discussion ().

TMPR-499 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TMPR-500 Fnd of Creative Producing (2.00 cr.)
(Fall)

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. Lecture/Discussion ().

TMPR-550 Contracts (1.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

Contracts is designed as a deeper exploration of contracts and their application in theater organization and production. In the course students will examine, evaluate and create contracts for a number of producing scenarios including engaging artists, commissioning work, and co-productions. Through working in a hands on practice, students will gain knowledge of contract terminology and contractual rights. Lecture/Practice (), Lecture/Discussion ().
Requisite courses:
TMPR-615 (Required, Previous).

TMPR-599 Independent Study (0.50-8.00 cr.)
(Spring)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TMPR-615 Business of Producing Perf (2.00 cr.)
(Spring)
This course is designed to provide a survey of institutional structure, touring support organizations, and commercial business practices for the performing arts. Focused on the business of producing performance, we will discuss budgeting and marketing practices of non-profit and commercial arts organizations and will examine the structures of touring support organizations. More specifically, through case studies, reading and research, we will look at internal organizational structures to understand producing models, study the elements of effective organizational budgeting, marketing approaches for projects and small organizations, and will gain introductory knowledge of presenting, producing, and touring contracts. Lecture/Practice (), Lecture/Discussion ().

TMPR-630 Grantwriting and Fundraising (2.00 cr.)
(Fall)
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. Lecture/Discussion ().

TMPR-650 Creative Producing Studio (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

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. Seminar ().
Requisite courses:
TMPR-501 (Required, Previous).

TMPR-660A Law and Contracts for the Arts (2.00 cr.)
(Spring)

Law and Contracts for the Arts will explore contracts and key topics in entertainment law. This course is designed as a deeper exploration of contracts and their application in theater organization and production. In the course, students will examine, evaluate and create contracts for a number of producing scenarios including engaging artists, commissioning work, and co-productions. Through working in a hands on practice, students will gain knowledge of contract terminology and contractual rights. Additionally, students will learn about key topics in entertainment law including contract, copyright, trademarks, business structures, profit vs. non-profit models, and theatrical productions. Lecture (). Instructor's consent required.

TMPR-799 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TMSM-100 Basic Stage Management (2.00 cr.)
(Fall)

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. Lecture/Discussion ().

TMSM-101 Basic Stage Management (2.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. Lecture/Discussion ().
Requisite courses:
TMSM-100 (Required, Previous).

TMSM-325 Special Topics in Stage Mgt (2.00 cr.)
(Spring)
Topics will be selected each semester to reflect the needs and interests of current students, faculty, and guest artists. Directed Study (), Group Project (), Lecture/Practice ().

TMSM-340 Theatrical Unions (2.00 cr.)
(Spring)
Open to Stage Management Specialization students only.

Study of theatrical unions, focusing primarily on the various Equity handbooks. Lecture/Discussion ().

TMSM-499 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TMSM-500 Graduate Mgmt Seminar (2.00 cr.)
(Fall)
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. . Seminar ().

TMSM-501 Foundations of SM I (2.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. Seminar ().

TMSM-525 Special Topics in Stage Mgt (2.00 cr.)
(Fall and Spring)
Topics will be selected each semester to reflect the needs and interests of current students, faculty, and guest artists. Directed Study (), Group Project (), Lecture/Practice ().

TMSM-540 Theatrical Unions (2.00 cr.)
(Spring)
Open to Stage, Production Mgmt. & Producing students only.

Study of theatrical unions, focusing primarily on the various Equity handbooks. Lecture/Discussion ().

TMSM-799 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TSCE-110 UG Techniques of Design (2.00 cr.)
(Fall)
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. . Studio ().

TSCE-110A Model Making (1.00 cr.)
(Fall and Spring)
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. . Studio ().

TSCE-110B Introduction to Drafting (1.00 cr.)

School....:
Division..:
Department: ATHE

Introduction to Drafting will explore the techniques, conventions and practice of mechanical drafting for design. Students will learn about drawing standards, drafting conventions and plan reading/review. Traditional hand drafting skills will be applied using CAD (vectorworks) as the primary layout tool. Students will learn key concepts including accuracy & precision, scale & proportion, projection and perspective, line & fill types, layout, annotation and package prep. Exploring these conventions will support the design practices used in a collaborative creative process. Studio ().

TSCE-299 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TSCE-300 UG Spc Tpcs Theater Design (3.00 cr.)
(Fall and Spring)

Undergraduate Special Topics in Scene Design

This class will be structured around the individual needs of the students enrolled on a semester basis. Emphasis will be based on continuing to expand the students' approach to expressing and completing design ideas. New projects will be initiated, as well as opportunities to rethink and rework projects from other semesters. Studio ().
Requisite courses:
TSCE-201 (Required, Previous).

TSCE-301 UG Spc Tpcs: Enviro in Motion (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

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. Studio ().

TSCE-399 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TSCE-498 Undergraduate Internship (1.00-6.00 cr.)
(Spring)
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. Internship (). Instructor's consent required.

TSCE-499 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TSCE-501 Architectural Styles (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

This course explores the relationship between the history and evolution of architectural styles and coinciding artistic movements and the design disciplines of film, stage, furniture, architecture, industrial, interior, and fashion however, primarily focusing on the process of research for the theatrical designer. Lecture ().

TSCE-505 Techniques of Design (2.00 cr.)
(Fall)

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. . Studio ().

TSCE-510 Performance by Design (2.00 cr.)
(Fall)

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. Studio ().

TSCE-545 Design Methodology (4.00 cr.)
(Spring)

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. . Studio ().
Requisite courses:
TSCE-505 (Required, Previous).

TSCE-545A Design Methodology (2.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. . Studio ().

TSCE-599 Independent Study (0.50-8.00 cr.)
(Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TSCE-600 Spc Tpcs in Scene Design (4.00 cr.)
(Fall)

Guest or CalArts faculty design a class around a topic of their choosing, i.e. The Faust Project. Studio ().
Requisite courses:
TSCE-545 (Required, Previous).

TSCE-601 Spc Tpcs in Scene Design (4.00 cr.)
(Spring)

Open to MFA 2 students only.

Guest or CalArts faculty design a class around a topic of their choosing, i.e. The Faust Project. Studio ().
Requisite courses:
TSCE-545 (Required, Previous).

TSCE-650 Production Design (1.00-6.00 cr.)
(Fall and Spring)

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. Studio (). Instructor's consent required.

TSCE-699 Independent Study (0.50-8.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TSCE-700 Open Studio (4.00 cr.)
(Fall)

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. Studio ().

TSCE-750 Closure (4.00 cr.)
(Spring)

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. Studio ().

TSCE-798 Graduate Internship

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. Internship ().

TSCE-799 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

School....:
Division..:
Department: ATHE

TSND-112 Research-Based Sound Design (3.00 cr.)
(Fall and Spring)

Research-Based Sound Design: Literature, History, and Practice.

In this course we will read, examine, discuss, and design with ideas drawn from a selected literature of sound design practice and history, with an emphasis on theater and dramatic settings. This course will provide the foundational, historical, and contextual/cultural support to your knowledge of sound design in the theater and in the contemporary world. Independent Project (), Lecture/Discussion (), Mixed ().

TSND-121 Sound/Music/Noise Design (3.00 cr.)
(Spring)

Sound/Music/Noise Design for Dramtic Scripts

Design of sound/music/noise to various types of theater scripts. In addition to plays, we may consider film, comics, visual art, dance, ritual, sound/music notation.

Activities include presentations, audio design/composition assignments, research, journaling, participation, relentless self-organizing, and egolessness. We are building a curriculum and a sound portfolio together. Critique (), Independent Project (), Lecture/Discussion ().

TSND-330 Music, Sound Art, and Design (3.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

Examination and analysis of intercultural musical aesthetics and sonic/cultural structures of meaning through the dual lenses of artistic and academic views of music, sound art, and design. In this course we examine both great and small intercultural traditions that inform music-making and sound practices (theater, dance, performance, ritual, nature, healing, mass participation, religion, commerce, identity-building). We do this in order to expand our own art praxis into an informed, inclusive art practice. We will also examine the work of modern and contemporary individual and collaborative artists in a worldwide context. By challenging basic Western assumptions about meaning, beauty, symmetry, and organization, classical and vernacular world musics and arts challenge the everyday "common sense" categories of Western ethnocentrism still lingering in American and European post-colonial society. We will also examine difficult contemporary ethical issues such as appropriation and representation, compensation and justification. This course is intended for sound designers, filmmakers, theater designers, and visual artists (not formal musicians, although musicians will also benefit) who want to make sound/music/noise a central part of their creative practice. Lecture/Practice (). Instructor's consent required.

TSND-354 Spc Tpcs Snd Dsgn: Mixing (2.00 cr.)
(Fall and Spring)

Special Topics in Sound Design: Live Mixing for Theater. Starting with the script, the course will cover the breakdown, annotation, and organization necessary to create a "run script". This information can then be used to layout a console and program cues to mix a live show. The course will have a large practical component in which students will be assigned sections of a show to program and mix. With each assignment, the student is expected to improve their mixing skill and explore more advanced concepts related to dynamics, musicality, management of sound quality using EQ and compression. Lab (), Lecture/Practice (), Practicum ().

TSND-365 Methodology of Sound Design (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

The course is focused on the concepts and best practices for conceiving, developing, building and executing a theatrical sound design from the words on the page, to ideas of space and content, to a fully realized sound system and content design. Learning outcomes are focused on improving the quality, breadth and types of paperwork, system design, system management and system tuning. Lecture/Practice (), Lecture/Discussion (). Instructor's consent required.

TSND-460 Professional Sound Environ (2.00 cr.)
(Spring)

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. Studio ().

TSND-512 Research-Based Sound Design (3.00 cr.)
(Spring)

Research-Based Sound Design: Literature, History, and Practice.

In this course we will read, examine, discuss, and design with ideas drawn from a selected literature of sound design practice and history, with an emphasis on theater and dramatic settings. This course will provide the foundational, historical, and contextual/cultural support to your knowledge of sound design in the theater and in the contemporary world. Independent Project (), Lecture/Discussion (), Mixed ().

TSND-530 Music, Sound Art, and Design (3.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

Examination and analysis of intercultural musical aesthetics and sonic/cultural structures of meaning through the dual lenses of artistic and academic views of music, sound art, and design. In this course we examine both great and small intercultural traditions that inform music-making and sound practices (theater, dance, performance, ritual, nature, healing, mass participation, religion, commerce, identity-building). We do this in order to expand our own art praxis into an informed, inclusive art practice. We will also examine the work of modern and contemporary individual and collaborative artists in a worldwide context. By challenging basic Western assumptions about meaning, beauty, symmetry, and organization, classical and vernacular world musics and arts challenge the everyday "common sense" categories of Western ethnocentrism still lingering in American and European post-colonial society. We will also examine difficult contemporary ethical issues such as appropriation and representation, compensation and justification. This course is intended for sound designers, filmmakers, theater designers, and visual artists (not formal musicians, although musicians will also benefit) who want to make sound/music/noise a central part of their creative practice. Lecture/Practice (). Instructor's consent required.

TSND-654 Spc Tpcs Snd Dsgn: Mixing (2.00 cr.)
(Fall and Spring)

Special Topics in Sound Design: Live Mixing for Theater. Starting with the script, the course will cover the breakdown, annotation, and organization necessary to create a "run script". This information can then be used to layout a console and program cues to mix a live show. The course will have a large practical component in which students will be assigned sections of a show to program and mix. With each assignment, the student is expected to improve their mixing skill and explore more advanced concepts related to dynamics, musicality, management of sound quality using EQ and compression. Lab (), Lecture/Practice (), Practicum ().

TSND-665 Methodology of Sound Design (2.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

The course is focused on the concepts and best practices for conceiving, developing, building and executing a theatrical sound design from the words on the page, to ideas of space and content, to a fully realized sound system and content design. Learning outcomes are focused on improving the quality, breadth and types of paperwork, system design, system management and system tuning. Lecture/Practice (), Lecture/Discussion (). Instructor's consent required.

TSND-760 Professional Sound Environ (2.00 cr.)
(Spring)

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. Studio ().

TTDI-230 Digital Fab for Model Making (1.00 cr.)
(Fall)

This course is for the design student wanting to learn how to use digital fabrication techniques in order to build theatrical and architectural models. Topics to include:

- File set-up for Laser, CNC router and 3D printing - Material selection for Laser, CNC Router and 3D printing - Construction Technique; Joints, hardware and adhesives. Technical ().

TTDI-300 Fundamentals of TechDirect I (2.00 cr.)
(Fall)

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. Lecture/Discussion ().

TTDI-311 Metal Form Building (1.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

This course is a culmination of two classes: Welding and Working Metal. This course is the direct application of techniqies taught in these two courses using sculptural designs digitally constructed in one of several 3d modeling programs. During this class we will start by looking at sculptural forms both manmade as well as naturally occuring ones which we will brake down into shapes that can be constructed using metal working techniques. Once these shapes are broken down we will use CNC equipment to create templates for our metal patterns that will allow us to start constructing in 3d. Technical (). Instructor's consent required.
Requisite courses:
TTDI-210 or TTDI-310 (Required, Previous).

TTDI-340 Themed Cabinets and Fixtures (1.00 cr.)
(Fall)

When you go into any store in a mall, eat in a resturant and go to any theme park you will notice that the fixtures, shelving and AV enclosures are designed to generate a feeling based on the theme of the place you just walked into. Unlike a fixture in a home or office building these fixtures and cabinets are meant to both continue the story as well as hide the reality of a stores stock, storage or A/V. This class will look at technical design techniques that are used to create such fixtures. Workshop ().
Requisite courses:
Take TTDI-410 TIMM-315 or TIMM-375 (Required, Previous).

TTDI-345 Autodesk REVIT 1 (3.00 cr.)
(Spring)

The future of themed entertainment and design has been slowing moving toward BIM construction modeling and to have a career in the field it has become more and more important that you have a working knowledge of it to compete. REVIT is the BIM modeling software of choice for a lot of themed entertainment, architectural and engineering firms. This platform allows designers, engineers, architects and contractors to work on a common platform in real time including BOM and budgeting assets. Sounds real technical but in a nut shell it allows you to make really great drawings really fast and it allows everyone involved to know what you want. Lecture ().

TTDI-399 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TTDI-400 Fundamentals of TechDirect II (2.00 cr.)
(Spring)

The capability of a technical director varies widely. This course will continue the work from Fundamentals of Tech Direction I. We'll explore the TD's role and examine the skillset required to manage the creative process. Students will focus on management techniques related to the scenic fabrication process. Communication and teamwork will be studied through a series of activities related to the TD workflow. Lecture/Discussion (). Requisite courses:
TTDI-300 (Required, Previous).

TTDI-410 Parametric Drafting (2.00 cr.)
(Fall and Spring)

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. Lecture ().

TTDI-450 Rigging (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

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. Studio ().

TTDI-500 Fundamentals of TechDirect I (2.00 cr.)
(Fall)

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. Lecture/Discussion ().

TTDI-530 Digital Fab for Model Making (1.00 cr.)
(Fall)

This course is for the design student wanting to learn how to use digital fabrication techniques in order to build theatrical and architectural models. Topics to include:

- File set-up for Laser, CNC router and 3D printing - Material selection for Laser, CNC Router and 3D printing - Construction Technique; Joints, hardware and adhesives. Technical ().

TTDI-600 Fundamentals of TechDirect II (2.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

The capability of a technical director varies widely. This course will continue the work from Fundamentals of Tech Direction I. We'll explore the TD's role and examine the skillset required to manage the creative process. Students will focus on management techniques related to the scenic fabrication process. Communication and teamwork will be studied through a series of activities related to the TD workflow. Lecture/Discussion ().
Requisite courses:
TTDI-500 (Required, Previous).

TTDI-610 Working Metal (2.00 cr.)
(Fall and Spring)

Open to Design & Production Programs & Specializations students only.

Our history has been marked by it and wars have been won and lost based on who could use it and neither of these topics will be covered in this course. Most of us see metal as either a finished piece or as a raw material but how do we get from A to B? This course offers the technical training to allow students to turn raw material into a finished project. Through labs and lectures students will be shown how to use both basic and advanced hand-tools and machinery to create forms and structures whose uses can be for both practical and purely aesthetic. Topics may include metal forming (both cold and hot), basic blacksmithing, jig and pattern design and basic metal fixture design.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor. Studio ().
Requisite courses:
TTDI-510 (Required, Previous).

TTDI-611 Metal Form Building (1.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

This course is a culmination of two classes: Welding and Working Metal. This course is the direct application of techniqies taught in these two courses using sculptural designs digitally constructed in one of several 3d modeling programs. During this class we will start by looking at sculptural forms both manmade as well as naturally occuring ones which we will brake down into shapes that can be constructed using metal working techniques. Once these shapes are broken down we will use CNC equipment to create templates for our metal patterns that will allow us to start constructing in 3d. Technical (). Instructor's consent required.
Requisite courses:
TTDI-510 or TTDI-610 (Required, Previous).

TTDI-640 Themed Cabinets and Fixtures (1.00 cr.)
(Fall)

When you go into any store in a mall, eat in a resturant and go to any theme park you will notice that the fixtures, shelving and AV enclosures are designed to generate a feeling based on the theme of the place you just walked into. Unlike a fixture in a home or office building these fixtures and cabinets are meant to both continue the story as well as hide the reality of a stores stock, storage or A/V. This class will look at technical design techniques that are used to create such fixtures. Workshop ().
Requisite courses:
Take TTDI-710 TIMM-615 OR TIMM-575 (Required, Previous).

TTDI-645 Autodesk REVIT 1 (3.00 cr.)
(Spring)

The future of themed entertainment and design has been slowing moving toward BIM construction modeling and to have a career in the field it has become more and more important that you have a working knowledge of it to compete. REVIT is the BIM modeling software of choice for a lot of themed entertainment, architectural and engineering firms. This platform allows designers, engineers, architects and contractors to work on a common platform in real time including BOM and budgeting assets. Sounds real technical but in a nut shell it allows you to make really great drawings really fast and it allows everyone involved to know what you want. Lecture ().

TTDI-650 Rigging (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

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. Studio ().

TTDI-699 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TTDI-710 Parametric Drafting (2.00 cr.)
(Fall and Spring)

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. Lecture ().

TVID-400 Integrating Video & Live Perf (3.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Studio ().

TVID-401 Integrating Video & Live Perf (3.00 cr.)
(Spring)

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. Studio ().
Requisite courses:
TVID-400 (Required, Previous).

TVID-410 Introduction to Real Time Soft (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

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. Lecture ().

TVID-413 TouchDesigner (2.00 cr.)
(Spring)

The student will learn the programming structure and coding techniques necessary to implement custom video software solutions to a large number of video presentation and real-time manipulation challenges now commonly faced in the task of designing video content and technical solutions for interactive installation and live performance environments. The class will focus solely in the use of Derivative TouchDesigner and its applications to interactivity and stage performances. Group Project (), Lecture/Practice (), Technical ().

TVID-450 Creating for VR (2.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

Creating for VR is a laboratory-oriented class with a focus on creating, developing, and experimenting with new forms of storytelling in VR. As VR becomes present in our homes, we will explore strategies for storytelling in "open world" immersive and interactive environments by studying historical forms such as choose-your-own-adventure and looking at emerging and yet-to-be-developed rhizomatic forms. Groups of students will work with technology such as the Unity game engine, surround sound, and Kinect sensors to evolve integrated methods of merging these narrative strategies and technological tools. The focus of this class is the creative invention and exploration of new forms of participatory storytelling and engagement. The technological needs of the class will be supported by two software classes that are recommended to be taken simultaneously - Unity Game Engine (TVID-653) and Unity Game Engine: Programming C# (TIMM-652). 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. Studio (). Instructor's consent required.

TVID-453 Unity Game Engine:Inter VR/AR (2.00 cr.)
(Spring)

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. Lecture (), Lab (). Instructor's consent required.
Requisite courses:
TIMM-450 (Required, Previous).

TVID-455 Real-time Interactive Tools (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

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. Lecture (). Instructor's consent required.

TVID-455B Real-time Interactive Tools (1.00 cr.)
(Fall and Spring)

Open to School of Theater students only. This a companion course to TVID -610

Real-time Interactive Tools and Techniques will give students a hands-on technical introduction to the implementation of interactive tools in the creation of next-generation immersive/responsive environments and story-based experiences. This class will specifically focus on commercially available interactive tools such as Kinect sensors, Oculus headsets, and LEAP sensors. In addition, integration between software platforms such as Unity, Jitter, and other realtime media servers will be covered. Through the study of these specific tools, students will gain a general working knowledge of motion tracking, computer vision, and interactive programming strategies. The lesson plan for this class will be coordinated with Living Room Interactive and Advanced Cinema 4D. TVID -610his. Lecture (). Instructor's consent required.

TVID-499 Independent Study (0.50-8.00 cr.)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study ().

TVID-500 Integrating Video & Live Perf (3.00 cr.)
(Fall)

School....:
Division..:
Department: ATHE

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. Studio ().

TVID-501 Integrating Video & Live Perf (3.00 cr.)
(Spring)

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. Studio ().
Requisite courses:
TVID-500 (Required, Previous).

TVID-510 Intro to Real Time Software (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

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. Lecture ().

TVID-610 Video Installation (2.00 cr.)
(Fall and Spring)

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. Studio (). Instructor's consent required.

TVID-613 TouchDesigner (2.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

The student will learn the programming structure and coding techniques necessary to implement custom video software solutions to a large number of video presentation and real-time manipulation challenges now commonly faced in the task of designing video content and technical solutions for interactive installation and live performance environments. The class will focus solely in the use of Derivative TouchDesigner and its applications to interactivity and stage performances. Group Project (), Lecture/Practice (), Technical ().

TVID-615 Creating for VR (2.00 cr.)
(Spring)

Creating for VR is a laboratory-oriented class with a focus on creating, developing, and experimenting with new forms of storytelling in VR. As VR becomes present in our homes, we will explore strategies for storytelling in "open world" immersive and interactive environments by studying historical forms such as choose-your-own-adventure and looking at emerging and yet-to-be-developed rhizomatic forms. Groups of students will work with technology such as the Unity game engine, surround sound, and Kinect sensors to evolve integrated methods of merging these narrative strategies and technological tools. The focus of this class is the creative invention and exploration of new forms of participatory storytelling and engagement. The technological needs of the class will be supported by two software classes that are recommended to be taken simultaneously - Unity Game Engine (TVID-653) and Unity Game Engine: Programming C# (TIMM-652). 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. Studio (). Instructor's consent required.

TVID-653 Unity (2.00 cr.)
(Spring)

School....:
Division..:
Department: ATHE

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. Lecture (), Lab (). Instructor's consent required.

TVID-699 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. Independent Study (). Instructor's consent required.

TVID-705 Real-time Interactive Tools (2.00 cr.)
(Fall and Spring)
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. Lecture (). Instructor's consent required.

TVID-705B Real-time Interactive Tools (1.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

Open to School of Theater students only. This a companion course to TVID -610

Real-time Interactive Tools and Techniques will give students a hands-on technical introduction to the implementation of interactive tools in the creation of next-generation immersive/responsive environments and story-based experiences. This class will specifically focus on commercially available interactive tools such as Kinect sensors, Oculus headsets, and LEAP sensors. In addition, integration between software platforms such as Unity, Jitter, and other realtime media servers will be covered. Through the study of these specific tools, students will gain a general working knowledge of motion tracking, computer vision, and interactive programming strategies. The lesson plan for this class will be coordinated with Living Room Interactive and Advanced Cinema 4D. TVID -610his. Lecture ().

TWFP-260 Crafting Your Series (2.00 cr.)
(Fall and Spring)

Crafting Your Series will serve as an advanced practicum in the development of episodic and serialized television as well as webisode scripts. Students will pitch, outline, and then work to complete a first draft of a series pilot. In-process scripts will be workshopped and critiqued in class by the instructor and fellow students. Over the course of the semester, students will explore TV structure, effective dialogue, character development, script formatting, as well as episode and season arcs. Students are required to purchase Final Draft (or similar) screenwriting software. Critique (). Instructor's consent required.

TWFP-330 Writing for Performance I (3.00 cr.)
(Spring)

A weekly writing workshop focused on generating new text for performance. The class will mainly workshop new material, where students can have up to 20-page chunks of writing read aloud in class, followed by guided response. Each student will have up to three opportunities to present work in the semester. Besides work shopping, there will be writing exercises administered, to help create new play worlds or deepen existing characters. Ideally, students will have the first draft of a longer work by semester's end. Studio ().

TWFP-380 Special Topics in Writing (2.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

Special Topics in Writing will explore the functions of text as a creative and dramaturgical tool in the development of new projects. Operating simultaneously as an incubator for new writing, as well as a peer-to-peer forum for the development of new projects, ideas, and initiatives, this course will pursue a broad and multifaceted exploration of writing as it relates to theater and the performing arts. Students working in all forms and modalities of text are welcome to participate. Workshop ().

TWFP-450 Screenwriting for TH Artist (2.00 cr.)
(Fall and Spring)

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. Workshop ().

TWFP-525 Screenwriting for TH Artist (2.00 cr.)
(Fall and Spring)

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. Workshop ().

TWFP-530 Writing for Performance I (3.00 cr.)
(Fall and Spring)

School....:
Division..:
Department: ATHE

A weekly writing workshop focused on generating new text for performance. The class will mainly workshop new material, where students can have up to 20-page chunks of writing read aloud in class, followed by guided response. Each student will have up to three opportunities to present work in the semester. Besides work shopping, there will be writing exercises administered, to help create new play worlds or deepen existing characters. Ideally, students will have the first draft of a longer work by semester's end. Studio ().

TWFP-560 Crafting Your Series (2.00 cr.)
(Fall and Spring)
Crafting Your Series will serve as an advanced practicum in the development of episodic and serialized television as well as webisode scripts. Students will pitch, outline, and then work to complete a first draft of a series pilot. In-process scripts will be workshopped and critiqued in class by the instructor and fellow students. Over the course of the semester, students will explore TV structure, effective dialogue, character development, script formatting, as well as episode and season arcs. Students are required to purchase Final Draft (or similar) screenwriting software. Critique (). Instructor's consent required.

TWFP-680 Special Topics in Writing (2.00 cr.)
(Fall and Spring)
Special Topics in Writing will explore the functions of text as a creative and dramaturgical tool in the development of new projects. Operating simultaneously as an incubator for new writing, as well as a peer-to-peer forum for the development of new projects, ideas, and initiatives, this course will pursue a broad and multifaceted exploration of writing as it relates to theater and the performing arts. Students working in all forms and modalities of text are welcome to participate. Workshop ().

TWFP-799 Independent Study (0.50-8.00 cr.)
(Fall)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester. . Independent Study (). Instructor's consent required.

CalArts Returns: View Academic Plans and COVID-19 Resources

Registrar

Academic Requirements

OVERVIEW
SCHOOL OF ART
SCHOOL OF CRITICAL STUDIES
SHARON DISNEY LUND SCHOOL OF DANCE
SCHOOL OF FILM/VIDEO
THE HERB ALPERT SCHOOL OF MUSIC AT CALARTS
SCHOOL OF THEATER
INTEGRATED MEDIA
DIGITAL ARTS MINOR

The Center for Integrated Media

Integrated Media (IM) is a cross-disciplinary supplemental concentration of workshops, seminars and critiques offered by The Center for Integrated Media (CIM) at CalArts. The cross-disciplinary curriculum is designed specifically for advanced graduate students whose creative use of media and technology goes beyond their primary areas of study in art, dance, film/video, music, theater and creative writing. The Center for Integrated Media is designed to accommodate those students who want to interact with their peers from across the Institute within a learning environment that features a collective studio, an exhibition space and digital media tools, enabling them to explore new spatial and environmental installations, media based performance, digital video, sound, gaming, interactivity, object based media and the Internet.

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

IM students must fulfill all of the requirements of their métier MFA programs. In addition, students must complete 2 IM seminar classes, an IM critique class, a Project Development class 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

- IIMC500 Conversations on Media, Culture and Practice
- IIMC510 Research and Practice Seminar
- IIMC670 Integrated Media Project Development
- IIMC690 Integrated Media Project Critique
- 1 Media Based Elective with an IM faculty

Integrated Media Learning Goals

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

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Office of the Registrar

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Room F303
9am-5pm weekdays (during academic year)

CalArts Returns: View Academic Plans and COVID-19 Resources

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Academic Requirements

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SCHOOL OF THEATER
INTEGRATED MEDIA
DIGITAL ARTS MINOR

Digital Arts Minor

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

Digital Arts Minor Learning Goals

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

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

Pre-Requisites for Enrollment and Continuation in the Minor

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

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

Technology Requirements

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

Digital Arts Minor Curriculum Requirements

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

Required Courses

- ICOM201 Introduction to Programming - 2 units
- ICOM101 Digital Media and Web Development - 2 units
- ICOM301 Introduction to Digital Fabrication - 2 units
- ICOM111 Introduction to Sound Production - 2 units
- IDAR 201 Videomaking for Digital Artists - 1 unit
- IDAR 202 Demystifying Design - 1 unit
- 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.

- **Art:**
  - AAIC-275/276 Historical Survey of Graphical Design [open to Institute]
  - AAIC-442 History of Motion Graphics [open to Institute]
  - AART-214 Print & Digital Media [Art Program students only]
  - AART-215 Video [Art Program students only]
  - ACOM-111 Digital Design Lab [Graphic Design students only]
  - ACOM-112 Digital Design Lab II [Graphic Design students only]
  - ACOM-118/218 Digital Skills for Artists [Art Program students only]
  - AGRA-121 Introduction to Digital Photo and Video for Designers [open to Institute]
  - AGRA-430 Beginning Web [Graphic Design students only]
  - AGRA-450 Graphic Design Workshop [Graphic Design students only]
  - AGRA-460 Motion Graphics I [open to Institute, by permission of instructor]
  - AGRA-465 Animating with Cinema 4D [open to Institute]
  - AGRA-470/471 Advanced Web Design [Graphic Design students only]
  - AGRA-475/476 Digital Type Design [Graphic Design students only]
  - AGRA-480 Motion Graphics II [open to Institute, by permission of instructor]
  - AGRA-498 Motion Graphics III [open to Institute, by permission of instructor]
  - APHM-007 HD Video Post–Production and Sound [Photography and Media Program only]
  - APHM-009 Lightroom/Photoshop [Photography and Media Program only]
  - APHM-011 Scanning and Photoshop [School of Art students only]
  - APHM-012 Multimedia Web [Photography and Media Program only]
  - APHM-015 Advanced Digital Exhibition–Scan, Edit, Print [open to Institute]
  - APHM-017 Sound Recording [open to Institute]
  - APHM-026 HD Video Output, Formats, Compression and Codecs [open to Institute]
  - APHM-030 Shooting Video w/DSLRs: Image and Sound Acquisition [opent to Institute]
  - APHM-031 Digital Bookmaking/InDesign [open to Institute]
- **Critical Studies:**
  - CSCM347 Finding Signals from the Noise: Data, Statistics, Information, Representation [open to Institute]
- **Dance:**

- DPRD-111/112 Production Technology for Dance [School of Dance students only]
- DPRD-120 Music for Dancers I [School of Dance students only]
- DPRD-251 Concepts in Lighting [open to Institute]
- DPRD-360/361 Dance Film [School of Dance students only]
- DPRD-460 Digital Portfolio [School of Dance students only]

- **Film/Video:**
  - FAIC-370 Survey of CG Art and Animation [open to Institute]
  - FAIC-430 History of Video Art [instructor consent required]
  - FCOM-364-01 Flash [open to Institute]
  - FCFV-391 CG Mini-Course: Introduction to Maya [open to Institute]
  - FPFV-410A-01 Fieldwork in the Virtual Field [instructor consent required]
  - FVCA-160/161 Digital Methods I [Character Animation Students only]
  - FVCA-180/181 CG Foundation I [Character Animation Students only]
  - FVCA-260 Digital Methods II: Sound [Character Animation Students only]
  - FVCA-270/271 CG Character Animation II [Character Animation Students only]
  - FVCA-322-323 CG Film Workshop [open to Institute]
  - FVCA-326 Asset Creation for Real-Time Engines [open to Institute]
  - FVCA-340 Visual Development [Character and Experimental Animation students only]
  - FVCA-383 CG Look Development [instructor consent required]
  - FVCA-384 Introduction to ZBrush [open to Institute]
  - FVCA-388 Integrating CG Techniques for Live-Action [School of Film/Video students only]
  - FVCA-393 CG Mini-Course: Toon Shading [Open to Institute]
  - FVCA-394 CG Mini-Course: Mapping Techniques [open to Institute]
  - FVCA-395 CG Mini-Course: Camera Projections [open to Institute]
  - FVCA-396 Creating VR Worlds for Animators [School of Film/Video students only]
  - FVCA-436 CG Character Modeling [open to Institute]
  - FVCA-446 CG Character Rigging [open to Institute]
  - FVCA-486 CG Special Effects [open to Institute]
  - FVEA-241 Post Production Sound for Experimental Animators (spring only) [Experimental Animation students only]
  - FVEA-255 Hybrid Imaging: Photoshop/Premiere/After Effects [Experimental Animation students only]
  - FVEA-338 Introduction to Cinema 4D [open to Institute]
  - FVEA-342 Advanced Cinema 4D Workshop [instructor consent required]
  - FVEA-422 Gaming to Web [open to Institute]
  - FVEA-427 Intermed Interactive [instructor consent required]
  - FVEA-427-01 Unity Fundamentals [instructor consent required]
  - FVEA-432 AR + Metadata [open to Institute]

- **Music:**
  - ICOM-202 Intro to Programming II [open to Institute]
  - MCMP-404 Field Recording Workshop [open to Institute]
  - MCMP-465 Composing with Max/MSP [School of Music students only]
  - MPRF-330 Trigger: Electronic Percussion [School of Music students only]
  - MTEC-101 Intro to Concert Production [open to Institute]
  - MTEC-150 Sound Synthesis [open to Institute]
  - MTEC-155 Advanced Sound Synthesis [open to Institute]
  - MTEC-207 Mobile Music Computing [open to Institute]
  - MTEC-270 Composing with Technology [open to Institute]
  - MTEC-330/331 Interface Design I/II [open to Institute]
  - MTEC-340 Programming for the Raspberry Pi [open to Institute]
  - MTEC-360 Audio Signal Processing [open to Institute]
  - MTEC-365-01 Digital Recording Studio [School of Music students only]
  - MTEC-415 Visual Programming [open to Institute]
  - METC-418 Data Driven Art and Sound [open to Institute]
  - MTEC-419 Immersive Experience Design [open to Institute]
  - MTEC-420 Grids, Beats and Groups [open to Institute]
  - MTEC-421 C++ for Electronic Music [open to Institute]
  - MTEC-441 Composition for Robots [open to Institute]
  - MTEC-450 Robotic Design from Music and Media Applications [open to Institute]
  - MTEC-450 Mechatronic Art and Music [open to Institute]
  - MTEC-480 MIR and Machine Learning for Art [open to Institute]
  - MTEC-498 Algorithmic Sound [open to Institute]
- **Theater:**
  - TIMM-165A Management Technologies [open to Institute]
  - TIMM-315 AutoCAD I [open to Institute]
  - TIMM-360 Vectorworks I [open to Institute]
  - TIMM-375 Vectorworks II [open to Institute]
  - TLTG-100 Lighting Techniques [open to Institute]
  - TLTG-150 Light Lab [open to Institute]
  - TLTG-210 Lighting Design 1-Plotmaking [open to Institute]
  - TSND-101 Sound Lab [open to Institute]
  - TSND-201 Sound Design 1 [Pre-requisite TSND-101]
  - TSND-430 Max Audio Programming [open to Institute]
  - TTDI-330 AutoCAD II [Technical Direction Program students only]
  - TVID-405 Video Programming: Isadora [open to Institute]
  - TVID-415 Motion Graphics: After Effects [open to Institute]
  - TVID-400/401 Integrating Video and Live Performance [open to Institute]

- **Project:**
  - IDAR 399 Undergraduate Project in Digital Arts
- **Winter Session:**
  - AGRA-008 Experience Design [open to Institute]
  - AGRA-012 User Experience Design [open to Institute]
  - AGRA-013 Typography in Title Design [Graphic Design students only]
  - AGRA-015 Digital Sketching [Graphic Design students only]
  - AGRA-017 Intro to Unity for Designers [open to Institute]
  - AGRA-018 360 Live Design, Graphic Action [open to Institute]
  - APHM-029 Performance and the Camera [open to Institute]
  - FVEA-342 Intro to Cinema 4D [open to Institute]

- FWNT-101 360 Cinematography [open to Institute]
- FWNT-104 Arts Integration in Realtime Performance [open to Institute]
- FWNT-111 Projection Mapping [open to Institute]
- IDAR-202W Demystifying Design [open to Institute]
- IDAR-203W Intro to Sound Editing Using Logic Pro X [open to Institute]
- IDAR-204W Intro to Touch Designer [open to Institute]
- IDAR-205W Intro to Javascript With P5.Js [open to Institute]
- IDAR-206W Intro to Practical Electronics [open to Institute]
- IDAR-207W Mechatronic Art & Music [open to Institute]
- IDAR-208W Body Space Light [open to Institute]
- IDAR-242W Immersive Media in Movement & Music [open to Institute]
- IWNT-318 Body Space Light [open to Institute]
- MITM473 Digital Signal Processing [open to Institute]

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