Covid Updates: View Plans for 2022

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 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-1s in their 2nd semester are required to complete a 5-unit MFA Mid-Residence Project (AART598).

MFA-2s 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 MFA1 Critique (AART 550) in the fall and 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

- Develop a foundation for making art within the context of contemporary photography and media. Students learn these practices in relation to a theoretical analysis of representation, through a sequence of seminars and lectures covering form and the relation to content, history, theory, and the application through practice and critique.
- Study a variety of image-making technologies and techniques which support aesthetic and intellectual practice with a strong and knowledgeable tool-set.
- Develop a series of art projects which contextualize the work formally, historically, conceptually, and/or biographically.
- Learn how to sustain an idea over a number of projects and works.
- Present finished work in a public forum: exhibition, screening, book, or equivalent approved format.
- Realize/show a mid-residency project. This is typically in the fall semester of the third year.
- Realize/show graduate project, presentation, or exhibition including a graduation review. This process demonstrates an ability to articulate an intention and awareness of the work's context. This includes a written artist's statement.

Mentoring

Mentoring is a central curricular framework of the program for students and faculty. Every student has a mentor who is a dedicated faculty advocate and advisor. 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. Students must keep mentors informed and involved in the development of their artistic process and production. Mentors advise students throughout their course of study and in the preparation for mid-residency and final reviews. Mentors have authority to approve or replace program requirements in consultation with the directors of the program.

REQUIRED COURSES
These are courses listed by the year typically taken and often automatically pre-enrolled.

Requirements by year level:

First Year

Required Courses:

- APHM101 and APHM102 Foundation Seminar and Critique
- APHM-103 New Lab
- APHM-110A Beginning Analog Photography
- APHM001-099, one from technical workshop series

And/or:

- APHM110 A-Z from technical course offerings
- AART010 Art Hazards (in winter session)
- Practicum / Winter Session (two workshops)

Second Year

Required Courses:

- APHM201 Undergraduate Seminar
- APHM001-099, one from technical workshop series

And/or:

- APHM110 A-Z from technical course offerings
- Practicum / Winter Session (two workshops)

Third Year

Required Courses:

- Realize/Show a mid-residency project. This is typically in the fall semester of the 3rd year.
- Advanced Topics in Photo and Media (credit can be completed in 3rd or 4th year) Two courses are required from this category.*
- APHM001-099, one from technical workshop series

And/or:

- APHM110 A-Z from technical course offerings
- Practicum / Winter Session (two 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) Two courses are from this category.*
- APHM499 Independent Study (one each semester)
- A final thesis project or exhibition is required, developed in consultation with the mentor
- APHM001-099, one from technical workshop series

And/or:

- APHM110 A-Z from technical course offerings
- APHM497 BFA4 Independent Studio during Practicum

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

APHM350 A-Z	Advanced Topics in Photo and Media
APHM440H	Participant Observer
APHM420H	Montage - History
APHM440B	Fuzzy Pictures
APHM641N	Who is this America?
APHM441P	The Photographic Book - Make your own book
APHM331	L.A. Urbanscape: Image, Word & Acts
AAIC306	Talent Show

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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 central curricular framework of the program for students and faculty. Every student has a mentor who is a dedicated faculty advocate and advisor. 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. Students must keep mentors informed and involved in the development of their artistic process and production. Mentors advise students throughout their course of study and in the preparation for mid-residency and final reviews. Mentors have authority to approve or replace program requirements in consultation with the directors of the program.

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 or	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

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 and 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:

Four approved academic courses (over the course of the two-year 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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Office of the Registrar

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9am-5pm weekdays (during academic year)

Employment

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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.

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

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. .

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.

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

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.

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.

AAIC-300 Visual Semiotics (3.00 cr.)
(Fall)

Open to Art School BFA 3 and BFA4.

This course is designed to introduce basic ideas of structuralism (and some of its discontents) as they have been applied to the analysis and criticism of "the visual". After a brief but thorough explication of both Peircean and Saussurean semiotic theories, we will follow the arguments about visual signs and sign making through a selection of readings from the work of Irwin Panofsky, Roland Barthes, Julia Kristeva, Umberto Eco, Jacques Derrida, Michel Foucault, Rosalind Krauss, Kaja Silverman, and Jeremy Gilbert-Rolfe, among possible others. Students will be expected to do all assigned readings, attend weekly lectures, and participate in discussions. Credit will be calculated on attendance and at least one of the following options: a weekly journal of reading and lecture notes; a research paper on a topic of semiotic interest and by permission of the instructor; an art work (made for the class) presented and orally defended in a semiotic context to the class.

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.

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

"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.

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.

AAIC-500 Visual Semiotics (3.00 cr.)
(Fall)

Open to the Art School only.

This course is designed to introduce basic ideas of structuralism (and some of its discontents) as they have been applied to the analysis and criticism of "the visual". After a brief but thorough explication of both Peircean and Saussurean semiotic theories, we will follow the arguments about visual signs and sign making through a selection of readings from the work of Irwin Panofsky, Roland Barthes, Julia Kristeva, Umberto Eco, Jacques Derrida, Michel Foucault, Rosalind Krauss, Kaja Silverman and Jeremy Gilbert-Rolfe, among possible others. Students will be expected to do all assigned readings, attend weekly lectures, and participate in discussions. Credit will be calculated on attendance and at least one of the following options: a weekly journal of reading and lecture notes; a research paper on a topic of semiotic interest and by permission of the instructor; an art work (made for the class) presented and orally defended in a semiotic context to the class.

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.

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

"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.

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.

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

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.

AAIC-662 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.

AART-001 Heavy Metal (1.00 cr.)
(Fall and Spring)
Open to Art School only. This is a 6-week intensive workshop, built around metalworking fundamentals in order to execute small-scale objects. M.I.G., T.I.G. and fabricating basics will be covered.

AART-010 Art Hazards (1.00 cr.)
(Winter Session)
This one-day workshop is restricted to and mandatory for BFA 1 students in the Art and Photography & Media Programs. The visual arts can pose significant risks to the health and safety of artists.This workshop provides an overview of some of the most common risks associated with painting, drawing, photography, ceramics, and sculpture. The goal is about becoming aware of the problems and the solutions regarding protecting our health, as well as to help students to overcome any fear of new art processes. This workshop will provide significant knowledge and skills to protect yourself and others. We will also cover art handling, studio organization, and the installation/de-installation process in the gallery spaces. Attendance is required at all lectures. (Please refer to course syllabi provided by each individual instructor for more details.).

AART-011 Visiting Artist Lectures (1.00 cr.)
(Winter Session)
This practicum workshop is open to the Institute. Presentation of work by visiting artists, designers, and visiting faculty. Attendance is required at all lectures. Workshop is limited to 50 students. (Please refer to course syllabi provided by each individual instructor for more details.).

AART-012 Welding (1.00 cr.)
(Winter Session)
This practicum workshop is restricted to Art School BFA students. Students will learn basic welding techniques (proper safety precautions, laying a bead, posture, and the advantages of working with a partner or team) as well as properly cutting and edging steel, drilling, grinding and basic solvent-less surface treatments. Different instructors may approach the method and concept of Welding differently. Attendance at all sessions is required. Limited to 12 students. (Please refer to course syllabi provided by each individual instructor for more details.).

AART-014 Sound: Alternative Expressions (1.00 cr.)
(Winter Session)
This practicum workshop is restricted to Art School BFA students. Students will learn about the implementation of sound in different contexts such as installation and performance, as well as examine the history of sound in a range of trajectories such as contemporary art and experimental music. There will be a final project. Different instructors may approach the method and concept of Sound differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.).

AART-016 Sculpture (1.00 cr.)
(Winter Session)
This practicum workshop is restricted to Art School BFA students. Using the framework of a studio-based course, Sculpture provides BFA students the opportunity to study technical and conceptual processes through hands-on experience. Understanding the relationship of two dimensional conceptualization to three-dimensional forms is fundamental. Different instructors may approach the method and concept of Sculpture differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.).

AART-018 Performance (1.00 cr.)
(Winter Session)
This practicum workshop is restricted to Art School BFA students. Using the framework of a studio-based course, Performance focuses on themes of participation, audience, gesture, authorship, collaboration. Different instructors may approach the method and concept of Performance differently. Students will create a final project. Different instructors may approach the method and concept of Performance differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.).

AART-019 Mold-Making (1.00 cr.)
(Winter Session)

This practicum workshop is restricted to Art School BFA students.This practicum workshop provides students the opportunity to study technical processes of moldmaking through developing a final project. Molds offer the possibility of a deeper understanding of the replica and the multiple, in three-dimensions. Different instructors may approach the method and concept of Moldmaking differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.).

AART-022 Painting (1.00 cr.)
(Winter Session)

This practicum workshop is restricted to Art School BFA students.Using the framework of a studio-based course, Painting provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Painting differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.).

AART-025 Digital Skills (1.00 cr.)
(Winter Session)

This practicum workshop is restricted to Art School BFA students.Using the framework of a studio-based course, Digital Skills provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Hands-on, conceptual projects which allow students to integrate Mac and Adobe software skills with individual studio practice and critical thinking. There will be a final project. Different instructors may approach the method and concept of Digital Skills differently. Attendance at all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each individual instructor for more details.).

AART-040 Scultpure: the Expanded Field (1.00 cr.)
(Winter Session)

This practicum workshop is restricted to Art School BFA students. This workshop is a space for working with experimental sculpture and different sculptural practices in an expanded field. Different instructors will approach the method and concept of Sculpture in the Expanded Field differently. Attendance at all sessions is required. Limited to 15 students.

AART-042 Fabric and Textiles (1.00 cr.)
(Winter Session)
This practicum workshop is restricted to Art School BFA students. This multidisciplinary workshop will consider textiles and fabrics as raw materials for art making. Different instructors will approach the method and concept of Fabric and Textiles differently. Attendance at all sessions is required. Limited to 15 students. (Please refer to course syllabi provided by each individual instructor for more details.).

AART-046 Relief Printmaking (1.00 cr.)
(Winter Session)
This practicum workshop is restricted to Art School BFA students. Students will learn press-less Relief Printmaking methods and pattern and motif design. Through hands-on exercises, students will learn to design, transfer, carve, register, print, and clean tools properly. Different instructors may approach the method and concept of Relief Printmaking differently. Attendance to all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each instructor for more details.).

AART-047 Stone Carving (1.00 cr.)
(Winter Session)
This practicum workshop is restricted to Art School BFA students. In this workshop, students will learn how to cut, carve and shape the stone by hand. Plus they will learn about the subtractive process and how to create three-dimensional stone forms. Different instructors may approach the method and concept of Stone Carving differently. Attendance to all sessions is required. Limited to 14 students. (Please refer to course syllabi provided by each instructor for more details.).

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

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.

AART-102 Foundation B (3.00 cr.)
(Spring)

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.

AART-104 Foundation Studio (3.00 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.

AART-199 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.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

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.

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.

AART-211 Drawing (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.

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.

AART-213 Sculpture (2.00 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.

AART-214 Print & Digital Media (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. .

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.

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.

 The Indedpendent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

AART-310C Kinetic Sculpture (2.00 cr.)
(Fall)

This kinetic sculpture course is about making things that work and going deep into our problem solving minds. We will aim to demystify and employ analog electronics and mechanisms, study organic and engineered systems and energies, and explore the manifold ways to design and make things move in service to artistic vision. This studio-oriented class, with a strong physical basis, will include metal and wood shop technical demonstrations and ongoing advising. Students will be integrating movement into the design of the work, hence we will consider, e.g., structure, force, vibration, and balance as we cover various building techniques, the physical properties of materials, and material connections (literally the nuts and bolts of making). Students will gain a foundational knowledge of mechanics and analog electronics (motors, gears, springs, solenoids, relays, pumps, etc) while also highly encouraged to explore alternative energy sources (wind, water, thermal, magnetic); Consider making art as though the earth really matters. The goal of this class is to make things that function and stay together. The process of idea to objecthood will include sketching, technical drawing, problem solving, project planning, model making, and experimenting/testing. Students will keep a sketchbook dedicated to design development. Readings and group discussions will include a survey of kinetic and mechanical art as well as explore commonalities among selected environmental, social, and engineered systems: physical properties, mechanical characteristics, correlative motions or states. We will strive to expand our technical vocabulary and knowledge of scientific concepts through the investigation of these systems and our relationship to them.

AART-310T Clay and Body Memory (2.00 cr.)
(Spring)

This course will focus on the physical and psychic relationships between the ceramic object and the human body as well as clay's ability to capture and make permanent the otherwise transitory nature of a gesture. We will generate work that necessitates touch (wearables, interactive sculpture, relational and community building aesthetics) in addition to static work that speaks to the physical presence of the maker or viewer relative to the object/sculpture. We will explore the use of imprint, line, replica, text and color to convey meaning.

AART-310U Rituals in Practice (2.00 cr.)
(Spring)

Rituals in Practice: Disciplines of Energetic This course explores definitions of presence, action, and esoteric belief to debate "the energetic" potential in artworks. We will speak about the space in between an object and viewer, examining a span of film, painting, sound, and performance art practices influenced by ritual, repetition, psychic and meditative modes. This studio class emphasizes exercises stemming from conceptual and performance art traditions, as a platform in which students can critically engage with these themes and initiate their own projects in video, performance, installation, and a mix of media.

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.

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.

AART-311C Clay, Light and Shadow (2.00 cr.)
(Fall)

This course will cover the processes for constructing three dimensional sculptures and objects in clay while exploring the material and metaphorical relationships between light and shadow. Through exercises in experimentation, we will work with intuition and chance to channel shadow energy as a generative creative process. Projects will explore archetype through Jungian and tarot imagery as well as combining clay and light through reflection, obfuscation and translucency to illuminate space and architecture. We will learn the processes for constructing three dimensional sculptures and objects in clay and undertake the fundamental methods for building including slab and coil and traditional finishing techniques such as firing and glazing.

Students will be encouraged to apply these techniques both in the construction of static objects as well as experimenting with incorporating the material into other areas of their practice. The class will culminate in a group exhibition and critique. 25lbs of clay will be provided to each person though students should be prepared to potentially purchase additional material if their proposed projects require it.

AART-311D Dust to Dust (3.00 cr.)
(Fall)

Pigments and paint grinding equipment discovered in a cave in Zambia suggest that humans were producing art 350,000 to 400,000 years ago. Our Stone Age ancestors created yellow, light red, dark red, brown, pink, and purple pigments from locations within 3 miles of the cave. This sourcing and processing of color pigments for adornment on body, object, and wall made from earth, plants, insects, urine, and other organic materials connect us to this legacy of our Stone Age ancestors. As we'll see from Prehistoric, Egyptian, Asian, and European art histories through to the present day, artists have engaged deeply with the color, materiality, and meaning of the paint medium. This studio course immerses us into this continuity and legacy as we experiment with sourcing, processing, and making pigments and paints from non- and less toxic source ingredients. Avoiding art store-bought, pre-mixed, and hazardous paints, solvents, and mediums, we will explore creating pigment and paint made from accessible and organic materials. During and outside of class meetings, students will learn about and research the history, the processing, physical qualities, and uses of pigment and share their discoveries and insights with the class through experiments, discussions, and presentations. As a group, we will be building a communal database, sharing our accumulated knowledge, and from which students can create a final project. We will run into issues of durability, light-fastness, and archival limitations which will challenge our ideas about the temporality of our artworks and the institutional and art-historical framework that presumes that our art will, or needs to, live forever.

AART-311E Sound Affects - Sound Art (3.00 cr.)
(Spring)

This course will include a series of lectures, workshops, and assignments with emphasis on experimentation and pre-production strategies and techniques for capturing, creating, reproducing, and manipulating sound and audio materials in conventional and unconventional ways. We will study the physics of sound and acoustics. Readings will include texts on a variety of topics including the history of sound art, technical audio recording, psychoacoustics, physics, and affect theory.

The students will be introduced to analog recording and reproduction materials and techniques. We will experiment with and exploit the unique qualities and limitations of analog media before moving into a series of introductory digital recording workshops. Working within the limitations of this physical material will position us to engage in more nuanced analysis of techniques and critique of intention and content when later working in the digital realm (of seemingly infinite possibility.) Additionally, we will be recreating selected analog media sound art works as part of our process of discovery and experimentation.

We will engage in a practice of tuning our aural faculties through both deep and reduced listening. If one breaks music and sound down into parts (intervals, timbre, rhythm, pitch, prosody, etc) does that negate the sound itself? How does that analysis affect our holistic experience? For the purpose of this class we will be breaking sound down into parts but remain always mindful to continue a discussion of how what we are hearing is inextricably situated in our environment.

In our study of acoustics students will also learn how to "tune a room": how to identify and work with the resonant characteristics of installation/performance spaces, consider how and where the work is presented and how that space acts as an active "participant" affecting the performance/presentation/perception of their work.

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'.

AART-320T Post-Colonial Theory: History (3.00 cr.)
(Spring)

Open to BFA3 and BFA4 students in the Art Program.

Postcolonial Theory: History, Experience and Aesthetic Implications Postcolonial theory (also referred to as anti-colonial theory) emerged as an activist and cultural production in reaction to the violent colonization processes carried out by European imperial powers such as the UK and France during the XIXth century. After decades of material, discursive and political oppression at the hands of Western countries that were economically exploiting different African and Asian regions, a series of thinkers started rendering their experiences as colonized subjects visible, analyzing the horrific effects on the colonized subject of this mode of repression. Rather than simply rejecting European culture, postcolonialism focuses on the complex modes of hybridism generated by the relationships between colonized countries and the imperial powers they found themselves tether to. Using as its point of departure the cultures and ideas of those liberated from or still resisting European domination, this body of theory sheds light on the effects and affects produced by this socioeconomic phenomenon, whose consequences are of crucial importance in today's geopolitical and global landscape. This reflects the dynamic role the cultures and ideas of the formerly colonized and the still racialized and otherwise socially dominated play in today's world. This class will begin by examining some of the major theorists in the field, including Aime Cesaire, Franz Fanon, Edward Said, Gayatri Chakravorty Spivak, Homi K. Bhaba, and others, while simultaneously looking at different art works and practices that deal with the consequences, circumstances and specificities of colonial ruling over the cultures it intervened. Other writers we will look into are Simon Gikandi, Edwidge Danticat, Edouard Glissant, Jamaica Kincaid, and Robin Coste Lewis.

Open Seminar is a series of seminars of special topics chosen by the instructor.

AART-320W Seminar: Art as Resistance (3.00 cr.)
(Fall)

Open to BFA 3 & 4 students in the Art Program.

Resistance comes in all forms.this course will delve into resistance in the form of art and introduce community based activism as a crucial point of origin for such a type of resistance. It will review a variety of historical and contemporary works of art as resistance in and outside of the fine arts world, and communally discuss the impact that each work has had on social justice movements and / or the larger world. Students will also study community activist frameworks that can inform such types of resistance work and why such frameworks are necessary. This learning process will be aided by Zapantera Negra: An Artistic Encounter Between Black Panthers and Zapatistas a book that documents an artistic encounter between Emory Douglas, the Minister of Culture of the Black Panther Party, and the southern Mexican indigenous revolutionary group EZLN aka Zapatistas to not only artistically collaborate but to also address the question of what is the role of revolutionary art in the times of distress? And will use the work of the American author, women's rights activist and black feminist, Adrienne Aaree Brown in Emergent Strategy: Shaping Change, Changing Worlds which lays out activist frameworks of community mindful and politically intentional strategies for a better world.

Open Seminar is a series of seminars of special topics chosen by the instructor.

AART-320Z Ecologies (3.00 cr.)
(Spring)

In this seminar we will look at the concept of ecology, the entirety of universal matter and its interdependence, as it is evolving in areas of critical thought. We will consider the intersection of the natural/human/artificial as seen through contemporary daoism, ecofeminism, object-oriented ontology as well as in anthropocenic/capitolocenic and anthropocene-critical texts. Extending our meetings to off-campus locations including Vasquez Rocks, Vista Valencia Golf Course, Waste Management facility and Gibbon Conservation Center we will frame our discussions and workshops in provocative contexts. By questioning romanticized ideas of Nature, anthropocentric ecological and ontological thought, and the denial of the synthetic and garbage of its mattering we will push against our current eco-apocalyptic reality.

AART-321B Tech Nightmares (3.00 cr.)
(Fall and Spring)

"Tech Nightmares, Illusions of Control" is a hybrid seminar + practice course conceived as a critical survey on different positions that articulate rejection, skepticism and resistance to the current developments of information technology. Throughout the class we will engage with a wide range of materials, from classical historical examples like the Luddite movement during the Industrial Revolution, to more contemporary critical perspectives on the effects and implications that our present reliance on technological devices, screens, the internet and data management systems have for our forms of socializing, governmentality and participation, and therefore our sense of politics and the self. Departing from early analysis like Richard Barbrook and Andy Cameron's essay "The Californian Ideology," or James Brook and Iain A. Boal's compilation "Resisting the Virtual Life" we will look at the often disregarded politics surrounding the beginnings of the 'world wide web', the types of dialog, community and participation generated by online communication as well as the effects on work, social relations, and intimacy of these technological prosthetics. The course readings will be complemented with exercises and performative promps conceived to test and manifest the types relationships we establish with different devices and applications.

AART-321C Propaganda for Thinking (3.00 cr.)
(Fall)

"Propaganda that stimulates thinking, in no matter what field, is useful to the cause of the oppressed. Such propaganda is very much needed. Under governments which serve to promote exploitation, thought is considered base." - Bertolt Brecht

This course will be divided into two parts. The first half of the semester we will look at propaganda through an expanded lens. We will ask when and why does propaganda arise, with what means and toward what end? We will not only read into, analyze, and critique that which is clearly identified as propaganda, but we will also look at artworks, essays, poems, and gestures as vehicles of manipulation. We will look at propaganda as an ambivalent act, and as a possibility within our practices. The second half of the semester we will individually or in groups establish an urgent truth and materialize it. We will enter a process of iteration and critique, mutually aiding each other's projects. The class will end with a presentation of what was made, and it will be discussed with a newfound vocabulary around the formal possibilities of propaganda.

AART-321D Welcome to Migranthood! (3.00 cr.)
(Fall)

Welcome to Migranthood!

Speaking at a conference on identity in 1987, Stuart Hall said, "My own sense of identity has always depended on the fact of being a migrant.. [Now] I find myself centered at last. Now that in the postmodern age you all feel so dispersed. I've become centered: what I thought of as dispersed and fragmented comes paradoxically, to be the representative modern experience. Welcome to migranthood!"

This seminar will primarily engage the works of Sylvia Wynter, Stuart Hall, Frantz Fanon, Edouard Glissant, and C.L.R. James. What about the geography and history of the Caribbean harbors such groundbreaking perspectives? All these thinkers have provided frameworks that speak to not only their specific conditions, but seem to hold truths worth articulating in our increasingly destabilized, dispersed, globalized present.

We will approach seminal texts by each of the above authors in relation to the specific social forces of their time. We will also pair the texts with corresponding influences and discourses: Gramsci with Hall, Marx with James, Foucault with Wynter and psychoanalysis with Fanon.

Also, through the work of Dionne Brand, Steve McQueen, Sung Tieu, many others we will think about how the above discourses can make their way into literature, film, installation and other forms.

Lastly, we will continually focus on the relationship between theory and praxis in the works and lives of these individuals and in our own lives.

AART-321E Land(scape) in Art and Thought(3.00 cr.)
(Fall and Spring)

From landscape painting to land art, this seminar explores the artistic, cultural, and ideological underpinnings of these modes of expressing human relationships with and within land and nature. Viewing works from dynastic Chinese shan sui, 18th-century European romanticism, 19th-century American era of Manifest Destiny, 1970's Land Art to a contemporary ecologically focused artist and activist-oriented practices, we will explore how the nature-culture binary shows up in a range of continents over time. We will look at these works' historical and theoretical contexts and how they shaped popular, political, and philosophical sentiments by articulating themes of interconnection, reverence, desire, domination, exploitation, loss, grief, and hope. We will also look at land framed by notions of the sublime, gardens, private property, land use, and reclamation and revisit the question if making art about the land and landscape distances us rather than brings us closer to it? We will also discuss the ethics of working with the land and landscape in artistic practice - can working with the land material, subject, or collaborator be responsible, sustainable or reciprocative? Lectures, readings, discussions, and written assignments.

AART-321F Friends Playing (3.00 cr.)
(Fall and Spring)

Friends Playing is a studio-seminar course in which we will look at friendship and play as two necessary components of a future yet to be imagined or narrativized. Wherever we look we see private property and individuals navigating the world alone with their things and their goals. We see folks prioritizing individualized notions of progress while abandoning friends and play. Through the act of playing and some light study around the historical and economic relations at play in play, we will create together ways of getting toward new freedoms. Bring your friends, make new ones, we are here prioritizing what may actually get us somewhere.

AART-321G Foodways (3.00 cr.)
(Fall and Spring)

In Foodways we will work on creating sculptures and experiences that center food and other materials that are biological. We will think through a sequence of projects called dinner parties, where the totality of the experience will be considered. If you have been wanting to host a group of people think of this as your chance. Readings around the economy and the history of food and biological materials in art practice will inform some parts of our discussions.

AART-321H Games for Living (2.00 cr.)
(Fall and Spring)

Exploration of case studies, cast, plots, stage-design, structures, systems that make-up an Alternate Reality Game, leading to the creation of individual and/or collective works. From Second Life to Live Action Role Playing Games, and other forms of continuous, serialized, cross-media imaginary realities, as playful situations where engagement is optional. Gamification, multi-level sales schemes, team sports, crime solving puzzles, audience participation, etc.

AART-321J The Flipside of the Coin (2.00 cr.)
(Fall and Spring)

This class will review a wide range of approaches to economy and economics as experiment, practice, representation or topic, using art, literature, money, etc. Through the course we will review content from Shakespeare and the Americas, alternative currencies, NFT's and make stops along the way analyzing Arthur Rimbaud as a colonial trader, The Kopyright Liberation Front, Marcel Duchamp checks, RTMark, Ubermorgen and more. Plus students will be guided in the process of creating individual works using concepts and objects of the economy as part of their palette.

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. .

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.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

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. .

AART-408 Intensive Painting Workshop (2.00 cr.)
(Fall and Spring)

Open to Art School BFA3 and BFA4.

An advanced painting class. Experimentation is encouraged. Involves class critiques, readings, image presentations, field trips, and in class studio work. .

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.

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

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.

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.

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).

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. .

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.

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.

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

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.

AART-446 Collisions Explain Everything (3.00 cr.)
(Fall and Spring)

Open to Art School BFA4. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

"[The] body itself...is both biological and psychical. This understanding of the body as a hinge or threshold between nature and culture makes the limitations of a genetic, or purely anatomical or physiological, account of bodies explicit." - Elizabeth Grosz. This will be an idiosyncratic survey class in which we undertake close readings of articles both foundational and contemporary in critical/ artistic discourse on embodiment, bodies, and sensibility. One focus will be on the body as explored in recent affect theory (i.e., the ongoing-ness or "bloom" of a processual materialism); we will also touch upon issues of labor, incarceration, perception, image making and circulation, performance, surveillance, optimism, virtuality, "other-ized" bodies, and intersubjectivity. Readings may include work by Eve Sedgwick, Brian Massumi, Judith Butler, Fred Moten, Merleau-Ponty, Lauren Berlant, Ruth Wilson Gilmore, Michelle Alexander, Sylvan Tomkins, Hito Steyerl, Donna Haraway, and Beatriz Preciado. Throughout the semester we will relate these readings to art historical and contemporary art practices, as well as our own. Students may benefit from having taken my class "Beyond the Binary" but are not required to have done so. .

AART-453 Time Based Studio (2.00 cr.)
(Spring)

Time Based Studio: Video Apocalypse This is a comprehensive class on video practice that includes a historical survey and technical instruction. The student will learn to operate the school of art's production and exhibition equipment including lighting, basic pixel mapping, green-screen, and video display with a focus on video installation in the gallery using various monitors, projectors, media players, speakers etc. The class will also survey video art, and cinema with an emphasis on theory in science fiction; including cyberpunk and (post)apocalyptic. Students will read and discuss assigned theoretical essays, complete one video exercise and one final project for installation, and participate in critique and discussion. .

AART-463 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.

AART-480 The Practice of Black Cultures (3.00 cr.)
(Fall and Spring)

The notion that Blackness is a culture with practices is a contested idea. And yet social relational practices that emerge from segregated black spaces consistently emerge as dominant social aesthetic and relational influences in real and material ways. I propose that this contradiction creates an urgency for groups and individuals whose mobility is enclosed by markers of blackness to examine, explore, and expand notions around cultural practice.

This course moves through 19th and 20th century black and continental African aesthetic creative and social events, materials and forms. Hortense Spillers points out that Black culture as a material is widely consumed, successfully exploited, mimicked, and performed. However the practice of of Black culture within its fugitive and marginal valences offers tremendous potential in deepening our understanding of our social relations, histories, and future sociality. Each week a package of creative and social endeavors will be grouped together for examination. For example, perhaps looking at Black American life circa 1972 through artworks in various disciplines like Archie Shepp's Attica Blues, George Jackson's Soledad Brother, Good News About the Earth by Lucille Clifton, Starry Night and the Astronauts and Cherry Blossom Dance by Alma Thomas, Les Blancs, The Selected Plays of Lorraine Hansberry, and Funkadelic's America Eats Its Young could function as a cultural-aesthetic core sample about how black artists responded to the socio-political demands of the era. Black Culture is American culture. Black history is American history. How was the culture produced people whose humanity is still contested created and what grew from that?

This is a class that studies arts practices so as to enable contemporary art practice. Students should enter the class with basic knowledge of African- American history, American chattel slavery, Civil Rights Protests and legislation and late 20th century political movements.

Students are expected to bring their practices into the seminar in relation to what we study and discuss. This class is not a Safari. This

class is about the study and practice of Black cultures.

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.

AART-497 BFA 4 Independent Studio (1.00 cr.)
(Winter Session)
This practicum workshop is restricted to Art School BFA students. Students will work on independent projects in their studios with the goal of realizing their mid-residency and final exhibitions. Productive conversations with peers and faculty will complicate their thinking and research, and deepen their approach to these projects.

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. .

AART-499 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.

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 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

AART-510C Kinetic Sculpture (2.00 cr.)
(Fall)

This kinetic sculpture course is about making things that work and going deep into our problem solving minds. We will aim to demystify and employ analog electronics and mechanisms, study organic and engineered systems and energies, and explore the manifold ways to design and make things move in service to artistic vision. This studio-oriented class, with a strong physical basis, will include metal and wood shop technical demonstrations and ongoing advising. Students will be integrating movement into the design of the work, hence we will consider, e.g., structure, force, vibration, and balance as we cover various building techniques, the physical properties of materials, and material connections (literally the nuts and bolts of making). Students will gain a foundational knowledge of mechanics and analog electronics (motors, gears, springs, solenoids, relays, pumps, etc) while also highly encouraged to explore alternative energy sources (wind, water, thermal, magnetic); Consider making art as though the earth really matters. The goal of this class is to make things that function and stay together. The process of idea to objecthood will include sketching, technical drawing, problem solving, project planning, model making, and experimenting/testing. Students will keep a sketchbook dedicated to design development. Readings and group discussions will include a survey of kinetic and mechanical art as well as explore commonalities among selected environmental, social, and engineered systems: physical properties, mechanical characteristics, correlative motions or states. We will strive to expand our technical vocabulary and knowledge of scientific concepts through the investigation of these systems and our relationship to them.

AART-510T Clay and Body Memory (2.00 cr.)
(Spring)

This course will focus on the physical and psychic relationships between the ceramic object and the human body as well as clay's ability to capture and make permanent the otherwise transitory nature of a gesture. We will generate work that necessitates touch (wearables, interactive sculpture, relational and community building aesthetics) in addition to static work that speaks to the physical presence of the maker or viewer relative to the object/sculpture. We will explore the use of imprint, line, replica, text and color to convey meaning.

AART-510U Rituals in Practice (2.00 cr.)
(Spring)

Rituals in Practice: Disciplines of Energetic This course explores definitions of presence, action, and esoteric belief to debate "the energetic" potential in artworks. We will speak about the space in between an object and viewer, examining a span of film, painting, sound, and performance art practices influenced by ritual, repetition, psychic and meditative modes. This studio class emphasizes exercises stemming from conceptual and performance art traditions, as a platform in which students can critically engage with these themes and initiate their own projects in video, performance, installation, and a mix of media.

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.

AART-511C Clay, Light and Shadow (2.00 cr.)
(Fall)

This course will cover the processes for constructing three dimensional sculptures and objects in clay while exploring the material and metaphorical relationships between light and shadow. Through exercises in experimentation, we will work with intuition and chance to channel shadow energy as a generative creative process. Projects will explore archetype through Jungian and tarot imagery as well as combining clay and light through reflection, obfuscation and translucency to illuminate space and architecture. We will learn the processes for constructing three dimensional sculptures and objects in clay and undertake the fundamental methods for building including slab and coil and traditional finishing techniques such as firing and glazing.

Students will be encouraged to apply these techniques both in the construction of static objects as well as experimenting with incorporating the material into other areas of their practice. The class will culminate in a group exhibition and critique. 25lbs of clay will be provided to each person though students should be prepared to potentially purchase additional material if their proposed projects require it.

AART-511D Dust to Dust (3.00 cr.)
(Fall)

Pigments and paint grinding equipment discovered in a cave in Zambia suggest that humans were producing art 350,000 to 400,000 years ago. Our Stone Age ancestors created yellow, light red, dark red, brown, pink, and purple pigments from locations within 3 miles of the cave. This sourcing and processing of color pigments for adornment on body, object, and wall made from earth, plants, insects, urine, and other organic materials connect us to this legacy of our Stone Age ancestors. As we'll see from Prehistoric, Egyptian, Asian, and European art histories through to the present day, artists have engaged deeply with the color, materiality, and meaning of the paint medium. This studio course immerses us into this continuity and legacy as we experiment with sourcing, processing, and making pigments and paints from non- and less toxic source ingredients. Avoiding art store-bought, pre-mixed, and hazardous paints, solvents, and mediums, we will explore creating pigment and paint made from accessible and organic materials. During and outside of class meetings, students will learn about and research the history, the processing, physical qualities, and uses of pigment and share their discoveries and insights with the class through experiments, discussions, and presentations. As a group, we will be building a communal database, sharing our accumulated knowledge, and from which students can create a final project. We will run into issues of durability, light-fastness, and archival limitations which will challenge our ideas about the temporality of our artworks and the institutional and art-historical framework that presumes that our art will, or needs to, live forever.

AART-511E Sound Affects - Sound Art (3.00 cr.)
(Spring)

This course will include a series of lectures, workshops, and assignments with emphasis on experimentation and pre-production strategies and techniques for capturing, creating, reproducing, and manipulating sound and audio materials in conventional and unconventional ways. We will study the physics of sound and acoustics. Readings will include texts on a variety of topics including the history of sound art, technical audio recording, psychoacoustics, physics, and affect theory.

The students will be introduced to analog recording and reproduction materials and techniques. We will experiment with and exploit the unique qualities and limitations of analog media before moving into a series of introductory digital recording workshops. Working within the limitations of this physical material will position us to engage in more nuanced analysis of techniques and critique of intention and content when later working in the digital realm (of seemingly infinite possibility.) Additionally, we will be recreating selected analog media sound art works as part of our process of discovery and experimentation.

We will engage in a practice of tuning our aural faculties through both deep and reduced listening. If one breaks music and sound down into parts (intervals, timbre, rhythm, pitch, prosody, etc) does that negate the sound itself? How does that analysis affect our holistic experience? For the purpose of this class we will be breaking sound down into parts but remain always mindful to continue a discussion of how what we are hearing is inextricably situated in our environment.

In our study of acoustics students will also learn how to "tune a room": how to identify and work with the resonant characteristics of installation/performance spaces, consider how and where the work is presented and how that space acts as an active "participant" affecting the performance/presentation/perception of their work.

AART-520H 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'.

AART-520T Post-Colonial Theory: History (3.00 cr.)
(Spring)

Postcolonial Theory: History, Experience and Aesthetic Implications Postcolonial theory (also referred to as anti-colonial theory) emerged as an activist and cultural production in reaction to the violent colonization processes carried out by European imperial powers such as the UK and France during the XIXth century. After decades of material, discursive and political oppression at the hands of Western countries that were economically exploiting different African and Asian regions, a series of thinkers start rendering their experiences as colonized subjects visible, analyzing the horrific effects on the colonized subject of this mode of repression. Rather than simply rejecting European culture, postcolonialism focuses on the complex modes of hybridism generated by the relationships between colonized countries and the imperial powers they found themselves tether to. Using as its point of departure the cultures and ideas of those liberated from or still resisting European domination, this body of theory sheds light on the effects and affects produced by this socioeconomic phenomenon, whose consequences are of crucial importance in today's geopolitical and global landscape. This reflects the dynamic role the cultures and ideas of the formerly colonized and the still racialized and otherwise socially dominated play in today's world. This class will begin by examining some of the major theorists in the field, including Aime Cesaire, Franz Fanon, Edward Said, Gayatri Chakravorty Spivak, Homi K. Bhaba, and others, while simultaneously looking at different art works and practices that deal with the consequences, circumstances and specificities of colonial ruling over the cultures it intervened. Other writers we will look into are Simon Gikandi, Edwidge Danticat, Edouard Glissant, Jamaica Kincaid, and Robin Coste Lewis.

Open Seminar is a series of seminars of special topics chosen by the instructor.

AART-520W Seminar: Art as Resistance (3.00 cr.)
(Fall)

Resistance comes in all forms...this course will delve into resistance in the form of art and introduce community based activism as a crucial point of origin for such a type of resistance. It will review a variety of historical and contemporary works of art as resistance in and outside of the fine arts world, and communally discuss the impact that each work has had on social justice movements and / or the larger world. Students will also study community activist frameworks that can inform such types of resistance work and why such frameworks are necessary. This learning process will be aided by Zapantera Negra: An Artistic Encounter Between Black Panthers and Zapatistas a book that documents an artistic encounter between Emory Douglas, the Minister of Culture of the Black Panther Party, and the southern Mexican indigenous revolutionary group EZLN aka Zapatistas to not only artistically collaborate but to also address the question of what is the role of revolutionary art in the times of distress? And will use the work of the American author, women's rights activist and black feminist, Adrienne Aaree Brown in Emergent Strategy: Shaping Change, Changing Worlds which lays out activist frameworks of community mindful and politically intentional strategies for a better world.

Open Seminar is a series of seminars of special topics chosen by the instructor.

AART-520Z Ecologies (3.00 cr.)
(Spring)

In this seminar we will look at the concept of ecology, the entirety of universal matter and its interdependence, as it is evolving in areas of critical thought. We will consider the intersection of the natural/human/artificial as seen through contemporary daoism, ecofeminism, object-oriented ontology as well as in anthropocenic/capitolocenic and anthropocene-critical texts. Extending our meetings to off-campus locations including Vasquez Rocks, Vista Valencia Golf Course, Waste Management facility and Gibbon Conservation Center we will frame our discussions and workshops in provocative contexts. By questioning romanticized ideas of Nature, anthropocentric ecological and ontological thought, and the denial of the synthetic and garbage of its mattering we will push against our current eco-apocalyptic reality.

AART-521B Tech Nightmares (3.00 cr.)
(Fall and Spring)

"Tech Nightmares, Illusions of Control" is a hybrid seminar + practice course conceived as a critical survey on different positions that articulate rejection, skepticism and resistance to the current developments of information technology. Throughout the class we will engage with a wide range of materials, from classical historical examples like the Luddite movement during the Industrial Revolution, to more contemporary critical perspectives on the effects and implications that our present reliance on technological devices, screens, the internet and data management systems have for our forms of socializing, governmentality and participation, and therefore our sense of politics and the self. Departing from early analysis like Richard Barbrook and Andy Cameron's essay "The Californian Ideology," or James Brook and Iain A. Boal's compilation "Resisting the Virtual Life" we will look at the often disregarded politics surrounding the beginnings of the 'world wide web', the types of dialog, community and participation generated by online communication as well as the effects on work, social relations, and intimacy of these technological prosthetics. The course readings will be complemented with exercises and performative promps conceived to test and manifest the types relationships we establish with different devices and applications.

AART-521C Propaganda for Thinking (3.00 cr.)
(Fall)

"Propaganda that stimulates thinking, in no matter what field, is useful to the cause of the oppressed. Such propaganda is very much needed. Under governments which serve to promote exploitation, thought is considered base." - Bertolt Brecht

This course will be divided into two parts. The first half of the semester we will look at propaganda through an expanded lens. We will ask when and why does propaganda arise, with what means and toward what end? We will not only read into, analyze, and critique that which is clearly identified as propaganda, but we will also look at artworks, essays, poems, and gestures as vehicles of manipulation. We will look at propaganda as an ambivalent act, and as a possibility within our practices. The second half of the semester we will individually or in groups establish an urgent truth and materialize it. We will enter a process of iteration and critique, mutually aiding each other's projects. The class will end with a presentation of what was made, and it will be discussed with a newfound vocabulary around the formal possibilities of propaganda.

AART-521D Welcome to Migranthood! (3.00 cr.)
(Fall)

Welcome to Migranthood!

Speaking at a conference on identity in 1987, Stuart Hall said, "My own sense of identity has always depended on the fact of being a migrant.. [Now] I find myself centered at last. Now that in the postmodern age you all feel so dispersed. I've become centered: what I thought of as dispersed and fragmented comes paradoxically, to be the representative modern experience. Welcome to migranthood!"

This seminar will primarily engage the works of Sylvia Wynter, Stuart Hall, Frantz Fanon, Edouard Glissant, and C.L.R. James. What about the geography and history of the Caribbean harbors such groundbreaking perspectives? All these thinkers have provided frameworks that speak to not only their specific conditions, but seem to hold truths worth articulating in our increasingly destabilized, dispersed, globalized present.

We will approach seminal texts by each of the above authors in relation to the specific social forces of their time. We will also pair the texts with corresponding influences and discourses: Gramsci with Hall, Marx with James, Foucault with Wynter and psychoanalysis with Fanon.

Also, through the work of Dionne Brand, Steve McQueen, Sung Tieu, many others we will think about how the above discourses can make their way into literature, film, installation and other forms.

Lastly, we will continually focus on the relationship between theory and praxis in the works and lives of these individuals and in our own lives.

AART-521E Land(scape) in Art and Thought(3.00 cr.)
(Fall and Spring)

From landscape painting to land art, this seminar explores the artistic, cultural, and ideological underpinnings of these modes of expressing human relationships with and within land and nature. Viewing works from dynastic Chinese shan sui, 18th-century European romanticism, 19th-century American era of Manifest Destiny, 1970's Land Art to a contemporary ecologically focused artist and activist-oriented practices, we will explore how the nature-culture binary shows up in a range of continents over time. We will look at these works' historical and theoretical contexts and how they shaped popular, political, and philosophical sentiments by articulating themes of interconnection, reverence, desire, domination, exploitation, loss, grief, and hope. We will also look at land framed by notions of the sublime, gardens, private property, land use, and reclamation and revisit the question if making art about the land and landscape distances us rather than brings us closer to it? We will also discuss the ethics of working with the land and landscape in artistic practice - can working with the land material, subject, or collaborator be responsible, sustainable or reciprocative? Lectures, readings, discussions, and written assignments.

AART-521F Friends Playing (3.00 cr.)
(Fall and Spring)

Friends Playing is a studio-seminar course in which we will look at friendship and play as two necessary components of a future yet to be imagined or narrativized. Wherever we look we see private property and individuals navigating the world alone with their things and their goals. We see folks prioritizing individualized notions of progress while abandoning friends and play. Through the act of playing and some light study around the historical and economic relations at play in play, we will create together ways of getting toward new freedoms. Bring your friends, make new ones, we are here prioritizing what may actually get us somewhere.

AART-521G Foodways (3.00 cr.)
(Fall and Spring)

In Foodways we will work on creating sculptures and experiences that center food and other materials that are biological. We will think through a sequence of projects called dinner parties, where the totality of the experience will be considered. If you have been wanting to host a group of people think of this as your chance. Readings around the economy and the history of food and biological materials in art practice will inform some parts of our discussions.

AART-521H Games for Living (2.00 cr.)
(Fall and Spring)

Exploration of case studies, cast, plots, stage-design, structures, systems that make-up an Alternate Reality Game, leading to the creation of individual and/or collective works. From Second Life to Live Action Role Playing Games, and other forms of continuous, serialized, cross-media imaginary realities, as playful situations where engagement is optional. Gamification, multi-level sales schemes, team sports, crime solving puzzles, audience participation, etc.

AART-521J The Flipside of the Coin (2.00 cr.)
(Fall and Spring)

This class will review a wide range of approaches to economy and economics as experiment, practice, representation or topic, using art, literature, money, etc. Through the course we will review content from Shakespeare and the Americas, alternative currencies, NFT's and make stops along the way analyzing Arthur Rimbaud as a colonial trader, The Kopyright Liberation Front, Marcel Duchamp checks, RTMark, Ubermorgen and more. Plus students will be guided in the process of creating individual works using concepts and objects of the economy as part of their palette.

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

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.

AART-598 MFA Mid-Residency Project (2.00 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. .

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.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

AART-607 Keeping It Real (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.

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. .

AART-608 Intensive Painting Workshop (2.00 cr.)
(Fall and Spring)

Open to Art School only.

An advanced painting class. Experimentation is encouraged. Involves class critiques, readings, image presentations, field trips, and in class studio work. .

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.

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

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.

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.

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).

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. .

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.

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.

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

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.

AART-646 Collisions Explain Everything (3.00 cr.)
(Fall and Spring)

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

"[The] body itself...is both biological and psychical. This understanding of the body as a hinge or threshold between nature and culture makes the limitations of a genetic, or purely, anatomical or physiological, account of bodies explicit."- Elizabeth Grosz. This will be an idiosyncratic survey class in which we undertake close readings of articles both foundational and contemporary in critical/ artistic discourse on embodiment, bodies, and sensibility. One focus will be on the body as explored in recent affect theory (i.e., the ongoing-ness or "bloom" of a processual materialism); we will also touch upon issues of labor, incarceration, perception, image making and circulation, performance, surveillance, optimism, virtuality, "other-ized" bodies, and intersubjectivity. Readings may include work by Eve Sedgwick, Brian Massumi, Judith Butler, Fred Moten, Merleau-Ponty, Lauren Berlant, Ruth Wilson Gilmore, Michelle Alexander, Sylvan Tomkins, Hito Steyerl, Donna Haraway, and Beatriz Preciado. Throughout the semester we will relate these readings to art historical and contemporary art practices, as well as our own. Students may benefit from having taken my class "Beyond the Binary" but are not required to have done so. practices, as well as our own. Students may benefit from having taken my class "Beyond the Binary" but are not required to have done so. .

AART-653 Time Based Studio (2.00 cr.)
(Fall and Spring)

Time Based Studio: Video Apocalypse

This is a comprehensive class on video practice that includes a historical survey and technical instruction. The student will learn to operate the school of art's production and exhibition equipment including lighting, basic pixel mapping, green-screen, and video display with a focus on video installation in the gallery using various monitors, projectors, media players, speakers etc. The class will also survey video art, and cinema with an emphasis on theory in science fiction; including cyberpunk and (post)apocalyptic. Students will read and discuss assigned theoretical essays, complete one video exercise and one final project for installation, and participate in critique and discussion. .

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.

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.

AART-680 The Practice of Black Cultures (3.00 cr.)
(Fall and Spring)

The notion that Blackness is a culture with practices is a contested idea. And yet social relational practices that emerge from segregated black spaces consistently emerge as dominant social aesthetic and relational influences in real and material ways. I propose that this contradiction creates an urgency for groups and individuals whose mobility is enclosed by markers of blackness to examine, explore, and expand notions around cultural practice.

This course moves through 19th and 20th century black and continental African aesthetic creative and social events, materials and forms. Hortense Spillers points out that Black culture as a material is widely consumed, successfully exploited, mimicked, and performed. However the practice of of Black culture within its fugitive and marginal valences offers tremendous potential in deepening our understanding of our social relations, histories, and future sociality. Each week a package of creative and social endeavors will be grouped together for examination. For example, perhaps looking at Black American life circa 1972 through artworks in various disciplines like Archie Shepp's Attica Blues, George Jackson's Soledad Brother, Good News About the Earth by Lucille Clifton, Starry Night and the Astronauts and Cherry Blossom Dance by Alma Thomas, Les Blancs, The Selected Plays of Lorraine Hansberry, and Funkadelic's America Eats Its Young could function as a cultural-aesthetic core sample about how black artists responded to the socio-political demands of the era. Black Culture is American culture. Black history is American history. How was the culture produced people whose humanity is still contested created and what grew from that?

This is a class that studies arts practices so as to enable contemporary art practice. Students should enter the class with basic knowledge of African- American history, American chattel slavery, Civil Rights Protests and legislation and late 20th century political movements.

Students are expected to bring their practices into the seminar in relation to what we study and discuss. This class is not a Safari. This

class is about the study and practice of Black cultures.

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.

AART-698 MFA Final Project (2.00 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. .

AART-699 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.

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 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

AART-700 MFA Independent Studio (1.00 cr.)
(Winter Session)

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.

AART-701 Heavy Metal (1.00 cr.)
(Fall and Spring)

Open to Art School only.

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

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

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.

AART-712 Painting (2.00 cr.)
(Fall and Spring)

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

During this course, students will be expected to work in class on assignments which develop the following basic painting skills: observation, composition and color theory, material exploration, and critique. Throughout this class, our preconceptions of what a painting should be or do will be challenged and experimentation will be encouraged.

AART-713 Sculpture (2.00 cr.)
(Fall and Spring)

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

Using the framework of a studio-based course, Sculpture provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Different instructors may approach the method and concept of Sculpture differently. Multiple sessions may be offered in each semester. Please refer to course descriptions provided by each individual instructor for more details. BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement. This course may be repeated for credits.

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

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".

AART-799 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.

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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.

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.

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

Open to BFA1 and BFA2 Art Program students only. Open to BFA3 and BFA4 Art Program students by Permission of Instructor.

Digital Skills for Artists provides hands-on, conceptual projects 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 and a French-fold perfect bound artist's book or zine. This course is for first or second year students in the institute with little or limited Mac and software experience. This course may be repeated for credit and counts toward a student's elective requirement for the Digital Arts Minor.

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

Registration by Permission of Instructor only.

Digital Skills for Artists provides hands-on, conceptual projects 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 and a French-fold perfect bound artist's book or zine. This course is for first or second year students in the institute with little or limited Mac and software experience. This course may be repeated for credit and counts toward a student's elective requirement for the Digital Arts Minor.

AGRA-005 Workshop W/ Visiting Designer (1.00 cr.)
(Winter Session)
This practicum is restricted to Art School Graphic Design BFA 2, 3, and 4. Students will engage in a project or series of projects presented by a visiting artist. Projects are open-ended, but are intended to intersect with both the visiting artists' and the students' interests. Attendance at all sessions is required. Limited to 12 students. (Please refer to syllabi provided by each individual instructor for more details.).

AGRA-008 Experience Design (1.00 cr.)
(Winter Session)
This practicum workshop is restricted to Art School BFA students. This workshop examines the practice of designing memorable experiences using environments, video content, audio, light and technology. Participants will review a brief history of the practice and current examples within the field as an introduction to conceptual and aesthetic possibilities. The course will examine the processes involved in creating immersive storytelling/emotive environments, including research, concept & storyboarding, proposals, and analog + digital technologies. Students will work in teams developing concepts for compelling and visceral experiences. Extensive production time spent outside of class hours is highly recommended. A CalArts alumnus, Jesse Lee Stout is the Creative Director in Moment Factory's Los Angeles studio. His projects range from theme parks, brand experiences, to concert design. Jesse has recently done creative and/or video direction for Muse, Rihanna, Jay Z, Drake, Tove Lo, Beck, and The Weeknd. Attendance at all sessions is required. Limited to 14 students.

AGRA-019 Digital Imagemaking-Dark Magic (1.00 cr.)
(Winter Session)

Digital Imagemaking - Dark Magic of Photoshop. This practicum workshop is restricted to Art School BFA students. Layers, masks, channels, Crtl+T. If you have no idea what they are, this workshop is for you. Learn the four horsemen and they will take you far. Digital Imagemaking - Dark Magic of Photoshop will expand your image-making capability with both vector and non-vector based elements. Once the fundamentals are covered, we will progress to inter-program workflow between Photoshop, Illustrator and Cinema 4d, to create dynamic, inventive digital illustrations with a high level of detail. Prerequisite: Working knowledge of Adobe Photoshop, Illustrator and Macintosh computers. Attendance at all sessions is required. Limited to 14 students.

AGRA-021 Designing Systems for Social (1.00 cr.)
(Winter Session)

This practicum workshop is restricted to Art School Graphic Design BFA 2, 3, and 4 students. Designers have unique skills and talent that have the power to amplify messages, to bridge gaps in understanding and to inspire people to act. In this workshop, we will begin by asking some big questions about the current challenges we face in our society and world. Once we define the problem, we will then form objectives to unpack possible solutions. Through this exploration, you will think of ideas that will determine what you make and the method you need to implement. From there, we will build the foundation for the design system that will impact all other applications to strengthen the impact of your ideas. Possible outputs can be a presentation, document, campaign, brand identity, website, posters, or books. The intention of this workshop is to share professional practices in design through social topics that matter to you. Attendance at all sessions is required. Limited to 14 students.

AGRA-025 Apparel Design: End to End (1.00 cr.)
(Winter Session)

In this workshop students will learn about the process of designing an apparel collection from concept to finish. Students will work in teams (virtually) and together will define a consumer and create a concept for a collection. Students will produce mockups of their designs either digitally, through sketches, or physical prototypes. The focus of the course will be on concept, design and all details from trims, print, pattern, graphics, and material.

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

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.

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. .

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.

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

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. .

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.

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.

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.

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

Available by Permission of Instructor only.

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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.

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.

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

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. .

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. .

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. .

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

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. .

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

Available by Permission of Instructor only.

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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.

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

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.

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.

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.

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.

AGRA-399 Independent Study (0.50-15.00 cr.)
(Fall and Spring)
Available by Permission of Instructor only.

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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.

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. .

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.

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

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. .

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.

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

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.

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.

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.

AGRA-440A Future of Publications (3.00 cr.)
(Fall and Spring)

Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class.

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

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

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.

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.

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.

AGRA-465 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.

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.

AGRA-471 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.

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.

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.

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

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.

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.

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.

AGRA-485A 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.

Knock knock! Who's there? Banana! Banana who? Banana's not here. Banana split! Or at least the Banana you know has split. Banana is still a space for fearless and furious making. This semester, Banana invites you to convene for advanced image-making, driven by the systems you set in motion. We will explore methodology, parametrics, automation, algorithm, processing, and any other proxies your hands can imagine. Knock knock! Are you in?.

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.

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.

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

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.

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.

AGRA-498 Motion 3 (3.00 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.

This course emphasizes the process of making Motion Graphics from rough ideas to finished storyboards. Realizing conceptually smart and formally engaging, polished work of professional quality. Critique, ethical responsibilities, along with several projects including tutorials in Cinema4D, Photoshop as tool for motion works, and approaches to making a personal portfolio will be included in the class. .

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

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 Study Contract.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

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.

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

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.

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.

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

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.

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.

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.

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

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. .

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.

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

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. .

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. .

AGRA-596 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.

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

 The Independent Study contract can be found here:
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 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

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.

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

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.

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

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.

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.

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

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.

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.

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.

AGRA-635 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.

AGRA-640A Future of Publications (3.00 cr.)
(Fall and Spring)

Mutant Design is a series of upper level graphic design seminars that deal with relevant and pertinent topical issues that usually exceed the traditional boundaries of Graphic Design. Reading, discussion, assigned projects and/or field trips may be used to engage students to examine their work in the context of a specialized dialog. Please refer to specific course descriptions as these specify the topic of the particular class

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

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.

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.

AGRA-660 Beginning Motion Graphics (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.

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.

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.

AGRA-670 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.

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.

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.

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

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.

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.

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.

AGRA-678 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.

AGRA-685 Public Projects Series (3.00 cr.)
Open to very limited numbers of graphic design program MFA2s and 3s, and BFA3s and 4s, by permission of instructor. Public Projects are a series of faculty-led course-based projects that recruit students as collaborators in graphic design research, conversation, and production that engages an audience beyond the institution. These projects provide upper-level students with high profile, real-world platforms for engagement with the field, and create bridges between study and practice. Public Projects often encompass activity exceeding the scope and structure of traditional course work, and demand significant commitment, flexibility, and maturity from their participants.

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.

Knock knock! Who's there? Banana! Banana who? Banana's not here. Banana split! Or at least the Banana you know has split. Banana is still a space for fearless and furious making. This semester, Banana invites you to convene for advanced image-making, driven by the systems you set in motion. We will explore methodology, parametrics, automation, algorithm, processing, and any other proxies your hands can imagine. Knock knock! Are you in?.

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.

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.

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

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.

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

Available by Permission of Instructor only.

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AGRA-700 MFA GD Practicum Workshop (1.00 cr.)
(Winter Session)

In this preacticum, students will engage in the production of a project or series of projects. Projects are open-ended but are intended to intersect with both the students' interests and/or ongoing coursework. Attendence at all sessions is required.

AGRA-798 Motion 3 (3.00 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.

This course emphasizes the process of making Motion Graphics from rough ideas to finished storyboards. Realizing conceptually smart and formally engaging, polished work of professional quality. Critique, ethical responsibilities, along with several projects including tutorials in Cinema4D, Photoshop as tool for motion works, and approaches to making a personal portfolio will be included in the class.

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

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 Study Contract.

 The Independent Study contract can be found here:
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 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

AHMN-300 Image Archives in Practice (3.00 cr.)
(Fall and Spring)

This course receives credit under Topics in Photo History. Open to Art School BFA 3 and above. This course will be open to students at other year levels, and in other Schools, by Permission of Instructor.

When artists, or photographers approach an archive, we are concerned with two activites: working with existing archives for research or inspiration, and making work that will itself be archived. Both of these activities can become complicated as the archive has established an orgaization that often hinders a more complex dealing with images. We will start with the assumption that the archive is not only a place of storage but also a place of production, where our relation to the past is materialised and where our present writes itself into the future; thus, that the archive can be understood as a place of negotiation and writing. Along the reading of seminal texts on the topic, we will look at photographic and artistic works that challenge the notion of the archive and propose a different dealing with it.

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. .

AHMN-600 Image Archives in Practice (3.00 cr.)
(Fall and Spring)

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

When artists, or photographers approach an archive, we are concerned with two activites: working with existing archives for research or inspiration, and making work that will itself be archived. Both of these activities can become complicated as the archive has established an orgaization that often hinders a more complex dealing with images. We will start with the assumption that the archive is not only a place of storage but also a place of production, where our relation to the past is materialised and where our present writes itself into the future; thus, that the archive can be understood as a place of negotiation and writing. Along the reading of seminal texts on the topic, we will look at photographic and artistic works that challenge the notion of the archive and propose a different dealing with it.

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. .

AINT-199 Art - Internship (1.00-6.00 cr.)
(Fall and Spring)

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

AINT-599 Art - Internship (1.00-6.00 cr.)
(Fall and Spring)

AINT-699 Art - Internship (1.00-6.00 cr.)
(Fall and Spring)

APHM-002 Black & White (1.00 cr.)
(Fall)

Open to Photography and Media Program BFA 1 and 2. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

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

APHM-005 Basic Lighting (1.00 cr.)
(Fall and Spring)

Course open to Photo/Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

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

APHM-006 Mural Printing (1.00 cr.)
(Winter Session)

This practicum workshop is restricted to Art School BFA Students. This practicum is designed to introduce photography and media students to large-scale printing. Both color and black and white will be covered, with an emphasis this year on black and white. Students will have the opportunity to make large prints from their own negatives. Medium and large-format negatives are encouraged. Previous experience with basic color printing, color correction, and/or black & white tray printing is required. There will be a $50.00 fee accessed on your fee bill. Attendance at all sessions is required. Limited to 10 students. Prerequisites - APHM103 New Lab, APHM002 Black and White Techniques or APHM003 Color Printing.

APHM-008 Advance Lighting & Portraiture (1.00 cr.)
(Spring)

Open to the Photography and Media Program only. The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

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

APHM-046 Exhibition Design (1.00 cr.)
(Spring)

This workshop will approach exhibition design from the perspective of the post-COVID art world. We will look at the various ways exhibitions are designed for both museums and galleries as well as in the virtual spaces that pre-existed COVID but have since exploded into new virtual venues and tools. We will look at both the history of exhibition design as well as the strategies and methodologies artists, curators and architects have developed in the face of the opportunities and constraints provided by the situation. Students will use softwares and technical skills they will need, as well as the conceptual skills required for successful exhibition design. As a final project, students will design their own exhibition using SketchUp or Art Steps, or in a physical model.

APHM-048 Digital Lab (1.00 cr.)
(Fall)

Digital Lab provides an introduction to navigating the various digital-photographic imaging pathways in the Photography Lab. Topics will include orienting students to the digital production capabilities of the lab's digital facilities, using and defining digital imaging capturing and retouching techniques, using Photoshop tools for creating photographic images that demonstrate correct color balance and density, and producing digital prints. Emphasis is placed on recognizing the solutions, methods and lab practices necessary for individual digital-photographic production.

APHM-049 Color/ B&W Printing Lab (1.00 cr.)
(Fall)

This course will allow students to work on their projects and the use of the lab. Student can develop black & white film and print both Black and white and color analogue prints.

APHM-050 Self As Subject (1.00 cr.)
(Winter Session)

In this workshop, students will produce a cohesive series of photographs on the theme of self-as-subject. Student projects may include self portraits (What counts as a portrait? What constitutes the self?) as well as loose or alternative interpretations of the theme, such as work that explores the self through family history. Discussion topics will include gesture and expression, the gaze, beauty, narcissism (actual and perceived), memory and time, and self portrait methodology.

APHM-051 Site-Specific Spirits (1.00 cr.)
(Winter Session)

In this workshop, we'll be working as a type of haunt hunter. We'll first identify the spirits that haunt our everyday, examining the multitude of histories and site-specific spirits that dictate the institutions we join, the spaces in which we live. Equipped with cameras, we'll experiment with what it looks like to document the felt but unseen and the everyday specters as Jacques Derrida defined as the "visible and invisible, both the phenomenal and nonphenomenal: a trace that marks the present with its absence in advance."

The mindless and hysterical banality of the evil presented in The Exorcist is the most terrifying thing about the film... At the end of The Exorcist, the demon-racked little girl murderess kisses the Holy Father, and she remembers nothing. The grapes of wrath are stored in the cotton fields and migrant shacks and ghettos of this nation, and in the schools and prisons, and in the eyes and hearts and perceptions of the wretched everywhere, and in the ruined earth of Vietnam, and in the orphans and the widows, and in the old men, seeing visions, and in the young men, dreaming dreams: these have already kissed the bloody cross and will not bow down before it again: and have forgotten nothing. -James Baldwin, "The Devil Finds Work".

APHM-052 The Disjunctive Image (1.00 cr.)
(Winter Session)

With the status of the image destabilized and a glut of images at our fingertips, disjunctive images made within and without a camera have become part of the language of contemporary photography. This workshop begins with an overview of various strategies of photo-montaging and fragmenting images throughout the 20th and 21st centuries, from the exploration of nonsense by Dadaists through current practices that work with and react against the digital image culture. Students start by establishing their own image archive to build upon and pull from to produce new work. They will then incorporate selections from this archive in exploring different approaches to creating disjunctive images through compositing in photoshop, and through photographing with the camera using the aids of reflections, dissections, and re-photographing.

APHM-055 Write Your Stakes (1.00 cr.)
(Fall and Spring)

How does one, how does an artist script a self? We will know ourselves and know what we think when we find the words. This workshop will serve as a testing ground for each of us to try out modes, voices, rhythms, structures, and approaches that enable us to articulate some sentiment in writing and capture a vision. We will read and discuss models, trying our hand at different forms, from the personal and diaristic to the exhibition review, artist statement, press release, contributor's note, and blurb. Writing is thought in action, as it's happening, often labored and slow but also fleet and high as a kite. It needn't look any certain way because thoughts can look any which way, it need only function for your meanings.

"Man does not exist prior to language, either as a species or as an individual." -Roland Barthes.

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

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.

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.

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.

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.

APHM-110B Advanced Analog (2.00 cr.)
(Spring)

In this course, students will be introduced to the unique capabilities of large format analog photography. Students will become proficient in using both 4x5 view cameras. After producing the high resolution, carefully composed negatives typical of large format cameras, students in this class will make mural-sized color photographic prints and large scale black & white fiber prints. Paper for printing will be supplied. Students should expect to spend an additional $40-$100 dollars on other course materials.

APHM-110C Video and Sound I (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.

APHM-110E Building a Book (2.00 cr.)
(Fall)

"Building a Book" will explore how meaning is built through form and structure of the photo book. We will approach the book medium through a historic and contemporary lens while examining artists who use the medium. This class will include conversations around editing and sequencing specific to the book form as well as learning to layout and design a book using Adobe InDesign. We will also cover book binding techniques. Throughout the term students will develop their own project using the medium of the book as a final project.

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

Available by Permission of Instructor only.

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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.

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

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.

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APHM-303 Color Lab Darkroom to Digital (2.00 cr.)
(Fall and Spring)

Course open to Photo/Media Program only, by Permission of Instructor only. Not open to BFA1 students. Color Lab is a semester-long course that provides students with a basic background in the history, theory, and materials of color photography. Emphasis is placed on navigating the transitions between traditional film-based production and digital techniques. The coursework is designed to provide students with an understanding of the properties of color negative film and its inherit characteristics, with the goal of gaining a working knowledge of the relationships between exposure development, principles of analog and digital color balance, and basic procedures of type C and archival pigment printing. Further discussions will center on a survey of color photography since the 1960s.

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.

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.

APHM-325F Graduate Seminar (3.00 cr.)
(Spring)

Graduate Seminar: Contemporary Topics in Photography and Media

This reading and discussion seminar will offer a survey of current discussions within the field of photo- and media-based practices. Considering the shifting roles of our mediums within our current political and cultural landscape, we will start with an initial range of texts, and then build a reading list for the semester that we help to lead each other through. Students will be expected to read and participate in class discussions.

APHM-325M Grad Sem: Participant Observer (3.00 cr.)
(Fall and Spring)

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

APHM-331 LA Urbanscape (2.00 cr.)
(Fall and Spring)

Course not open to BFA1 students. Section 1 open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. LA Urbanscape: Image, Words & Acts. This course will explore the interrelation between various social, cultural, economic aspects of daily life in 21st Century Los Angeles as its infrastructure balances atop the physical/political fault lines that point to assured tremors: Freeways, mirages, smog, rumors, invisible populations, celebrity, public surveillance, random inaccessibility to places, people, and things. The role of the artist in exploring ephemeral acts against the urbanscape's vastness will be investigated via readings, walking tours, as well as through the creation of on-site photographic, written, and performative works.

APHM-337 Prisons & Systems & Structures (3.00 cr.)
(Fall and Spring)

Despite renewed calls for abolition and criticism of "mass incarceration," the USA continues to have the largest prison and jail population in modern history globally. With a cultural imagination that is littered with images of imprisonment, criminality, the thrill of law breaking and the vilification of otherness, we also have a new vocabulary for the racism, classism and heteropatriarchy of criminal justice and punishment. This class will give us a critical introduction to this discourse and how it is spreading around the world through decolonial and anti-racist movements, while studying the ways in which representations of the prison, punishment and liberation inhabit our art historical canons, and how artists have addressed large and abstract systems in their works and communities.

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.

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

Available by Permission of Instructor only.

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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.

APHM-420N Quasi-Objects (3.00 cr.)
(Fall and Spring)

This course will be devoted to the establishment of an interpretive paradigm (the concept of quasi-objects), and the analysis of a historical moment (3400 Wilshire Boulevard, Los Angeles, 1920-present). The "theory of the quasi-object" is introduced by philosopher Michel Serres in his 1980 book The Parasite, and refers to "an astonishing constructer of intersubjectivity." Conveyed with style and great subtlety, Serres' notion is explicated, diagrammed, and refined a decade later by sociologist Bruno Latour, before being taken up in a 2015 essay by architectural theorist Jorge Otero-Pailos, who uses the term to describe "an object necessary for us to organize ourselves socially." We will work through these three short texts, and think about the way in which philosophical writing is so often reduced to shorthand and instrumentalized by practitioners in the arts. The Ambassador Hotel opened in 1921, and served as the centerpiece of Los Angeles' glamorous Wilshire Boulevard corridor until 1968, when Senator Robert F. Kennedy was assassinated in its kitchen. Besmirched by the tragedy, the Ambassador was sold in 1971 and endured a state of gradual decline until its closing in 1989. For years, the hotel was the subject of a debate between the Los Angeles Conservancy (which sought to preserve the site) and a succession of groups interested in developing the 24-acre lot that it sat upon. In 2005, the Ambassador was finally demolished in order to make way for the LA Unified School District's Robert Kennedy Schools complex. While it was claimed that the $600 million complex would incorporate central aspects of the Ambassador's iconic design, what resulted was said to resemble "an odd mixture of progress and guilt." More recently, a group of concerned citizens protested a street artist's mural on the RKS campus, which they found to be racially insensitive. Themes of censorship and "systemic issues of power and.trauma" played out in the LA Times and elsewhere. The goal of this class is to examine the ways in which stories about the Ambassador have been implanted in objects that then exert influence over peoples' ideas, actions, and relationships. We will consider the purpose and methods of preservation in art and architecture, and the capacities of public art. A final assignment will involve the development of a proposal for an artistic intervention at the site.

APHM-420P Politics of Portraiture (3.00 cr.)
(Fall and Spring)

Everyone wants to be seen but not everyone wants to be photographed. This is a class that aims to investigate that paradox. What are the politics of Seeing and what are the politics of being seen? What exactly is a portrait. Is it a conversation, a collaboration, is it an archive, or a monument. Does it represent or simply identify? Is it our responsibility to represent the subjects of our photographs with kindness or empathy. What is the role of photographer's gaze. What is the role of the Subject's Gaze. How is power transferred through this process? Through a series of discussions, and art assignments. We will investigate the politics of photographic portraiture from the 1920s-present.

APHM-440V Image and Text (2.00 cr.)
Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This studio course will examine formal and conceptual strategies for combining image and text. In order to contextualize this hybrid practice, we will look at the use of text in conceptual and political art, narrative paintings, advertising, comics and strip narratives, maps, and illuminated manuscripts. Rather than maintain categorical boundaries between the arts, this course promotes the use of language and image as an important gesture to develop alternative meanings for art and to critically investigate the underlying premises of singularity and monumentality in the institutionalization of art. To read the image as text or conversely to contextualize the image with text or additionally to produce the text as image suggests that the art object can be understood as a cultural text rather than solely as evidence of the personal expression. Students working in all media are encouraged to attend.

APHM-441R Collecting (2.00 cr.)
(Fall)

"To collect photographs is to collect the world." states Susan Sontag, in her seminal essay On Photography. As photographers catalog, collect, appropriate the image from the continuous stream of daily life, they turn the things photographed into other kinds of things - either two dimensional or dematerialized - that can be more conveniently stored and more easily shared. Artists collect objects and ephemera to use in their assemblages, collages, films, writings and drawings. In this class we will look at the history of collectors, collecting and collections and their display both private and public. Because the class will include trips to artist studios, private collections, public museum storage facilities and libraries, it is recommended that class participants leave their schedules open enough to accommodate travel time. All media encouraged and all types of collectors are welcomed to join the class. Class participants will share their collections and invent mechanisms to display the objects of their desires.

Students should expect to spend approx. $100.00 on additional course materials and supplies.

APHM-441V In the Light (2.00 cr.)
(Fall and Spring)

This class will look at light as a concept, and explore its intimate involvement with the photographic medium. We will work through ideas of light and darkness, in their framing culturally, socially, historically, theoretically, and within the production of images through lens-based mediums. this class will function as a seminar, critique, and technical production class as we will do in-class work with the concepts explored, incorporating the use of light in relationship to image-making.

APHM-497 BFA 4 Independent Studio (1.00 cr.)
(Winter Session)

This practicum workshop is restricted to Art School BFA students. Students will work on independent projects in their studios with the goal of realizing their mid-residency and final exhibitions. Productive conversations with peers and faculty will complicate their thinking and research, and deepen their approach to these projects.

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

Available by Permission of Instructor only.

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APHM-503 Color Lab: Darkroom to Digital (2.00 cr.)
(Fall and Spring)
Course open to Photo/Media Program only. Color Lab is a semester-long course that provides students with a basic background in the history, theory, and materials of color photography. Emphasis is placed on navigating the transitions between traditional film-based production and digital techniques. The coursework is designed to provide students with an understanding of the properties of color negative film and its inherit characteristics, with the goal of gaining a working knowledge of the relationships between exposure development, principles of analog and digital color balance, and basic procedures of type C and archival pigment printing. Further discussions will center on a survey of color photography since the 1960s.

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.

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.

APHM-525F Graduate Seminar (3.00 cr.)
(Spring)

Graduate Seminar: Contemporary Topics in Photography and Media

This reading and discussion seminar will offer a survey of current discussions within the field of photo- and media-based practices. Considering the shifting roles of our mediums within our current political and cultural landscape, we will start with an initial range of texts, and then build a reading list for the semester that we help to lead each other through. Students will be expected to read and participate in class discussions.

APHM-525M Grad Sem: Participant Observer(3.00 cr.)
(Fall and Spring)

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

APHM-531 LA Urbanscape (2.00 cr.)
(Fall and 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. LA Urbanscape: Image, Words & Acts. This course will explore the interrelation between various social, cultural, economic aspects of daily life in 21st Century Los Angeles as its infrastructure balances atop the physical/political fault lines that point to assured tremors: Freeways, mirages, smog, rumors, invisible populations, celebrity, public surveillance, random inaccessibility to places, people, and things. The role of the artist in exploring ephemeral acts against the urbanscape's vastness will be investigated via readings, walking tours, as well as through the creation of on-site photographic, written, and performative works.

APHM-537 Prisons & Systems & Structures (3.00 cr.)
(Fall and Spring)

Despite renewed calls for abolition and criticism of "mass incarceration," the USA continues to have the largest prison and jail population in modern history globally. With a cultural imagination that is littered with images of imprisonment, criminality, the thrill of law breaking and the vilification of otherness, we also have a new vocabulary for the racism, classism and heteropatriarchy of criminal justice and punishment. This class will give us a critical introduction to this discourse and how it is spreading around the world through decolonial and anti-racist movements, while studying the ways in which representations of the prison, punishment and liberation inhabit our art historical canons, and how artists have addressed large and abstract systems in their works and communities.

APHM-552 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.

APHM-599 Independent Study (0.50-15.00 cr.)
(Fall and Spring)
Available by Permission of Instructor only.

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APHM-600 Critique Series (2.00 cr.)
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.

APHM-610A 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.

APHM-610B Advanced Analog (2.00 cr.)
(Spring)

In this course, students will be introduced to the unique capabilities of large format analog photography. Students will become proficient in using both 4x5 view cameras. After producing the high resolution, carefully composed negatives typical of large format cameras, students in this class will make mural-sized color photographic prints and large scale black & white fiber prints. Paper for printing will be supplied. Students should expect to spend an additional $40-$100 dollars on other course materials.

APHM-610C Video and Sound I (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.

APHM-610E Building a Book (2.00 cr.)
(Fall)

"Building a Book" will explore how meaning is built through form and structure of the photo book. We will approach the book medium through a historic and contemporary lens while examining artists who use the medium. This class will include conversations around editing and sequencing specific to the book form as well as learning to layout and design a book using Adobe InDesign. We will also cover book binding techniques. Throughout the term students will develop their own project using the medium of the book as a final project.

APHM-620N Quasi-Objects (3.00 cr.)
(Fall and Spring)

This course will be devoted to the establishment of an interpretive paradigm (the concept of quasi-objects), and the analysis of a historical moment (3400 Wilshire Boulevard, Los Angeles, 1920-present). The "theory of the quasi-object" is introduced by philosopher Michel Serres in his 1980 book The Parasite, and refers to "an astonishing constructer of intersubjectivity." Conveyed with style and great subtlety, Serres' notion is explicated, diagrammed, and refined a decade later by sociologist Bruno Latour, before being taken up in a 2015 essay by architectural theorist Jorge Otero-Pailos, who uses the term to describe "an object necessary for us to organize ourselves socially." We will work through these three short texts, and think about the way in which philosophical writing is so often reduced to shorthand and instrumentalized by practitioners in the arts. The Ambassador Hotel opened in 1921, and served as the centerpiece of Los Angeles' glamorous Wilshire Boulevard corridor until 1968, when Senator Robert F. Kennedy was assassinated in its kitchen. Besmirched by the tragedy, the Ambassador was sold in 1971 and endured a state of gradual decline until its closing in 1989. For years, the hotel was the subject of a debate between the Los Angeles Conservancy (which sought to preserve the site) and a succession of groups interested in developing the 24-acre lot that it sat upon. In 2005, the Ambassador was finally demolished in order to make way for the LA Unified School District's Robert Kennedy Schools complex. While it was claimed that the $600 million complex would incorporate central aspects of the Ambassador's iconic design, what resulted was said to resemble "an odd mixture of progress and guilt." More recently, a group of concerned citizens protested a street artist's mural on the RKS campus, which they found to be racially insensitive. Themes of censorship and "systemic issues of power and.trauma" played out in the LA Times and elsewhere. The goal of this class is to examine the ways in which stories about the Ambassador have been implanted in objects that then exert influence over peoples' ideas, actions, and relationships. We will consider the purpose and methods of preservation in art and architecture, and the capacities of public art. A final assignment will involve the development of a proposal for an artistic intervention at the site.

APHM-620P Politics of Portraiture (3.00 cr.)
(Fall and Spring)

Everyone wants to be seen but not everyone wants to be photographed. This is a class that aims to investigate that paradox. What are the politics of Seeing and what are the politics of being seen? What exactly is a portrait. Is it a conversation, a collaboration, is it an archive, or a monument. Does it represent or simply identify? Is it our responsibility to represent the subjects of our photographs with kindness or empathy. What is the role of photographer's gaze. What is the role of the Subject's Gaze. How is power transferred through this process? Through a series of discussions, and art assignments. We will investigate the politics of photographic portraiture from the 1920s-present.

APHM-640V Image and Text (2.00 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 studio course will examine formal and conceptual strategies for combining image and text. In order to contextualize this hybrid practice, we will look at the use of text in conceptual and political art, narrative paintings, advertising, comics and strip narratives, maps, and illuminated manuscripts. Rather than maintain categorical boundaries between the arts, this course promotes the use of language and image as an important gesture to develop alternative meanings for art and to critically investigate the underlying premises of singularity and monumentality in the institutionalization of art. To read the image as text or conversely to contextualize the image with text or additionally to produce the text as image suggests that the art object can be understood as a cultural text rather than solely as evidence of the personal expression. Students working in all media are encouraged to attend.

APHM-641R Collecting (2.00 cr.)
(Fall)

"To collect photographs is to collect the world." states Susan Sontag, in her seminal essay On Photography. As photographers catalog, collect, appropriate the image from the continuous stream of daily life, they turn the things photographed into other kinds of things - either two dimensional or dematerialized - that can be more conveniently stored and more easily shared. Artists collect objects and ephemera to use in their assemblages, collages, films, writings and drawings. In this class we will look at the history of collectors, collecting and collections and their display both private and public. Because the class will include trips to artist studios, private collections, public museum storage facilities and libraries, it is recommended that class participants leave their schedules open enough to accommodate travel time. All media encouraged and all types of collectors are welcomed to join the class. Class participants will share their collections and invent mechanisms to display the objects of their desires.

Students should expect to spend approx. $100.00 on additional course materials and supplies.

APHM-641V In the Light (2.00 cr.)
(Fall and Spring)
This class will look at light as a concept, and explore its intimate involvement with the photographic medium. We will work through ideas of light and darkness, in their framing culturally, socially, historically, theoretically, and within the production of images through lens-based mediums. this class will function as a seminar, critique, and technical production class as we will do in-class work with the concepts explored, incorporating the use of light in relationship to image-making.

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.

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

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APHM-700 MFA Independent Studio (1.00 cr.)
(Winter Session)
This practicum workshop is restricted to Art School MFA students in the Photography and Media program. Students will work on independent projects with the goal of realizing their mid-residency and final exhibitions. Productive conversations with peers and faculty will complicate their thinking and research, and deepen their approach to these projects.

APHM-702 Black & White (1.00 cr.)
(Fall)
The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

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

APHM-708 Advance Lighting & Portraiture (1.00 cr.)
(Spring)

The APHM001 Series is comprised of workshops that introduce students to the technologies, techniques and processes that are fundamental to photography and media-based practice. Topics are designed to provide the skill and know how that students require to get from their concept to its realization, including camera techniques, lighting, printing, moving image and sound production and post-production, multi-media applications, and workflows for analog and digital production.

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

APHM-746 Exhibition Design (1.00 cr.)
(Spring)

This workshop will approach exhibition design from the perspective of the post-COVID art world. We will look at the various ways exhibitions are designed for both museums and galleries as well as in the virtual spaces that pre-existed COVID but have since exploded into new virtual venues and tools. We will look at both the history of exhibition design as well as the strategies and methodologies artists, curators and architects have developed in the face of the opportunities and constraints provided by the situation. Students will use softwares and technical skills they will need, as well as the conceptual skills required for successful exhibition design. As a final project, students will design their own exhibition using SketchUp or Art Steps, or in a physical model.

APHM-748 Digital Lab (1.00 cr.)
(Fall)

Digital Lab provides an introduction to navigating the various digital-photographic imaging pathways in the Photography Lab. Topics will include orienting students to the digital production capabilities of the lab's digital facilities, using and defining digital imaging capturing and retouching techniques, using Photoshop tools for creating photographic images that demonstrate correct color balance and density, and producing digital prints. Emphasis is placed on recognizing the solutions, methods and lab practices necessary for individual digital-photographic production.

APHM-749 Color/ B&W Printing Lab (1.00 cr.)
(Fall)

This course will allow students to work on their projects and the use of the lab. Student can develop black & white film and print both Black and white and color analogue prints.

APHM-755 Write Your Stakes (1.00 cr.)
(Fall and Spring)

How does one, how does an artist script a self? We will know ourselves and know what we think when we find the words. This workshop will serve as a testing ground for each of us to try out modes, voices, rhythms, structures, and approaches that enable us to articulate some sentiment in writing and capture a vision. We will read and discuss models, trying our hand at different forms, from the personal and diaristic to the exhibition review, artist statement, press release, contributor's note, and blurb. Writing is thought in action, as it's happening, often labored and slow but also fleet and high as a kite. It needn't look any certain way because thoughts can look any which way, it need only function for your meanings.

"Man does not exist prior to language, either as a species or as an individual." -Roland Barthes.

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

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

There is a long history of algorithmic processes in art. We will approach our study through the history of Fluxus and conceptual art, as well as trace the lineage of generative art methods. In addition, there will be a focus on using rules, chance, scripts and scores to understand computers as performers. Using both analog and digital means to communicate and visualize ideas, students will begin to find new ways of implementing algorithms in their individual art practice. In the process of critically rethinking our relationship to algorithms, we will examine how we can engage with computation by repurposing these algorithmic processes in creative ways. Designed for the student with no programming experience, this course will require both analog and digital experimentation. We will be making work throughout the semester with the computer as a collaborator and executor.

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

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.

ATEK-441 Tulip Hysteria Coordinating (3.00 cr.)
(Fall)

At the peak of the Dutch Tulip mania of 1637, a single bulb cost more than 10 times the yearly wages of a skilled artisan; in Extraordinary Popular Delusions and the Madness of Crowds, Charles Mackay writes that 12 acres of land were offered in exchange for a single Semper Augustus bulb- Tulipmania prefigured the hyper-financialization of art and aesthetics in the 21st Century.

In her 1917 New York Sun review of the Independents Show, Jane Dixon writes: " The artist calls It 'Tulips Hysteria Coordinating. Anyone who can think up a name like that ought to be put on exhibition along with the 'painting'." Dixon, admitting her mystification, describes a cubist work comprised of splotches of paint little resembling tulips. Even more mystifying, the work -by Marcel Duchamp- appears to have never existed. There is no mention of it in the show's catalog, no mention by Duchamp, and scarcely a mention by biographers and historians. Loosed from the necessity of actuality, the work is one of Duchamp's most radical, with the viral power of a media-amplified "Popular Delusion" not unlike the Tulip Hysteria of its title.

From the caves at Lascaux to medieval Scriptoria to the spires of the Gothic cathedrals, the drawings of Leonardo and Kepler to the automatons commissioned for the courts of Rudolf II and Catherine the Great; from the discovery of the binary in the hexagrams of the I Ching to Leibniz' Calculus Ratiocinator to Ada Lovelace's algorithm, Goethe's Faust, and Mary Shelley's Frankenstein, the course explores the technological imaginary that gave rise to modernity.

From Daguerreotypomania to Impressionism, Wagner's Gesamkunstwerk to Brecht's Epic Theatre, the technophilia of the Futurists to the utopianism of Tatlin's tower; from the machinic works of Roussel and Duchamp to those of Nam June Paik, Lynn Hershman-Leeson, Rammellzee, and the CCRU; from Donna Haraway's Cyborg Manifesto to Paul Preciado's Pharmacopornographic Era, from the techno-cultural work of Pierre Huyghe and the

Otolith Group to the bio-sculpture of Anicka Yi; from early web-based art to the blockchain and NFTs, the course explores the ways in which artists have imagined and concretized modernity.

With the rise (and financialization) of digitally and technologically-entangled art and the ever-intensifying effect of technoscience upon the social and natural world, the question concerning artists' relationship to technology becomes more urgent than ever. Tulip Hysteria Coordinating explores artists' interactions with and approaches to technology from 4 million BCE to the present, examining their increasing complexity.

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

Available by Permission of Instructor only.

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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.

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.

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

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.

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.

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.

ATEK-550 (virtual) Reality Check (3.00 cr.)
(Spring)

This Integrated Media workshop introduces VR, AR and Mixed Reality as tools to create art with a particular focus on three-dimensional virtual space. Through readings, discussions, workshops, and tutorials, students will learn to harness virtual experiences as part of their artistic practice.

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.

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

Available by Permission of Instructor only.

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

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.

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

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.

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

There is a long history of algorithmic processes in art. We will approach our study through the history of Fluxus and conceptual art, as well as trace the lineage of generative art methods. In addition, there will be a focus on using rules, chance, scripts and scores to understand computers as performers. Using both analog and digital means to communicate and visualize ideas, students will begin to find new ways of implementing algorithms in their individual art practice. In the process of critically rethinking our relationship to algorithms, we will examine how we can engage with computation by repurposing these algorithmic processes in creative ways. Designed for the student with no programming experience, this course will require both analog and digital experimentation. We will be making work throughout the semester with the computer as a collaborator and executor.

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

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.

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

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.

ATEK-641 Tulip Hysteria Coordinating (3.00 cr.)
(Fall)

At the peak of the Dutch Tulip mania of 1637, a single bulb cost more than 10 times the yearly wages of a skilled artisan; in Extraordinary Popular Delusions and the Madness of Crowds, Charles Mackay writes that 12 acres of land were offered in exchange for a single Semper Augustus bulb- Tulipmania prefigured the hyper-financialization of art and aesthetics in the 21st Century.

In her 1917 New York Sun review of the Independents Show, Jane Dixon writes: " The artist calls It 'Tulips Hysteria Coordinating. Anyone who can think up a name like that ought to be put on exhibition along with the 'painting'." Dixon, admitting her mystification, describes a cubist work comprised of splotches of paint little resembling tulips. Even more mystifying, the work -by Marcel Duchamp- appears to have never existed. There is no mention of it in the show's catalog, no mention by Duchamp, and scarcely a mention by biographers and historians. Loosed from the necessity of actuality, the work is one of Duchamp's most radical, with the viral power of a media-amplified "Popular Delusion" not unlike the Tulip Hysteria of its title.

From the caves at Lascaux to medieval Scriptoria to the spires of the Gothic cathedrals, the drawings of Leonardo and Kepler to the automatons commissioned for the courts of Rudolf II and Catherine the Great; from the discovery of the binary in the hexagrams of the I Ching to Leibniz' Calculus Ratiocinator to Ada Lovelace's algorithm, Goethe's Faust, and Mary Shelley's Frankenstein, the course explores the technological imaginary that gave rise to modernity.

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Otolith Group to the bio-sculpture of Anicka Yi; from early web-based art to the blockchain and NFTs, the course explores the ways in which artists have imagined and concretized modernity.

With the rise (and financialization) of digitally and technologically-entangled art and the ever-intensifying effect of technoscience upon the social and natural world, the question concerning artists' relationship to technology becomes more urgent than ever. Tulip Hysteria Coordinating explores artists' interactions with and approaches to technology from 4 million BCE to the present, examining their increasing complexity.

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

Available by Permission of Instructor only.

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ATEK-700 MFA AT Praticum Workshop (1.00 cr.)
(Winter Session)

In this practicum, students will engage in the production of a project or series of projects. Projects are open-ended but are intended to intersect with both the students' interests and/or ongoing coursework. Attendance at all sessions is required.

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

Available by Permission of Instructor only.

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

There is a long history of algorithmic processes in art. We will approach our study through the history of Fluxus and conceptual art, as well as trace the lineage of generative art methods. In addition, there will be a focus on using rules, chance, scripts and scores to understand computers as performers. Using both analog and digital means to communicate and visualize ideas, students will begin to find new ways of implementing algorithms in their individual art practice. In the process of critically rethinking our relationship to algorithms, we will examine how we can engage with computation by repurposing these algorithmic processes in creative ways. Designed for the student with no programming experience, this course will require both analog and digital experimentation. We will be making work throughout the semester with the computer as a collaborator and executor.

Covid Updates: View Plans for 2022

School of Critical Studies Academic Requirements

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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 an introductory understanding of how they may relate to métier practice.	Craft ideas, developing and constructing independent critical positions in relationship to course material.	Propose projects or papers that make independent arguments through a thesis 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, they 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.

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 Goldsmiths, University of London in the UK.

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661-253-7842
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Room F303
9am-5pm weekdays (during academic year)

CCIS-100 Intro to Critical Studies (3.00 cr.)
(Fall)

Introduction to Critical Studies is a dynamic BFA 1 cohort class designed to introduce you to the practices of inquiry and critique that shape key debates in the visual, performing, and literary arts, to prepare you to enter into the larger Critical Studies curriculum with confidence, and to establish awareness of foundational skills that are central to working as a critically informed artist today . As part of this course, each week you attend a large lecture presented by faculty and a small group discussion led by Teaching Assistants.

 The course is unique to the Institute because it brings students together from all our Schools to participate in a shared conversation around some of the most urgent questions facing our collective communities, whilst providing a focused development of the writing, information literacy, cultural inclusivity, and critical thinking learning goals core to the Critical Studies BFA curriculum. Specific topics for the course change yearly, responding to contemporary issues in the arts and society at large, but all support an inquiry into our understanding of art-making, and the circulation of cultural, economic, and political power, with special attention to intersecting issues of history, technology, race, gender, class, and cultural difference. As this course immerses you in timely, relevant critical conversations, it also asks you to generate your own unique responses across a series of innovative writing assignments designed to help you to hone writing as a mode of critical thinking and self-expression.

CCRW-204 Intro to Bizzaro Fiction (3.00 cr.)
(Fall and Spring)
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.

CCRW-214 Adventures in Form and Chaos (3.00 cr.)
(Fall and Spring)
This course is designed both for students who have taken previous poetry writing classes and for those who have not. It approaches the writing of poems through an examination of the ways in which some recent North American poets (such as Hoa Nguyen, Douglas Kearney, Joshua Beckman, CA Conrad, Eileen Myles and Terrance Hayes) have renovated inherited poetic forms, explored open-page forms, and invented new forms along with new durational, constraint-based, improvisational and performative practices. We will also look closely at the relation between form and practice, asking ourselves at what point a practice becomes a form of life. 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.

CCRW-221 Science Fiction for Architects (3.00 cr.)

Slipstream: Science Fiction Writing for Architects

This creative writing class familiarizes students with the art of making the strange familiar or the familiar strange. Students are introduced to genre works, ranging from pre-cyberpunk SF to the practice of "slipstream" and the New Weird. Both experimental and traditional story-telling techniques are reviewed with a special emphasis on hybrid narrative forms, the collage film essay, and architecture-based video games. Projects including the short critical review, the short story, film treatment, and video game script are presented for peer review. Sub-genres include Indigenous futurisms, Afrofuturism, space and colonization, gender and science fiction, and future cities. Materials for study range from the renowned works of Sherman Alexie, Octavia Butler, Samuel R. Delany, Philip K. Dick, William Gibson, and James Tiptree, Jr., to the current works of Brian Evenson, Hao Jing Fang, Shesshu Foster, Nnedi Okorafor and Nana Kwame Adjei-Brenyah. Materials will be supplemented by the collage film work of Craig Baldwin and guest lectures on contemporary video games Soma, Observation, and Outer Wilds among others.

CCRW-311 Poetry Workshop (3.00 cr.)
(Fall and Spring)

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.

CCRW-358 Science Fiction Writing (3.00 cr.)
(Spring)

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. .

CCRW-367 Letters & Conversations (3.00 cr.)
(Fall and Spring)

In the era of the internet, what can a letter do? What new forms of letters circulate? How has social media changed dialogue and conversation? What words can we exchange and how? Drawing on a range of critical and creative practices, this creative writing class will invite students to read and write letters and to conduct, join, and listen to conversations. Incorporating fiction, nonfiction, poetry, and hybrid writing, we will also engage visual art, tweets, podcasts, and more. Key course topics will include childhood, family, friendship, love, sexuality, gender, race, police violence, trauma, and coming of age. Students will leave having completed "a letter you thought they'd never write or a conversation you thought you'd never have" as well as a future letter scheduled to arrive to the sender. In our letters and conversations, we will claim voice and risk vulnerability. We will navigate forms of address, tone and timbre, audience and occasion, intimacy, protest, and more.

CCRW-457 Feminist Poetics (3.00 cr.)
(Spring)

Using an intersectional feminist lens, we will explore how writers and artists navigate relationships between writing, identity, culture, politics and art making. We will ask, how might feminist poetics be a strategy for envisioning and re-visioning language use, forms and ideas? How is feminist poetics a mode of critique, desire, invention, inquiry, and imaginative literary praxis? How is feminist poetics a way of writing visions of resistance and transformation?

Rather than beginning our study with the statement, "Feminist Poetics is.," our class will build a collective understanding from the texts we engage with and from reflections on our own creative work.

Together, we will read in and across genres. We'll read book-length works, poems, essays, statements of poetics, workbooks, prompts, provocations, and interviews. We'll also listen to podcasts, watch videos, and hear from guests who share about their work and commitments. Creative writing workshops are a central component to our class. Students are invited to share their own writing and respond to their peers' work. Our creative spirit will be generative and process-based, inviting you to experiment with writing strategies and goals.

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.

CCRW-472 Creatively Critical Writings (3.00 cr.)
(Spring)

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.

CCRW-557 Feminist Poetics (3.00 cr.)
(Spring)

Using an intersectional feminist lens, we will explore how writers and artists navigate relationships between writing, identity, culture, politics and art making. We will ask, how might feminist poetics be a strategy for envisioning and re-visioning language use, forms and ideas? How is feminist poetics a mode of critique, desire, invention, inquiry, and imaginative literary praxis? How is feminist poetics a way of writing visions of resistance and transformation?

Rather than beginning our study with the statement, "Feminist Poetics is.," our class will build a collective understanding from the texts we engage with and from reflections on our own creative work.

Together, we will read in and across genres. We'll read book-length works, poems, essays, statements of poetics, workbooks, prompts, provocations, and interviews. We'll also listen to podcasts, watch videos, and hear from guests who share about their work and commitments. Creative writing workshops are a central component to our class. Students are invited to share their own writing and respond to their peers' work. Our creative spirit will be generative and process-based, inviting you to experiment with writing strategies and goals.

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.

CCRW-572 Creatively Critical Writings (3.00 cr.)
(Spring)

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.

CCSE-001 Artspeak 1 (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 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.

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.

CCSE-399 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.

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.

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.

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.

CCST-204 Dust Tracks (3.00 cr.)
(Fall)

Dust Tracks: Black Women, Mobility & Cinema is titled in homage to filmmaker, writer and anthropologist Zora Neale Hurston's autobiography Dust Tracks on a Road, an important touchstone for the work we'll do in this course. Black women's travel and mobility, from The Great Migration to a daily commute or relocation for work, from short trips or just an aimless walk in their own city, is often observed with disdain, incredulity, suspicion, or joy, depending on who's looking. Somehow Black women are never where they are supposed to be. But where is that, exactly? How does popular culture inform our shared imaginary of both Black women and public space, and how do these two things come together, in our minds, and on film? While literature, music, photography and dance present myriad approaches to Black women's interiority and depictions of Black women on the move, in film these depictions-Black women walking down the street, staring out a bus window, picking out groceries- are often rare and radical acts What makes television slightly more conducive to this kind of imagery of Black women? We'll address these questions and more through screenings of narrative fiction films and documentaries by Gabbi Ncube, Jim McKay, Katherine Collins, Yoruba Richen, Ousmane Sembene, Tracy Heather Strain and Kiandra Parks, alongside texts from some of these filmmakers as well as Zora Neale Hurston, Lorraine Hansberry, Isabel Wilkerson, Shay Youngblood, Cauleen Smith, Harryette Mullen and Saidiya Hartman, among others. Students will engage concepts such as freedom, waywardness, and misogynoir, through a mix of modalities-discussion, critical analysis, personal essay, adaptive sketches, short responses and collaborative research and archive-building- to trace Black female subjectivity, interiority, and attempt to theorize the relation of these to self-making and self-expression in public space, and reflect on a range of Black women's movement and mobility, from the extraordinary to the mundane.

CCST-242 Direction: Utopia (3.00 cr.)
(Fall)

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.

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.

CCST-274 Food Stuff (3.00 cr.)
(Fall and Spring)

FOOD STUFF: EATING AND COOKING IN A MATERIAL WORLD

Food is ubiquitous. As an object of media representations, art endeavors, personal identification, and intellectual inquiry, what and how people cook and eat is a nexus of interests and insights that implicate fundamental relations between our selves and the world in which we are realized. Food is both something fundamental to daily living and a vehicle of incredibly diverse inventive activity and enjoyment, a site for aesthetic creativity that necessarily indicates realities of embodiment. In this course, we approach food as something for thought and something to eat, with particular attention to ways that cooking and eating practices can reflect, recapitulate, and reconfigure prevailing social and cultural structures. How does a recipe really work? What kind of power do chefs and artists share or not? What does a veggie burger have to do with gender, race, and class? We will do close readings of a range of texts that explicitly focus on food, from popular cookbooks to food studies scholarship, to films, television, and graphic literature. We will also examine theoretical and historical works that articulate how a material like food is situated between the intimately personal and the broadly systemic. In so doing, we will develop a critical vocabulary to chart the significances of a creative material practice that students can bring to art forms beyond the kitchen, as well as an ongoing inquiry into enlivening the eating we do every day.

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?.

CCST-303 Global Queer Cinema (3.00 cr.)
(Fall and Spring)

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.).

CCST-345 Black Queer Black (3.00 cr.)
(Fall)

Black/Queer/Black: A Survey of Pop Culture's Fiercest Tributary

This course is a close study of the multi-layered Black queer center of '80s and '90s House music culture via literature, film, music, music videos, and critical essays by the likes of bell hooks, Sarah Schulman, Essex Hemphill, Pamela Sneed, and more. We will dive into the conversations (shared influences; similar and oppositional politics) of House music of the '80s and '90s, and hip-hop(mainstream and alternative) from that same time, excavate the political subtexts in the artifacts music, music videos, films) of House culture, and examine contemporary elements of modern pop culture (particularly music and music videos) and locate the influence of '80s and '90s House culture. By examining the relationship between '80s and '90s Black/queer poetry, literature and academic scholarship, and the everyday socio-political realities that shaped House culture, students will strengthen and develop trust in their own critical voice.

CCST-351 Buying and Selling of L.A. (3.00 cr.)
(Fall)

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.

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.

CCST-362W Food Is (not) a Metaphor (1.00 cr.)
(Winter Session)

This two-week winter session workshop focuses on food, cooking, and eating to develop ideas on relations between different valences of culturally inscribed meaning and individually pursued material practice. Because of the relative necessity of eating for the production of any body's creative activity, scrutinizing these ideas through food categories yields vibrant and unusually accessible discussion of theoretical concepts and practical inspiration. Of particular interest is a treatment of the recipe as a special form of text situated between discourse and matter, and the agency of a reader/cook in affecting the material (of the) world. Each workshop session will begin with a rigorous examination of a variety of texts, including cookbooks, popular media, and theories of animality, race, and the human. We will follow our readings with a collaborative exercise in generating a recipe and its realization according to the session's themes. These recipes will be for a variety of types of material, potentially including further text or image, art objects, performances, and even, perhaps, a snack.

CCST-372 Infrastructure & Climate (3.00 cr.)
(Fall and Spring)

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.

CCST-391 Memory, Media & the City (3.00 cr.)
(Fall)

Collective memory (as well as collective forgetting or repression) is essential to understanding urban culture and politics. By journeying through various cities, we identify how literature, cinema, urban planning, politics, and the rhythms of everyday life can be excavated. Among cities to be discussed: Los Angeles, Jerusalem, Berlin, Paris, Shanghai, New York, Beijing, Rome, Las Vegas, Naples. Each of these has a collective myth beyond its history. But these myths center around districts that have been endlessly retrofitted. In the shadow of famous monuments, the residents adapt to layers of erasure, failed infrastructure, foreign and domestic conquests, waves of immigration. Through the filter of media in particular, we investigate how these urban-industrial folk images have evolved; and where cities are headed next. For example, we will study techniques for "unreliable narrators" in variations of noir (1928-58; and neo-noir after 1970)-- as well as archival fact and fiction across various genres. We will also decode how the ambient, expressionist setting is developed-- in cityscapes and in fictions. Students then apply these discoveries 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.

CCST-434 Museums and Indigenous People (3.00 cr.)
(Spring)

Museums and Indigenous People: History and Decolonization Museums are powerful institutions that shape the public's understanding of history and culture. Museums are complicated institutions with both the capacity to contribute meaningfully to our understandings of and respect for the world and for one another, but also with a history and ongoing patterns of great harm and colonial violence. This course confronts the colonial legacies of museums while exploring the intersection of museum practice and social justice through movements to decolonize and Indigenize museums. This course is based on examining the changing relationship between Indigenous people and museums and the current state of contemporary museum practice, focusing on examples grounded in Native American and First Nations in the US and Canada. The central questions we will consider include: How has the relationship between Indigenous people and museums changed over the last century and what are the key watershed moments and developments in the field? What are the predominant themes and narratives, objects and images in exhibitions focusing on Indigenous history and culture? How have Indigenous communities challenged the rights of museums to house their material culture and human remains, and engaged in efforts to decolonize museums? What are the future directions in contemporary museum practice? Topics will include "salvage anthropology" and the collecting of Native American and First Nations material culture in the early 20th century; historic and contemporary exhibition practices; the ethics of curatorial practice, Indigenous activism and the federal repatriation law; collaboration with source communities, and equity and inclusivity with regard to representation within museums.

CCST-439 Feminist Surveillance Studies (3.00 cr.)
(Fall)

"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.

CCST-444 Archaeologies of the Present (3.00 cr.)
(Spring)

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.

CCST-446 Parallel Worlds (3.00 cr.)
(Fall and Spring)

Parallel worlds: Fiction and Imaginary Futures, 1850-Present. Open to BFA-3, BFA-4 and Graduate students only. A workshop and discussion class on how to use tools broadly related to science-fiction "worlds"-- as in tales about parallel worlds tales, and in"immersive" fx cinema; also in myopias, grotesquerie, steam punk and gothic revivals; the body as a duplicated machine; the engineering of memory and identity (like the POV of doubles, automata, cyborgs, etc.). Parallel worlds are not only featured in science fiction; but also in in "utopian" literature, in urban planning; caricature; animation; cinematic editing; industrial design; entertainment play spaces; architecture; in the parallel ideologies of social movements (as in the 1920's); in painting; theater; certainly in digital media. For 1850 onward, the impulse to grasp imaginary futures and imaginary tech was particularly fierce and complex. This contrasts oddly (deceptively) without dissolving century. The culture of "imaginary futures" has taken a very unusual turn since the collapse of postmodernism, essentially after 1989, more about a hollowing out of identity, about a horizontal mapping of globalization. Also recommended for Integrated Media students, and MA students in Aesthetics and Politics.

CCST-534 Museums and Indigenous People (3.00 cr.)
(Spring)

Museums and Indigenous People: History and Decolonization Museums are powerful institutions that shape the public's understanding of history and culture. Museums are complicated institutions with both the capacity to contribute meaningfully to our understandings of and respect for the world and for one another, but also with a history and ongoing patterns of great harm and colonial violence. This course confronts the colonial legacies of museums while exploring the intersection of museum practice and social justice through movements to decolonize and Indigenize museums. This course is based on examining the changing relationship between Indigenous people and museums and the current state of contemporary museum practice, focusing on examples grounded in Native American and First Nations in the US and Canada. The central questions we will consider include: How has the relationship between Indigenous people and museums changed over the last century and what are the key watershed moments and developments in the field? What are the predominant themes and narratives, objects and images in exhibitions focusing on Indigenous history and culture? How have Indigenous communities challenged the rights of museums to house their material culture and human remains, and engaged in efforts to decolonize museums? What are the future directions in contemporary museum practice? Topics will include "salvage anthropology" and the collecting of Native American and First Nations material culture in the early 20th century; historic and contemporary exhibition practices; the ethics of curatorial practice, Indigenous activism and the federal repatriation law; collaboration with source communities, and equity and inclusivity with regard to representation within museums.

CCST-539 Feminist Surveillance Studies (3.00 cr.)
(Fall)

"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.

CCST-544 Archaeologies of the Present (3.00 cr.)
(Spring)

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.

CCST-546 Parallel Worlds (3.00 cr.)
(Fall and Spring)

Parallel worlds: Fiction and Imaginary Futures, 1850-Present. Open to BFA-3, BFA-4 and Graduate students only. A workshop and discussion class on how to use tools broadly related to science-fiction "worlds"-- as in tales about parallel worlds tales, and in"immersive" fx cinema; also in myopias, grotesquerie, steam punk and gothic revivals; the body as a duplicated machine; the engineering of memory and identity (like the POV of doubles, automata, cyborgs, etc.). Parallel worlds are not only featured in science fiction; but also in in "utopian" literature, in urban planning; caricature; animation; cinematic editing; industrial design; entertainment play spaces; architecture; in the parallel ideologies of social movements (as in the 1920's); in painting; theater; certainly in digital media. For 1850 onward, the impulse to grasp imaginary futures and imaginary tech was particularly fierce and complex. This contrasts oddly (deceptively) without dissolving century. The culture of "imaginary futures" has taken a very unusual turn since the collapse of postmodernism, essentially after 1989, more about a hollowing out of identity, about a horizontal mapping of globalization. Also recommended for Integrated Media students, and MA students in Aesthetics and Politics.

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.

CHMN-149 Posthuman Fiction (3.00 cr.)
(Spring)

Special Topics course for BFA-1 students only by permission of instructor. In this course we will read, analyze and write about fiction that reaches beyond the human for its narrators, characters, plots and preoccupations. How do these stories, which center on animal, insect, plant or artificial life, de-center humans and the very concept of the human? How do they de-naturalize Nature? What alternative ways of being in the world do they suggest to us? Some key concepts guiding our discussion will be anthropomorphism, zoomorphism, posthumanism and ecofiction.

CHMN-231 What Is Philosophy? (3.00 cr.)
(Fall)

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.

CHMN-239 Feminist Politics (3.00 cr.)
(Fall)

In her book, Living a Feminist Life, Sara Ahmed writes, "Feminism as a collective movement is made out of how we are moved to become feminists in dialogue with others." In this spirit, we will think of our class as a conversation with one another, and with feminist theories and practices. What can we continue to learn from feminist histories? How can we use feminist practices for social and political change? And importantly, might feminism inform your practices as artists?
 Our study of U.S. and transnational feminisms will explore a history of ideas central to feminism and identify how the ideas are present in current discourse, debates, and politics. We will use an intersectional approach that takes gender, sexuality, race, ethnicity, nationality, citizenship and ability as its starting point. We will ask questions about identity, language and culture for how they can be sites of resistance and transformation.
 Together, we will read critical theory, manifestos, zines, essays, prose and poetry. In addition, we will look to film, performance and music to see how artists are engaging feminist ideas and critique in their work. Our methods of inquiry will include feminist practices as we circle in consciousness raising groups, make zines, write collaborative tracts, perform textual and artistic interventions and develop new projects that carry forth a vision to build a better world.

CHMN-271 Latin/x/o/a/@:i.d.& entities (3.00 cr.)
(Fall)

This is 200-level cross-disciplinary course explores the history, cultures and contemporary dynamics of Latinx communities, especially in greater L.A., aimed at both self-identifying Latinx and others. We begin with some canonical examples of Latinx cultural migrations to the US mainstream - whether individuals, discourses or goods (Desi Arnaz; Junipero Serra and the California missions; magic mushrooms, etc.), which reveal the elasticity and the deformations of assimilative processes. We continue with the history of organized Latinx labor, culminating in the achievements of César Chávez and the National Farm Workers Association in the 1960s, followed by the emergence of Chicano and Chicana protest movements for civil and cultural rights in the 1970s. In a more granular focus, we delve into urban history case studies through the Los Angeles cities of El Monte / South El Monte. We then consider how sociological issues are articulated in the creative arts including Judy Baca's "Great Wall of California" murals, Luis Valdez' play and film, Zoot Suit, and Latinx rap sounds of the 1990s and beyond. The course then explores the remarkable concentration of anti-Latinx racism under U.S. President Trump and the humanitarian crisis of migrants at the U.S. southern border. The final section considers performance, "artivism" and youth and LGBTQ + cultural testimonio, with a focus on Cal Arts Latinx grads. These include the Mexican performance artist Guillermo Gómez-Peña, whose "La Pocha Nostra" troupe uses a body-based pedagogy to decompose gender, ethnic and geographic borders, East L.A. writer Caribbean Fragoza, whose short stories blend the fantastic with barrio oral history, and L.A.-based salvadoreña, Beatriz Cortez, a sculptor and multimedia artist with a focus on homelessness, forced migration and indigenous models. Assessment methods include quizzes on weekly key terms and concepts from the readings, short answer responses, written summaries of readings and oral debates. The final project is a presentation on a Latinx community org which exemplifies the course's focus on the interface of mobilization and creativity. The project can be done by small-group or individually.

CHMN-286 All Them Witches (3.00 cr.)
(Fall)

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?.

CHMN-294 Borges and the Political (3.00 cr.)
(Spring)

Argentine writer Jorge Luis Borges was an author widely but wrongly regarded as a-political. Although he was not a political writer in the conventional sense of the word, his texts nevertheless constantly engaged in the indirect interrogation of our shared, political world. In this course, we will reveal the way in which most of his famous "fictions" were a massive attempt to respond to the politics of his time-the advent of fascism and totalitarianism-and thus will help us interrogate "the political" in its most complex manifestations: the question of political forms, the question of the institution of the new in historical time, and the question of alterity. As we are witnessing during these turbulent times, anti-Fascists come in different forms and shapes. Small "d" democrats, anarchists, Marxists, and libertarians from all parts of the world experience their confrontation with fascism as the defining moment of their lives. Not everyone, however, managed to become one of the most original and influential twentieth century authors because of such confrontation. This seminar will thus offer a multilayered political reading of Borges' fiction and non-fiction writings. Our first approach to his writings will be concerned with his non-fiction critique of Nazism in Europe and Latin America. During the rest of the semester, we will structure the course as an exploration of the theoretical implications of Borges' "detour of fiction," and we will do so by diving into three conceptual aesthetico-political dichotomies that his writings will help us interrogate: that of chaos and cosmos, the imaginary and the real, and the same and the Other. While doing this, the course will also engage his different stories and essays from the perspective of a few modern and contemporary thinkers and critics. We will analyze, with the help of Argentine cultural critique Beatriz Sarlo and French political and social theorist Claude Lefort, Borges's unique way of intertwining his fiction writing with his investigation of political forms.

CHMN-295W Hiking & Writing California I (0.50 cr.)
(Winter Session)

Hiking Southern California Ecosystems, Part I: Mountains and Dessert: Native Plants, Animals and Place Based Writing.

Hiking and Writing Southern California Ecosystems is a two part class (students may enroll in both sessions or chose one). Each session will include three hikes in local natural areas that may include the Towsley Canyon,Vazquez Rocks, the LA River Basin, the Los Angeles National Forest, Antelope Valley and Griffith Park. We will be learning about native plants, animals, insects, the LA River watershed, and human development in the LA area. Readings will focus on place based fiction, poetry and prose as well as natural history of Southern California. What can focusing on place, rather than plot or critique, allow a work to do? How have writers like Joy Harjo, Joan Didion, Italo Calvino used place to explore ideas? How do writers incorporate physical locations and their physical presence into the process of writing - like poet CA Conrad? Two classes will be half day hikes close to campus. The third will be a Saturday six hour hike and writing session within a 90 minute drive of Cal Arts. Class will be conducted primarily outside in varied weather including light rain.

CHMN-296W Hiking & Writing So. Calif. II(0.50 cr.)
(Winter Session)

Hiking Southern California Ecosystems 2 LA River Watershed: Water Quality and Southern California Riparian Ecosystems and Place Based Writing.

Hiking and Writing Southern California Ecosystems is a two part class (students may enroll in both sessions or chose one). Each session will include three hikes in local natural areas that may include the Towsley Canyon,Vazquez Rocks, the LA River Basin, the Los Angeles National Forest, Antelope Valley and Griffith Park. We will be learning about native plants, animals, insects, the LA River watershed, and human development in the LA area. Readings will focus on place based fiction, poetry and prose as well as natural history of Southern California. What can focusing on place, rather than plot or critique, allow a work to do? How have writers like Joy Harjo, Joan Didion, Italo Calvino used place to explore ideas? How do writers incorporate physical locations and their physical presence into the process of writing - like poet CA Conrad? Two classes will be half day hikes close to campus. The third will be a Saturday six hour hike and writing session within a 90 minute drive of Cal Arts. Class will be conducted primarily outside in varied weather including light rain.

CHMN-333 Pataphysics (3.00 cr.)
(Fall and Spring)

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.

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.

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.

CHMN-364 Who Comes After the Human? (3.00 cr.)
(Fall)

In recent years, "posthumanism" has been coined as a term to capture work by critical thinkers and artists that explores the limits of the human. Those limits can be traced back to the origins of Western modernity in the Renaissance and the Enlightenment, and their ties to colonialism. Starting from the "dark side" of Western modernity and the contradictions of "humanism" that it reveals, this course will consider various ways in which the human has both been asserted and challenged in Western philosophy after the Second World War. The course will pursue its historical and philosophical inquiry in relation to various works across the literary, visual, and performing arts ranging from a short story by Franz Kafka, to artworks by Barnett Newman and Carolee Schneemann, and music by Grace Jones and M.I.A. Apart from philosophy's troubled relation to the colonial subject and the slave, the course will consider various figures that have challenged Western philosophy's privileging of the human, including the animal, the cyborg, the object, and the plant. Philosophers to be discussed include Jacques Derrida, Adriana Cavarero, Alexander Weheliye, Byung-Chul Han, Vandana Shiva, and Donna Haraway. Requirements include weekly reading and writing as well as a final art project.

CHMN-409 Art, Critique, Power (3.00 cr.)
(Spring)

This lecture and seminar based course explores the question of art's power in contemporary and historical (Modern) societal contexts. Art's power can be correlated to its ability to effect social change, to construct new possibilities for life, as well as to destabilize and destroy existing forms of power. Analyzing and discussing the modes of critique that have been developed through artistic practice and which have been claimed to define and deliver the power of art within the political, we examine the tenability of critique as it has been claimed in contemporary cultural definitions and materially in artworks from avant-gardist antagonisms, (negative) dialectics, embodiment, irony, pragmatism, nihilism and new realisms.

CHMN-414 Fiction As Witness (3.00 cr.)
(Fall)

Fiction as Witness: Trauma, Form & Experimentation in Black Women's Novels
 In this course, we will closely study the symbiotic relationship between form and content in fiction, vis-à-vis the various approaches to narrative form and structure undertaken by Black women writers working with volatile subject matter, such as generational traumas enmeshed in histories of slavery, war, poverty, domestic violence, misogynoir (a type of misogyny specifically directed at Black women) and systemic racism, and how these approaches continually reshape both genre and readerly expectations. What demands does this kind of content, and the subjectivities of both author and character, make on established storytelling traditions? How might aspects of traumatic experience-withholding, numbness, refusal, dissociation, pain, among many others- radically affect narrative time, sense of place, character dynamics? We will also interrogate the literary convention and readerly expectation that fictional crises resolve, transforming character(s) in the process. While resolution is a hallmark of "realist" fiction, is this realistic? How do experiments in narrative allow Black women authors to make good on the form of what's real in fictions centered in trauma? And we'll inquire further: How do we discern, through form and experimentation, the difference between a writer relating trauma to a reader and enacting it on the reader? Are we mutually dependent upon each other for the remembering and release of traumatic experience? To address these concerns, among others, we will focus our reading and discussion on a variety of texts, along with works from critics and theorists, visual artists, filmmakers and more. As a large part of the work to understand where artistic practice, traumatic experience and creative process intersect and become distinct, students will present, discuss and revise their own original critical analyses, and in the process, compile an annotated sourcebook of experimental narrative approaches by Black women writers.

CHMN-435 The Making of Everyday Life (3.00 cr.)
(Fall and Spring)

This course explores the Fluxus art movement of the nineteen sixties and seventies alongside theories of the 'everyday' put forward by Erving Goffman, Michel de Certeau and others. Why were these theorists and artists compelled to theorize and transform everyday life, and how do their efforts relate to our present cultural situation? A central focus of the course will be Alison Knowles' House of Dust installation at CalArts in 1970, and a contemporary version of the House of Dust built during Wintersession 2018. Students in the Making of Everyday Life will be encouraged to use the new House of Dust as a venue and base for performances and on-campus happenings over the course the semester, working with visiting artists.

CHMN-436 Vision and Visuality (3.00 cr.)
(Fall and Spring)
Philosophy of Vision and Visuality. Open to BFA-2, BFA-3, and BFA-4 students only. In recent decades, the study of vision and perception has merged with the study of visuality and cultural production. This course departs from Walter Benjamin's theorizing on culture, which was proceeded by Theodor Adorno's aesthetic theory and Guy Debord's observations on society and spectacle. The course also encompasses the postmodern perspective expounded by writers such as Jonathan Crary and Susan Buck-Morris who suggest that modern visuality has been altered by technological and media-based mediation. The tendency to fuse vision and visuality relies on an underlying philosophical tradition (from Descartes to Maurice Merleau-Ponty) that centers on the metaphor of the 'eye'. Considering both of these tendencies, the cultural and the philosophical, the course will try to define what vision entails for contemporary art beyond the filmic layer of image production.

CHMN-444 Capitalist Theology (3.00 cr.)
(Fall and Spring)

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.

CHMN-468 Asian American Poetry (3.00 cr.)
(Fall and Spring)

Asian American poetry finds itself in a curious position today. On the one hand, Asian American poetry in the twenty-first century is enjoying an increasing amount of community building and visibility. There are new publication venues, such as the Asian American Literary Review and Lantern Review, both established in 2010. The important arts organizations Kundiman (founded in 2004) and the Asian American Writers' Workshop (founded in 1991) continue to extend their programming: the former established an annual book publication prize in 2009 and the latter launched the online magazines, The Margins and Open City, in 2012. The venerable literary magazine Poetry devoted a recent issue to Asian American poets. The new century has also witnessed the first academic monographs on Asian American poetry and such groundbreaking scholarship has done much to historicize and interpret a rich body of work. Nevertheless, there is still more work to be done. Even if contemporary Asian American poetry has increased in richness, diversity, and magnitude over the past few decades, it continues to be understudied. This course hopes to rectify this fact; we will consider some of the finest writers, from various generations, who are currently practicing. Contemporary authors to be studied may include Mei-mei Berssenbrugge, John Yau, Theresa Hak Kyung Cha, Walter K. Lew, Myung Mi Kim, Ocean Vuong, Divya Victor, Paolo Javier, Barbara Jane Reyes, Sueyeun Juliette Lee, Bhanu Kapil, Vi Khi Nao, and Srikanth Reddy.

CHMN-483 Becoming Latin America (3.00 cr.)
(Spring)

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.

CHMN-509 Art, Critique, Power (3.00 cr.)
(Spring)

This lecture and seminar based course explores the question of art's power in contemporary and historical (Modern) societal contexts. Art's power can be correlated to its ability to effect social change, to construct new possibilities for life, as well as to destabilize and destroy existing forms of power. Analyzing and discussing the modes of critique that have been developed through artistic practice and which have been claimed to define and deliver the power of art within the political, we examine the tenability of critique as it has been claimed in contemporary cultural definitions and materially in artworks from avant-gardist antagonisms, (negative) dialectics, embodiment, irony, pragmatism, nihilism and new realisms.

CHMN-514 Fiction As Witness (3.00 cr.)
(Fall)

Fiction as Witness: Trauma, Form & Experimentation in Black Women's Novels
 In this course, we will closely study the symbiotic relationship between form and content in fiction, vis-à-vis the various approaches to narrative form and structure undertaken by Black women writers working with volatile subject matter, such as generational traumas enmeshed in histories of slavery, war, poverty, domestic violence, misogynoir (a type of misogyny specifically directed at Black women) and systemic racism, and how these approaches continually reshape both genre and readerly expectations. What demands does this kind of content, and the subjectivities of both author and character, make on established storytelling traditions? How might aspects of traumatic experience-withholding, numbness, refusal, dissociation, pain, among many others- radically affect narrative time, sense of place, character dynamics? We will also interrogate the literary convention and readerly expectation that fictional crises resolve, transforming character(s) in the process. While resolution is a hallmark of "realist" fiction, is this realistic? How do experiments in narrative allow Black women authors to make good on the form of what's real in fictions centered in trauma? And we'll inquire further: How do we discern, through form and experimentation, the difference between a writer relating trauma to a reader and enacting it on the reader? Are we mutually dependent upon each other for the remembering and release of traumatic experience? To address these concerns, among others, we will focus our reading and discussion on a variety of texts, along with works from critics and theorists, visual artists, filmmakers and more. As a large part of the work to understand where artistic practice, traumatic experience and creative process intersect and become distinct, students will present, discuss and revise their own original critical analyses, and in the process, compile an annotated sourcebook of experimental narrative approaches by Black women writers.

CHMN-535 The Making of Everyday Life (3.00 cr.)
(Fall and Spring)

This course explores the Fluxus art movement of the nineteen sixties and seventies alongside theories of the 'everyday' put forward by Erving Goffman, Michel de Certeau and others. Why were these theorists and artists compelled to theorize and transform everyday life, and how do their efforts relate to our present cultural situation? A central focus of the course will be Alison Knowles' House of Dust installation at CalArts in 1970, and a contemporary version of the House of Dust built during Wintersession 2018. Students in the Making of Everyday Life will be encouraged to use the new House of Dust as a venue and base for performances and on-campus happenings over the course the semester, working with visiting artists.

CHMN-536 Vision and Visuality (3.00 cr.)
(Spring)

Philosophy of Vision and Visuality. In recent decades, the study of vision and perception has merged with the study of visuality and cultural production. This course departs from Walter Benjamin's theorizing on culture, which was proceeded by Theodor Adorno's aesthetic theory and Guy Debord's observations on society and spectacle. The course also encompasses the postmodern perspective expounded by writers such as Jonathan Crary and Susan Buck-Morris who suggest that modern visuality has been altered by technological and media-based mediation. The tendency to fuse vision and visuality relies on an underlying philosophical tradition (from Descartes to Maurice Merleau-Ponty) that centers on the metaphor of the 'eye'. Considering both of these tendencies, the cultural and the philosophical, the course will try to define what vision entails for contemporary art beyond the filmic layer of image production.

CHMN-544 Capitalist Theology (3.00 cr.)
(Fall and Spring)

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. .

CHMN-568 Asian American Poetry (3.00 cr.)
(Fall and Spring)

Asian American poetry finds itself in a curious position today. On the one hand, Asian American poetry in the twenty-first century is enjoying an increasing amount of community building and visibility. There are new publication venues, such as the Asian American Literary Review and Lantern Review, both established in 2010. The important arts organizations Kundiman (founded in 2004) and the Asian American Writers' Workshop (founded in 1991) continue to extend their programming: the former established an annual book publication prize in 2009 and the latter launched the online magazines, The Margins and Open City, in 2012. The venerable literary magazine Poetry devoted a recent issue to Asian American poets. The new century has also witnessed the first academic monographs on Asian American poetry and such groundbreaking scholarship has done much to historicize and interpret a rich body of work. Nevertheless, there is still more work to be done. Even if contemporary Asian American poetry has increased in richness, diversity, and magnitude over the past few decades, it continues to be understudied. This course hopes to rectify this fact; we will consider some of the finest writers, from various generations, who are currently practicing. Contemporary authors to be studied may include Mei-mei Berssenbrugge, John Yau, Theresa Hak Kyung Cha, Walter K. Lew, Myung Mi Kim, Ocean Vuong, Divya Victor, Paolo Javier, Barbara Jane Reyes, Sueyeun Juliette Lee, Bhanu Kapil, Vi Khi Nao, and Srikanth Reddy.

CHMN-583 Becoming Latin America (3.00 cr.)
(Spring)

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.

CHMN-595W Hiking & Writing California I (0.50 cr.)
(Winter Session)

Hiking Southern California Ecosystems, Part I: Mountains and Dessert: Native Plants, Animals and Place Based Writing.

Hiking and Writing Southern California Ecosystems is a two part class (students may enroll in both sessions or chose one). Each session will include three hikes in local natural areas that may include the Towsley Canyon,Vazquez Rocks, the LA River Basin, the Los Angeles National Forest, Antelope Valley and Griffith Park. We will be learning about native plants, animals, insects, the LA River watershed, and human development in the LA area. Readings will focus on place based fiction, poetry and prose as well as natural history of Southern California. What can focusing on place, rather than plot or critique, allow a work to do? How have writers like Joy Harjo, Joan Didion, Italo Calvino used place to explore ideas? How do writers incorporate physical locations and their physical presence into the process of writing - like poet CA Conrad? Two classes will be half day hikes close to campus. The third will be a Saturday six hour hike and writing session within a 90 minute drive of Cal Arts. Class will be conducted primarily outside in varied weather including light rain.

CHMN-596W Hiking & Writing So. Calif. II(0.50 cr.)
(Winter Session)

Hiking Southern California Ecosystems 2 LA River Watershed: Water Quality and Southern California Riparian Ecosystems and Place Based Writing.

Hiking and Writing Southern California Ecosystems is a two part class (students may enroll in both sessions or chose one). Each session will include three hikes in local natural areas that may include the Towsley Canyon,Vazquez Rocks, the LA River Basin, the Los Angeles National Forest, Antelope Valley and Griffith Park. We will be learning about native plants, animals, insects, the LA River watershed, and human development in the LA area. Readings will focus on place based fiction, poetry and prose as well as natural history of Southern California. What can focusing on place, rather than plot or critique, allow a work to do? How have writers like Joy Harjo, Joan Didion, Italo Calvino used place to explore ideas? How do writers incorporate physical locations and their physical presence into the process of writing - like poet CA Conrad? Two classes will be half day hikes close to campus. The third will be a Saturday six hour hike and writing session within a 90 minute drive of Cal Arts. Class will be conducted primarily outside in varied weather including light rain.

CINT-699 Black Clock Internship (3.00 cr.)
(Fall and Spring)
Internship open to Creative Writing Program only. Internship under the editorial supervision of Steve Erickson. Students will edit and produce a literary magazine. Contract supplied by Student Affairs.

CMAP-621 Contemporary Aesthetic Theory (3.00 cr.)
(Fall)

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.

CMAP-622 Contemporary Political Thought (3.00 cr.)
(Fall and Spring)

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.

CMAP-623 Critical Discourse in Arts(1.00-3.00 cr.)
(Fall)

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.

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.

CMAP-625 A&P Thesis Seminar (3.00 cr.)
(Spring)

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.

CMAP-626W Theorist in Residence (1.00 cr.)
(Winter Session)

This one to two-week course is taught by the MA Aesthetics and Politics program's Theorist in Residence and covers a key issue in aesthetico-political thought. Students are required to attend public lectures by the Theorist in Residence either at CalArts or downtown, and other events related to the residency. Course requirements include intensive reading and a final course paper. Previous theorists in Residence: Judith Butler, Fred Moten, John Mullarkey, Erin Manning and Brian Massumi. .

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.

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.

CMAP-696 Directed Study - Thesis (3.00 cr.)
(Fall and Spring)

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.

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.

CMWP-607 Building the First Book (3.00 cr.)
(Fall)

This course will, in many ways, function as a conventional workshop in which participants share new work or work-in-progress for group critique. We will focus on local matters of craft and technique as well as broader issues regarding aesthetics and cultural ambition; the goal is not only to gain feedback that can help with the next draft but also to explore new directions that might lead to the next poem or succession of poems. Indeed, we will explore the art of composing sequences, suites, and series. Through the careful study of assigned readings, we will pay particular attention this semester to a poet's first book. We will discuss a variety of successful debut volumes published in the last five years, examining both individual poems that are exemplary--which may be used for the basis of writing prompts--as well as the larger orchestration of the printed volumes. As we produce new writing, we will read Robin Coste Lewis' Voyage of the Sable Venus and Other Poems (Knopf, 2015), Solmaz Sharif's Look (Graywolf, 2016), Layli Long Soldier's Whereas (Graywolf, 2017), and Diana Khoi Nguyen's Ghost Of (Omnidawn, 2018). The hope is that these activities will help guide you when it comes time for you to prepare your full-length manuscripts for submission and publication. We will also be able to discuss a set of interlocking issues that are at the forefront of contemporary practice--for example, the politics of appropriation and the various relations between text and image. In addition to the books mentioned above, we will read interviews and/or essays by the authors, which will help us understand how writers articulate their own work to the public. Requirements include active and consistent participation and the submission of a final creative portfolio.

CMWP-608 Screenwriting Workshop (3.00 cr.)
(Fall and Spring)

In developing, outlining and executing their own, original screenplays, students will learn the fundamental principles of screenwriting, screenplay structure, and the primary rules of storytelling. Over the course of the class students will write a summary of a screenplay, a two-page beat outline, develop the first ten pages of their screenplay, revise and finalize the first thirty pages of their screenplay. This is a workshop class, so students will be reading and responding to one another's screenplays.

CMWP-610W KJ Writer in Residence (0.50 cr.)
(Winter Session)

This is a one- to two-week course focused on the MFA in Creative Writing Program's Katie Jacobson Writer in Residence. The Residency underscores the experimental ethos of the Program, and covers critical genre-, community- and process-based methods, approaches and concerns influencing interdisciplinary literary arts practice today, as well as a range of topics related to activism, professionalization and innovation in the field. In this way, the Residency contributes to discourses and activities related to the Program's Writing + Its Publics concentration. Students are required to attend a public critical lecture and a creative reading by the Writer in Residence both at CalArts and at REDCAT, as well as other events related to the Residency. Course requirements include intensive reading, preparation of critical observations, frameworks, prompts and/or lines of inquiry related to Resident writing and research, and a final critical reflection. Previous Writers in Residence: Lydia Davis, Samuel R. Delany, George Saunders, Edwidge Danticat, Junot Diaz, Kevin Young and John Keene.

CMWP-611 Teaching Practicum (3.00 cr.)
(Fall)

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.

CMWP-614 Poetry Writing Workshop (3.00 cr.)
(Spring)

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, Alice Notley, John Ashbery, Graham Foust, Dolores Dorantes and John Keats.

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.

CMWP-634 The Novel (3.00 cr.)
(Fall and Spring)

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

CMWP-637 Thesis Workshop (3.00 cr.)
(Fall)

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.

CMWP-639 Juicy Memoir (3.00 cr.)
(Fall and Spring)
Juicy Memoir: Personal Narratives of Culture, Body & Soul

In this class, we will read, discuss, and write juicy memoirs--personal narratives that reveal, reflect, and trace the self in relation to family, society, history, culture, memory, body, and soul. What makes a memoir juicy? As accounts of addiction, tragedy, and abuse crowd the field, some might say lurid and sensational content. While the memoirs here all tell compelling stories, their juiciness relates to candor, surprise, insight, urgency, and originality in their literary style. From best-selling blockbusters to small press experiments, these memoirs arrive from around the world, grounded in specific social, political, embodied locations.Bursting with flavor and energy, these written reckonings will inspire our own.

Students should expect to spend approx $150-$180 on books.

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.

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.

CMWP-660 Exit Strategies (3.00 cr.)
(Fall and Spring)

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.

CMWP-687 Queer Entanglements (3.00 cr.)
(Spring)

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.

CMWP-688 Writing & Performing the Self (3.00 cr.)
(Fall and Spring)

What is a self? How might writing and performance together help forge or express its possibilities? Grounded in creative writing and drawing on performance art, literature, art criticism, cultural studies, and black feminist theory, this class will open space for creative writers to write and perform the self. Students will read personal/ autobiographical / performance texts, see live and archived performance, and keep persona journals. 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 sites of identity. Class readings, exercises, assignments, and showings will help students develop their writing/performing practice over the course of the term. Together we will activate writing as performance and vice versa in the self/in the world.

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.

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.

CSCM-125 Genetics: Mendel to Monsanto (3.00 cr.)
(Spring)

Developments in molecular biology and genetics have revolutionized the way we can ask questions about who we are, where we came from, and created many new pathways to guide where we are going. This course begins with the fundamentals of how DNA stores, uses, and passes on information to the next generation. Once the fundamentals are under our belts, we shift our focus to the impact modern genetics has had on how we understand ourselves as humans, our society, and our history. These topics will include examining how genetics adds to discussions of race and sexual orientation. We will look at the discovery and problematic characterization of a single gene (MAOA) as a driver of aggressive and violent behavior. The story behind the MAOA gene is a story of how poor scientific communication with the public combined with the pseudoscience of eugenics begins to influence the judicial system and ultimately required an intervention in the form of a Supreme Court ruling. We will look at molecular technologies that have revolutionized agriculture, medicine, law enforcement and even the study of history. We will conduct a genetic mapping experiment to demonstrate the basics of the scientific method. We will contrast different methods used to draw conclusions on the "Nature versus Nurture" debate. And finally, we will explore how scientists at times willingly, and at times unintentionally engage in conversations about the ethics surrounding scientific discoveries. As a Level-100 Special Topics course, you will participate in weekly writing workshops related to the course material. This will help you to develop the skills needed to become a more confident and effective writer during your time at CalArts and beyond.

CSCM-163 Introduction to Archeology (3.00 cr.)
(Spring)

Special Topics course for BFA-1 students only by permission of instructor. Did Indiana Jones act like an Archeologist or a pot-hunter? How do we know the legendary Trojan War existed? How were the ancient pyramids of Egypt or the giant block walls of Sacsyuaiman and Machu Pichu constructed under the Inca Empire? How do we date our finds and construct a history of the past? How does evidence interact with interpretation? Can we learn lessons from the past? This course is an inquiry into the methods, history and assumptions of Archeology, the study of the human past since we began to live in organized societies. Students will be introduced to techniques of Archeology including environmental assessment, digging methods and dating. We will read both primary ancient texts and recent interpretations. We will study and criticize archeological exhibits on line and in museums. Students will learn to transfer data to maps, and use logic and analogy to our times to interpret evidence. Work will include reading, essays, and a mapping exercise, and a site visit.

CSCM-207 Human Sexuality:Scientific (3.00 cr.)
(Fall and Spring)

Human Sexuality is a comprehensive and integrated approach to the science of human sexuality. This course is an evaluation of scientific knowledge regarding sexual behaviors and attitudes in contemporary society and includes the physiological basis of sexual function and dysfunction.

During this course students will become fluent in the academic language and theories of human sexuality such as sexual anatomy, response cycle, reproduction, contraception, sexually transmitted infections, intimacy and others. Students will learn to read and evaluate scientific articles and findings in human sexuality. Students will be introduced to the multifaceted aspects of this field which will help increase their understanding of how human sexuality is influenced by and influences other parts of our lives. These topics will help students understand the biological, psychological, social, and cultural influences on their sexual feelings, attitudes/values and behaviors.

CSCM-222 Introduction to Human Anatomy (3.00 cr.)
(Fall and Spring)

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

CSCM-241 Environmental Science (3.00 cr.)
(Spring)

Environmental Science: An Introduction to the Problems and the Solutions. This course provides an introduction to the interactions between the physical and biological impacts human have had on the Earth's environment. Through a series of lectures, we will evaluate how our actions impact the Earth. Specific topics will range from pollution, to meeting needs for energy and food for the Earth's increasing population. We will read a selection of foundational texts that mobilized environmental activies and critique how well these movements have responded to the issues they seek to address. We will examine how our psychology, legislation, markets and emerging technologies act to improve or degrade the environment. Students will debate the issues and proposed solutions as individuals through essays and in groups through projects that outline real world solutions.

CSCM-256 What Is Mathematical Thinking (3.00 cr.)
(Fall)

Creative Experimentation and Reasoning in the History of Mathematics

In arts and humanities, mathematics is often thought as a rigidly formal discipline. The aim of this course is to portray mathematics in a different light as a field where intuitive thinking, formal rigor and creative experimentation come hand in hand. To do so, this course provides an introduction to the history of mathematics with a particular emphasis on mathematical discoveries from the antiquity to the present time. By looking at different case studies and examining thoughts and methods behind these discoveries, the class aims to acquaint students with both conceptual / intuitive and formal / quantities aspects of mathematics. It is in bridging these two aspects of mathematical thinking that we can grasp the significance of theoretical and applied dimensions of mathematics not only for special sciences but also for arts and humanities.

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. .

CSCM-304 Biotechnology Demystified (3.00 cr.)
(Fall)

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.

CSCM-322 Biodiversity and Conservation (3.00 cr.)
(Spring)

This course examines the ways in which biodiversity is conceptualized, measured, and valued. This is also a course that explores how biodiversity is threatened by human activity and how humans are trying to prevent and even restore biodiversity. Basic concepts of population, community and landscape ecology are combined with issues that arise from legal, economic, and cultural/aesthetic perspectives. We will explore conservation efforts at scales that range from being very limited in space and that are species specific to proposals that span continents and multiple ecosystems. We will compare conservation strategies that arises from habitat loss, habitat fragmentation, pollution and climate change. At the end of the course, students will be able to place conservation efforts into contexts that consider the specific causes of biodiversity loss and the consequences of allowing the loss to continue and potential costs, not exclusively monetary, that often go along with fixing the problem.

CSCM-355 Sex and Death (3.00 cr.)
(Fall and Spring)

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. .

CSCM-411 Thinking Machines (3.00 cr.)
(Fall)

Artificial Intelligence is a phrase that is in the air, but what do we mean when we say it? This course willexamine 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 Universal Computing Machine with stored programs, Expert Systems, Genetic Algorithms and Neural Networks. We will examine aspects of Information Theory thatrelate to these areas. A willingness to play with perhaps challenging hardware and software will be useful. We will also discuss the ethics of AI behavior and social impacts of versions of "successful" embodiments of AI. Building Terminator is not our goal.

CSCM-425 Biology of Politics (3.00 cr.)
(Spring)

"Nothing in Biology Makes Sense Except in the Light of Evolution" is the famous quote and title of an essay by the evolutionary biologist Theodosius Dobzhansky to address the highly politicized debates over the teaching of evolution in the 1970's. In this course we will replace "biology" with "politics". Throughout the course we will critically examine the evidence for and against the idea that aspects of human sociality have both a genetic basis and evolutionarily adaptive purpose. To construct an informed critique, modern methods used to disentangle "Nature versus Nurture" will be presented and evaluated. With these tools and results, we can then consider if there is an evolutionarily adaptive purpose for behavioral and personality traits associated with political ideologies such as: empathy, aggression, social trust, attitudes towards authoritarianism, continuums from individualism to collectivism, and many more. To further the critique, we will have to look at modes of natural selection that expand the standard model where only selfish genes prevail and altruism is destined to extinction. These models include game theory and are supported with the results of experimental economics. In addition to grappling with the genetics, we will have to confront the psychometric tools used to measure human behavior and personality. Recent advances in neuroscience, epigenetics will add the final layer to our investigation. Through a series of lectures, discussions of recently published studies, reviews and class activities, students will draw their own conclusions about the current political state of our species, Homo sapiens. And finally from this, make and support predictions about our future.

CSCM-428 With Some Degree of Certainty (3.00 cr.)
(Fall)

The course provides an introduction to economics through the primary method of economic reasoning: the conceptual model. Models are deliberate simplifications and abstractions used to develop clarity and insight into real world processes. This course introduces many of the most critical insights from a spectrum of economic theory (opportunity cost, human capital, comparative advantage, effective demand, exploitation, etc.) through direct engagement with economic models, the issues they refer to, and the examination of artworks that embody them. Emphasis is placed on developing students' critical engagement with models and statistical reasoning, encouraging the creation of new models and quantitative engagement with the contemporary world.
 Economists - like artists - are obsessed with representing the world and imagining its future. Economists, compared with artists, employ a limited range of expressive forms, chief among them is the economic model: the deliberate abstraction and simplification of the world for clarity and insight.
 For at least the last two hundred years modeling has been a principal activity of the economist. They make models of the economy as a whole, models of the market, models of production, models individual behavior. A casual observer might think that the economist's mania is focused on quantifying experience and finding numbers where there are none, but the game goes deeper than that. Quantification on its own merely describes what already exists. The aim of the economist is something grander: to visualize the future.
 Of course, this is not generally what economists admit to doing. The definition of economics is dressed up with jargon like "the allocation of scarce resources among diverse ends" or "the science of choice", "the production and distribution of the social surplus in society" or "the study of the social provisioning process". Economists talk about these things but their mark of distinction is saying, with some degree of certainly, what will happen next and what would happen if some fact were different.
 The representations 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, and despite

what people might say, Artists are well suited to do the work of economists.

CSCM-461 Introduction to Holography (3.00 cr.)
(Fall)

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.

CSCM-499 Independent Study (1.00-2.00 cr.)
Available by Permission of Instructor Only.

 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.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

CSCM-511 Thinking Machines (3.00 cr.)
(Fall)

Artificial Intelligence is a phrase that is in the air, but what do we mean when we say it? This course willexamine 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 Universal Computing Machine with stored programs, Expert Systems, Genetic Algorithms and Neural Networks. We will examine aspects of Information Theory thatrelate to these areas. A willingness to play with perhaps challenging hardware and software will be useful. We will also discuss the ethics of AI behavior and social impacts of versions of "successful" embodiments of AI. Building Terminator is not our goal.

CSCM-525 Biology of Politics (3.00 cr.)
(Spring)

"Nothing in Biology Makes Sense Except in the Light of Evolution" is the famous quote and title of an essay by the evolutionary biologist Theodosius Dobzhansky to address the highly politicized debates over the teaching of evolution in the 1970's. In this course we will replace "biology" with "politics". Throughout the course we will critically examine the evidence for and against the idea that aspects of human sociality have both a genetic basis and evolutionarily adaptive purpose. To construct an informed critique, modern methods used to disentangle "Nature versus Nurture" will be presented and evaluated. With these tools and results, we can then consider if there is an evolutionarily adaptive purpose for behavioral and personality traits associated with political ideologies such as: empathy, aggression, social trust, attitudes towards authoritarianism, continuums from individualism to collectivism, and many more. To further the critique, we will have to look at modes of natural selection that expand the standard model where only selfish genes prevail and altruism is destined to extinction. These models include game theory and are supported with the results of experimental economics. In addition to grappling with the genetics, we will have to confront the psychometric tools used to measure human behavior and personality. Recent advances in neuroscience, epigenetics will add the final layer to our investigation. Through a series of lectures, discussions of recently published studies, reviews and class activities, students will draw their own conclusions about the current political state of our species, Homo sapiens. And finally from this, make and support predictions about our future.

CSCM-528 With Some Degree of Certainty (3.00 cr.)
(Fall)

The course provides an introduction to economics through the primary method of economic reasoning: the conceptual model. Models are deliberate simplifications and abstractions used to develop clarity and insight into real world processes. This course introduces many of the most critical insights from a spectrum of economic theory (opportunity cost, human capital, comparative advantage, effective demand, exploitation, etc.) through direct engagement with economic models, the issues they refer to, and the examination of artworks that embody them. Emphasis is placed on developing students' critical engagement with models and statistical reasoning, encouraging the creation of new models and quantitative engagement with the contemporary world.
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 For at least the last two hundred years modeling has been a principal activity of the economist. They make models of the economy as a whole, models of the market, models of production, models individual behavior. A casual observer might think that the economist's mania is focused on quantifying experience and finding numbers where there are none, but the game goes deeper than that. Quantification on its own merely describes what already exists. The aim of the economist is something grander: to visualize the future.
 Of course, this is not generally what economists admit to doing. The definition of economics is dressed up with jargon like "the allocation of scarce resources among diverse ends" or "the science of choice", "the production and distribution of the social surplus in society" or "the study of the social provisioning process". Economists talk about these things but their mark of distinction is saying, with some degree of certainly, what will happen next and what would happen if some fact were different.
 The representations 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, and despite

what people might say, Artists are well suited to do the work of economists.

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.

CSOC-111 Being Vulnerable (3.00 cr.)
(Spring)

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.

CSOC-203 Indigenous Aesthetics (3.00 cr.)
(Fall)

Indigenous Aesthetics: The Art of Resistance. This course will explore multiple forms of Indigenous expression from throughout Turtle Island (present day United States and Canada) with a particular focus on works that have fueled and/or embody resistance to the colonial legacy, including film, literature, music, visual art, and dance. After an examination of historical aesthetic traditions among various Indigenous communities and nations prior to contact (basketry, quillwork, beadwork, songs, traditional painting, etc.) the course will turn to the post-contact era, when Indigenous artists began utilizing Western mediums in works of Indigenous expression. Beginning with the Kiowa 5, we will trace the unique trajectory of "American Indian art" within the Western art establishment, where Indigenous artists have resisted convention and the narrow parameters of the art market to carve an aesthetically distinct path in various mediums from the early twentieth century to the present. In addition, the course will explore forms of expression and resistance integral to the occupation of Alcatraz Island from November 20, 1969, to June 11, 1971. For the culminating project, students will select a contemporary Indigenous artist within their métier and conduct a substantive study of their work. This may take the form of a research paper or a work of art in dialogue with the works of a student's chosen artist.

CSOC-235 21st Century Trans-Feminisms (3.00 cr.)
(Spring)

21st Century Trans-Feminisms: Transnational, Transgender, Transgenerational Through this class students will be introduced to the social transformation model of feminist studies in the context of examining, and participating in, some of the most active and urgent social issues of our current moment, both in the US and internationally. Topics for the course change each semester, always with an intersectional and international analytical framework that centers women of color feminism, transgender rights and inclusion, and the long history of progressive feminist thought, organizing, and art making.

With the Supreme Court this term expected to issue a monumental decision that will likely have an immediate and widespread impact on access to abortion in much of the US, our class this spring will focus on the history, politics, activism and art surrounding abortion rights in the US and internationally. Moving beyond the rhetoric of reproductive choice and individual bodily autonomy that has dominated much of the mainstream discussion of abortion, our readings and discussions will focus more broadly on the idea of reproductive justice, exploring its connections with movements for racial justice and abolition, global economic justice, health care access and equity, climate activism, voting rights, and critiques of the philanthropic non-profit model of social reform. Students will complete short weekly written assignments using a combination of personal and critical writing and will prepare an independent class presentation about either an advocacy or activist organization or an artist's work related to reproductive justice. The course is intended to be introductory and welcoming to all; though the topics are challenging and charged, we will practice a mode of inquiry and discussion that is inclusive, courageous, and respectful.

CSOC-242 Imaging Culture (3.00 cr.)
(Fall and Spring)

Imaging Culture: Representation and Visual Anthropology. As the discipline originally chartered to classify 'races of man,' images and their interpretation have long been important components of anthropology. From early anthropometrics and photographic recordings of rituals and daily practices, to ethnographic film and multimedia works, anthropologists have integrated visuals in a range of forms and uses that closely parallel technological developments in imaging. This extensive integration, however, has been accompanied by a sometimes conflicting set of positions regarding visuals and their relationship to methodology, representation, and interpretation. This course explores issues of debate that visuals stimulate in ethnographic projects as well as the methods used to produce them. It takes a survey approach to anthropological visuals, with an emphasis on works that have shifted the perspective of how images and their production impact relationships among subjects, between subjects and ethnographers, between ethnographers and their work, and between these works and their audiences. In addition to films and readings, students will conduct fieldwork with a group of their choosing. Students will complete a series of visual exercises that will enable them to engage with the issues of representation considered in the course.

CSOC-287 Epidemic, Activism and Art (3.00 cr.)
(Fall)

What do epidemics reveal about society? We will explore social science research, political responses, social activism, and art work to come out of the current epidemic via the lens of the HIV epidemic in the US. What was revealed about our society with each epidemic? (ageism, social inequity, white supremacy.) What kind of social activism and art was produced in response?

This class will use social science and public health research methods, data collection, and analysis to develop an understanding of how Covid and HIV impacted different communities in the US. Students will be asked to review existing published research and conduct their own primary or secondary research. Epidemics, like all health outcomes, are tied to social determinents. They expand existing faultiness in social structures including poverty, substandard housing, unequal access to health care, and stigma. Exactly how this plays out depends on the epidemiology of each epidemic. We will review the structure of viruses, transmission routes, "patient zero", infectivity, mortality and morbidity of HIV and Covid and how these biological factors effected the realities and perceptions of these epidemics. How do misunderstandings of these things lead to misinformation and conspiracy theories.

It will be at least a generation until we know the full impact of Covid on society. HIV can be a useful lens for understanding how communities respond to epidemics and what are the opportunities for lasting change: ACTUP, Gay Men's Health Crisis, California Prostitutes Education Program, NAMES Project, Needle Exchange were community responses to HIV in the US. Social changes have included a broader recognition of diverse sexuality and gender presentations and gay marriage, but many other structural problems exacerbated by the epidemic remain. What is relationship between Covid 19 and Black Lives Matter? Did quarantine increase recognition of police violence, white supremacy, abolitionism, and the hazards of the gig economy? What are the artistic responses to epidemic. What are the dangers of co optation? Students will create an artistic or activist response to Covid within the Cal Arts community.

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.

CSOC-322 How Maps Lie (3.00 cr.)
(Fall)

This course explores how maps and mapping have evolved in the age of digital technologies. The key concepts of "critical cartography" and "cognitive mapping" will be our guides, two practices that allow us to see the relations of power and the subjective interests that are present within the act of mapmaking. Geographer Mark Monmonier, from whom this class takes its title, explains that a map is "the perfect symbol of the state." Maps legitimize abstract concepts of power through physical divisions of territory. Ideologies are made "real" when you can point to lines and see the borders of countries. Housing and city policies are validated when seen up on a map. To map something is to name it and claim it, thus the history of mapmaking is also the history of conquest and colonialism. In order to better understand this, our investigation will cut across time and historical moments to better understand our present. Today, technological achievements have allowed cartographers to map the world, astronomers and physicists to map the universe, and biologists to map DNA; in this respect mapping suggests more than just an understanding of our spatial relations to the earth, but also how we view the knowledge in our minds and the cells in our bodies. The internet will be crucial to the story that we intend to trace out, both the history of networked technologies as well as the utopic imaginings of cyberspace. For this reason the immense amount of informational mapping conducted by Silicon Valley tech corporations will never be far from our sights. As we make our way through the histories of mapping and cartography we will simultaneously look to critics, artists and filmmakers who have turned to these same tools to challenge or subvert the power of those who first wielded them. A fundamental tension this class seeks to understand will focus on what many argue to be the dangerous effects that might exist when these technologies are concentrated in a small number of hands with the argument over the emancipatory possibilities that might exist when these technologies are in many hands.

CSOC-325 Latin American Pol & Soc (3.00 cr.)
(Spring)

Latin America is a socially, politically, and culturally diverse region of the planet. It shares however a pre- and post-colonial history and a significant number of contemporary political and social problems and perspectives. This course focus on the modern and contemporary history of these shared problems and perspectives. Starting from the twentieth-century early decades and going all the way to the present, the seminar will fundamentally deal with the last one hundred years of Latin American politics and society. During the first half of the semester, we will focus on two distinctive moments: the super "short" Latin American twentieth century (1930-1980) and the new beginning that was the transitions from authoritarian rule during the eighties. In the second half of the semester, the course will move to three strictly contemporary questions: the indigenous and feminist struggles and movements, concluding the course with the reading of a social and political analysis of Latin America's most famous comic strip. Readings during the course will include Jonathan Hartlyn and Arturo Valenzuela's work on Latin American democracies, Alain Rouquié's famous treatment of the military in the region, Guillermo O'Donnell's monumental, edited volumes on Latin American transitions to democratic rule, Deborah J. Yashar's ground-breaking work on the rise of contemporary indigenous movements, María Pía López's recent work on the "not one less" movement in Latin America's Southern Cone, and Isabella Cosse's revisitation of Mafalda as a Latin American and global classic.

CSOC-336 Ethnography of the Particular (3.00 cr.)
(Fall and Spring)

Ethnography of the Particular: Exploring Culture Through Life Story. In order to understand life in another culture, anthropologists observe and interact with individual people, often recording individual life stories. However, as noted by David MacDougall, so often the individual in the finished ethnography is "left by the wayside on the road to the general principle" [the Balinese eat this; the Inuit believe that] leaving the study of other cultures largely the study of "Others" who lead somewhat homogenous timeless lives free of contradiction, personal relationships or responses to historical events. As Lila Abu-Lughod stated when she coined the phrase 'ethnographies of the particular', there is much to be learned by studying the specific experience of particular individuals because "particulars suggest that people in other cultures live as we perceive ourselves living, not as robots programmed with 'cultural rules' but as people going through life, agonizing over decisions, making mistakes, trying to make themselves look good, enduring tragedies and finding moments of happiness" - in short, being human. This course is an exploration of particular life stories as an investigation into larger cultural themes, beliefs and practices. We will look at three life story ethnographies and review relevant literature to explore the process of life story production. By reading about a !Kung hunter-gatherer, a Moroccan tilemaker, and an American born with neither arms nor legs, we will explore to what extent the lives of individuals can represent greater cultural values and experiences. In addition, each student will be responsible for conducting several life story interviews with one person of their choosing and, by using techniques learned in class, will begin to write an 'ethnography of the particular.'.

CSOC-363 Decolonizing Justice (3.00 cr.)
(Fall)

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 racializing logic, what sociologists have called the process of racialization: how different peoples have historically been grouped under a set of racial hierarchies with varying economic, political and legal privileges or burdens. What scholars Barbra and Karen Fields have also 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 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.

CSOC-414 Political Theory in Latin Amer (3.00 cr.)
(Spring)

Political thought, or political theory, is a culturally situated practice. The word "theory, " etymologically, takes us to the idea of "looking at," or of "having a vision of," something. To see, to have a vision, is to reach for the other side of the visible-for "its" invisible. A theory, the invisible of a visible, thus springs from those events, processes, and experiences that, by being theoretically interrogated as they appear, become articulated experience. The political theory coming out of Latin America therefore and unavoidably springs from the region's multiple and diverse shared experiences with political and social life. During the semester, we will close-read some of the most emblematic and revered Latin American political theorists and their political "visions": Brazilian philosopher Marilena Chauí, Argentine political philosopher and legal theorist Carlos Nino, Mexican social and political thinker María Pía Lara, Colombian philosopher Eduardo Mendieta, Brazilian public intellectual and pragmatist Roberto Mangabeira Unger, Argentine political and social theorist Ernesto Laclau, and Ecuatorian sociologist and political scientist Carlos de la Torre, among others. The events and experiences from which these theorists' work sprang are of course multiple and complex. During the semester, we will attempt an organization of this complexity by focusing on four of the most globally influential theoretically interrogated experiences in Latin America-the figure of the politically engaged intellectual, the human rights' violations and their prosecution, the question of democracy and its clash with the advent of neoliberalism, and the Left turn and the emergence of the populist dilemma.

CSOC-418W Aesthetics of Politics (1.00 cr.)
(Winter Session)

In this year's edition of the Research Seminar on the Aesthetics of Politics we will engage in an in -depth reading of two different but deeply intertwined aesthetico-political authors: French philosopher Maurice Merleau-Ponty and Jewish-German American political thinker Hannah Arendt. We will devote one week to each author and each of the weeks could be taken separately as individual seminars as well as both together as a single course. The strategy we will follow will reverse the usual expectations regarding these thinkers. In the case of Merleau-Ponty, a passionately involved left-wing aesthetic philosopher, we will analyze the way in which it was in fact his aesthetic and most philosophical writings rather than the strictly political ones those that give us the most profound understanding of political life. The Visible and the Invisible is the title of Merleau-Ponty's famous, unfinished, and posthumously published masterpiece. Although Merleau-Ponty's early phenomenology of perception and his essays on art, politics, and language already showed an affinity between the aesthetic phenomena of expression and style, and the political and cultural dynamics of society at large, it was his late notion of flesh that became crucial for grounding what this seminar assumes to be his aesthetico-political understanding of politics, revolution, and democracy. Inversely, Arendt is no doubt one of the most important and influential strictly political thinkers. Surprisingly though, it was also in the past years of her prolific life and production that she chose to interrogate Kant's notion of aesthetic judgment as a means to better understand our contemporary political world. The second week of this Wintersession course will thus move to perform an in-depth reading of Arendt's key aesthetico-political writings.

CSOC-428 Carceral Logic, Abolition (3.00 cr.)
(Fall)

This class will examine the transformation of the prison, policing and surveillance systems in the United States following the 1960's through an in-depth look at the experiences of prisoners, including modes of self-expression and resistance and through the lens of scholars dedicated to understanding the political dynamics of the Prison Industrial Complex. The emphasis on prison life, the broader dynamics of policing, the "war on drugs" and the political struggles around immigration is designed to expose students to the network of social and political forces that shape the "criminal justice system." Particular focus will be given to the racial dynamics of policing, sentencing and prison life; the historical roots of contemporary criminal and legal issues; and the broad reach of the Prison Industrial Complex. The first section of the class is devoted to writing by imprisoned intellectuals and activists. Students will examine various narrative and literary strategies employed to communicate about life in the carceral state. In the second part of the course, historical and scholarly writing contextualizes the social and political implications of a nation that has the highest incarceration rates in the world. The final section looks at the ways that the PIC is visually represented in the work of contemporary artists and the ways that prisoners engage in various forms of cultural and expressive activities. Students will be expected to participate actively in course discussions and complete a final research project. Attendance and participation are a crucial aspect of this course.

CSOC-464 Race, Erasure, inequality (3.00 cr.)
(Fall)

Race, Erasure, Inequality: Studies in Theory and Resistance
 This course examines the roots and history of racism in the United States, from the era of slavery during the country's early days as a revolutionary liberal democratic republic, to today, with a view to provide context for understanding 20th and 21st Century anti-racist resistance. Central to this inquiry will be considerations of the forms and norms of racist discourse and practice and the relationship of those norms to the law. Racism, here understood as the theory, discourse, and practice of white supremacist racialization, served in the United States as an enabling mechanism of domination that enlisted and conscripted the white population to structure, enforce, and manage the kidnapped African population and their descendants, who served as the foundational, slave labor force within an emergent capitalism. Racism as a labor and property control mechanism was part and parcel of the class structure attendant to this country's capitalist economics. It was also a regulatory system that ordered, as a matter of law, the behavior of white people in their relations with nonwhite people.
 Anti-racist response has structured itself around these constraints. The post-slavery era persistence of racist thought, discourse, and practice in this country has been enduring and consequential, and has continued to influence and structure political and other social relations. One feature of the life of racism has been its status as the always present, ever denied indicator of socioeconomic domination and political and social division, privileging racism while denying agency to the racialized. Class readings will examine racism's deployment of presence and erasure, through a survey of the historical uses of racism, racism and anti-racism in U.S. law, politics, economics, public and private discourse, and consciousness. Part of this inquiry will look into the idea of caste as an analytical tool for enhancing our understanding of the new and challenging forms of racialization that have survived into this ambiguously "post-racial" era. The course will conclude with a review of contemporary anti-racist practice, including the Movement for Black Lives and other initiatives.

CSOC-474 Muñoz (3.00 cr.)
(Spring)

Muñoz: The Theory and Practice of Queer Worldmaking

This class will be devoted to an in-depth exploration of the work and lasting impact of a single author: writer, scholar, and critical theorist José Esteban Muñoz. Through this central focus on Muñoz, students will undertake an advanced study of queer of color critique, queer performance studies, and queer Latinx studies, while moving through Muñoz' three major works together in full-each of them groundbreaking in their time: Disidentification: Queers of Color and the Performance of Politics (1998), Cruising Utopia: The Then and There of Queer Futurity (2009), and the posthumously published The Sense of Brown (2020). A wildly interdisciplinary thinker, well versed in philosophy and critical theory, known for his lively writing and the blending of his scholarly and personal life through the cultivation of a close knit queer academic artist/academic family, a study of Muñoz is a study of some of the best and most generative thinking in queer theory and politics of the last thirty years, with special focus on the fields of affect theory, performance studies, public sphere theory, cultural studies, critical race and Latinx studies. We will supplement our primary reading with readings, screenings, and visits with Muñoz' familia of artist and academics, such as Eve Kosofsky Sedgwick, Jennifer Doyle, Karen Tongson, Nao Bustamente, Lauren Berlant, Malik Gaines, Jibz Cameron (aka Dynasty Handbag) and many others. Across all of his works, Muñoz spoke of the "worldmaking" potential of queer of color art and collective space, and this concept will provide a central topic not just for our reading but for the broader investigations, practices and collective work of the class.

While you need not be familiar with Muñoz's work to take this class, it is highly recommended that you have completed at least one course in queer studies, performance studies, or critical theory and feel prepared to participate in a graduate level academic seminar with 50+ pages of reading per week and the expectation of independent research and analysis.

CSOC-514 Political Theory in Latin Amer (3.00 cr.)
(Spring)

Political thought, or political theory, is a culturally situated practice. The word "theory, " etymologically, takes us to the idea of "looking at," or of "having a vision of," something. To see, to have a vision, is to reach for the other side of the visible-for "its" invisible. A theory, the invisible of a visible, thus springs from those events, processes, and experiences that, by being theoretically interrogated as they appear, become articulated experience. The political theory coming out of Latin America therefore and unavoidably springs from the region's multiple and diverse shared experiences with political and social life. During the semester, we will close-read some of the most emblematic and revered Latin American political theorists and their political "visions": Brazilian philosopher Marilena Chauí, Argentine political philosopher and legal theorist Carlos Nino, Mexican social and political thinker María Pía Lara, Colombian philosopher Eduardo Mendieta, Brazilian public intellectual and pragmatist Roberto Mangabeira Unger, Argentine political and social theorist Ernesto Laclau, and Ecuatorian sociologist and political scientist Carlos de la Torre, among others. The events and experiences from which these theorists' work sprang are of course multiple and complex. During the semester, we will attempt an organization of this complexity by focusing on four of the most globally influential theoretically interrogated experiences in Latin America-the figure of the politically engaged intellectual, the human rights' violations and their prosecution, the question of democracy and its clash with the advent of neoliberalism, and the Left turn and the emergence of the populist dilemma.

CSOC-518W Aesthetics of Politics (1.00 cr.)
(Winter Session)

In this year's edition of the Research Seminar on the Aesthetics of Politics we will engage in an in -depth reading of two different but deeply intertwined aesthetico-political authors: French philosopher Maurice Merleau-Ponty and Jewish-German American political thinker Hannah Arendt. We will devote one week to each author and each of the weeks could be taken separately as individual seminars as well as both together as a single course. The strategy we will follow will reverse the usual expectations regarding these thinkers. In the case of Merleau-Ponty, a passionately involved left-wing aesthetic philosopher, we will analyze the way in which it was in fact his aesthetic and most philosophical writings rather than the strictly political ones those that give us the most profound understanding of political life. The Visible and the Invisible is the title of Merleau-Ponty's famous, unfinished, and posthumously published masterpiece. Although Merleau-Ponty's early phenomenology of perception and his essays on art, politics, and language already showed an affinity between the aesthetic phenomena of expression and style, and the political and cultural dynamics of society at large, it was his late notion of flesh that became crucial for grounding what this seminar assumes to be his aesthetico-political understanding of politics, revolution, and democracy. Inversely, Arendt is no doubt one of the most important and influential strictly political thinkers. Surprisingly though, it was also in the past years of her prolific life and production that she chose to interrogate Kant's notion of aesthetic judgment as a means to better understand our contemporary political world. The second week of this Wintersession course will thus move to perform an in-depth reading of Arendt's key aesthetico-political writings.

CSOC-528 Carceral Logic, Abolition (3.00 cr.)
(Fall)

This class will examine the transformation of the prison, policing and surveillance systems in the United States following the 1960's through an in-depth look at the experiences of prisoners, including modes of self-expression and resistance and through the lens of scholars dedicated to understanding the political dynamics of the Prison Industrial Complex. The emphasis on prison life, the broader dynamics of policing, the "war on drugs" and the political struggles around immigration is designed to expose students to the network of social and political forces that shape the "criminal justice system." Particular focus will be given to the racial dynamics of policing, sentencing and prison life; the historical roots of contemporary criminal and legal issues; and the broad reach of the Prison Industrial Complex. The first section of the class is devoted to writing by imprisoned intellectuals and activists. Students will examine various narrative and literary strategies employed to communicate about life in the carceral state. In the second part of the course, historical and scholarly writing contextualizes the social and political implications of a nation that has the highest incarceration rates in the world. The final section looks at the ways that the PIC is visually represented in the work of contemporary artists and the ways that prisoners engage in various forms of cultural and expressive activities. Students will be expected to participate actively in course discussions and complete a final research project. Attendance and participation are a crucial aspect of this course.

CSOC-564 Race, Erasure, inequality (3.00 cr.)
(Fall)

Race, Erasure, Inequality: Studies in Theory and Resistance
 This course examines the roots and history of racism in the United States, from the era of slavery during the country's early days as a revolutionary liberal democratic republic, to today, with a view to provide context for understanding 20th and 21st Century anti-racist resistance. Central to this inquiry will be considerations of the forms and norms of racist discourse and practice and the relationship of those norms to the law. Racism, here understood as the theory, discourse, and practice of white supremacist racialization, served in the United States as an enabling mechanism of domination that enlisted and conscripted the white population to structure, enforce, and manage the kidnapped African population and their descendants, who served as the foundational, slave labor force within an emergent capitalism. Racism as a labor and property control mechanism was part and parcel of the class structure attendant to this country's capitalist economics. It was also a regulatory system that ordered, as a matter of law, the behavior of white people in their relations with nonwhite people.
 Anti-racist response has structured itself around these constraints. The post-slavery era persistence of racist thought, discourse, and practice in this country has been enduring and consequential, and has continued to influence and structure political and other social relations. One feature of the life of racism has been its status as the always present, ever denied indicator of socioeconomic domination and political and social division, privileging racism while denying agency to the racialized. Class readings will examine racism's deployment of presence and erasure, through a survey of the historical uses of racism, racism and anti-racism in U.S. law, politics, economics, public and private discourse, and consciousness. Part of this inquiry will look into the idea of caste as an analytical tool for enhancing our understanding of the new and challenging forms of racialization that have survived into this ambiguously "post-racial" era. The course will conclude with a review of contemporary anti-racist practice, including the Movement for Black Lives and other initiatives.

CSOC-574 Muñoz (3.00 cr.)
(Spring)

Muñoz: The Theory and Practice of Queer Worldmaking

This class will be devoted to an in-depth exploration of the work and lasting impact of a single author: writer, scholar, and critical theorist José Esteban Muñoz. Through this central focus on Muñoz, students will undertake an advanced study of queer of color critique, queer performance studies, and queer Latinx studies, while moving through Muñoz' three major works together in full-each of them groundbreaking in their time: Disidentification: Queers of Color and the Performance of Politics (1998), Cruising Utopia: The Then and There of Queer Futurity (2009), and the posthumously published The Sense of Brown (2020). A wildly interdisciplinary thinker, well versed in philosophy and critical theory, known for his lively writing and the blending of his scholarly and personal life through the cultivation of a close knit queer academic artist/academic family, a study of Muñoz is a study of some of the best and most generative thinking in queer theory and politics of the last thirty years, with special focus on the fields of affect theory, performance studies, public sphere theory, cultural studies, critical race and Latinx studies. We will supplement our primary reading with readings, screenings, and visits with Muñoz' familia of artist and academics, such as Eve Kosofsky Sedgwick, Jennifer Doyle, Karen Tongson, Nao Bustamente, Lauren Berlant, Malik Gaines, Jibz Cameron (aka Dynasty Handbag) and many others. Across all of his works, Muñoz spoke of the "worldmaking" potential of queer of color art and collective space, and this concept will provide a central topic not just for our reading but for the broader investigations, practices and collective work of the class.

While you need not be familiar with Muñoz's work to take this class, it is highly recommended that you have completed at least one course in queer studies, performance studies, or critical theory and feel prepared to participate in a graduate level academic seminar with 50+ pages of reading per week and the expectation of independent research and analysis.

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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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 and Ballet Techniques 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 Techniques
- 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 Techniques
- DTCH 201, 202 Ballet Technique
- DPER 201, 202 Choreo/Performance Lab
- DCHR 230, 231 Composition II
- DTCH 261, 262 Hip Hop Techniques
- 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 Techniques
- DTCH 301, 302 Ballet Technique
- DPER 301, 302 Choreo/Performance Lab
- DPRD 360 Dance Film Foundations (Fall or Spring)
- DTCH 361, 362 Hip Hop Techniques
- 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 Techniques
- DTCH 401, 402 Ballet Technique
- DTCH 461, 462 Hip Hop Techniques
- DPER 401, 402 Choreo/Performance Lab
- Winter Session: Minimum one unit including one technique class

Elective Courses for Undergraduates

Additional Elective Courses for BFA 3s and 4s

- DTCH 141,142 Repertory Partnering
- DTCH 230 Dance Genres
- DTCH 255, 256 Pilates Reformer I
- DTCH 352 The Conscious Dancer
- DTCH 392 Dance Practices
- DPER 121 Voice for Dancers
- 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*
- DCHR 360 Creation + Critique
- DCHR 415 Choreographer/Composer Seminar
- DCHR 440 Choreography* (Open to BFA 4s by Permission of Instructor)
- 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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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.

DAIC-102 The Anthropology of Dance (3.00 cr.)
(Fall and Spring)

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.

DAIC-201 Dance After 1960 (3.00 cr.)
(Fall and Spring)

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.

DAIC-202 The Body in Performance (3.00 cr.)
(Spring)

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.

DAIC-220 Music for Dancers: Styles (2.00 cr.)
(Fall and Spring)

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.

DAIC-510A Grad Topics: Clubbing (3.00 cr.)
(Fall)

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.

DAIC-510C The Culture Wars (3.00 cr.)
(Spring)

The Culture Wars: The Political Body in Performance

The Culture Wars: The Political Body in Performance is a graduate level course that focuses on the relationship between national US politics, arts funding, censorship, gender/sexuality, religion, and race. It covers the history leading up to the "NEA Four," spending a bulk of time with the 1980s and 1990s, then will move into the Trump/COVID era. Questions asked in this course include, how does the "New Jim Crow" (its anti-Black violence, including the disproportionate murder and incarceration of Black men) intersect with Reagan's disregard for the AIDS Crisis and defunding of the arts? How is the gay male body rendered a "contagion" during the AIDS pandemic? What is the relationship between politics and degrees of sexual concealment and explicitness? How do national discourses interpellate American subjects of the State? What is the role of the body in performance during the Culture Wars? Relatedly, how do Presidents such as Reagan and Trump harness charisma to "perform" their own kind of political "theater" during the Culture Wars, and how do citizens perform gender, race, and class in everyday life?

Open to the institute, this course is open to graduate students across campus, and fulfills critical studies credit. The Culture Wars engages a methodology that includes scholarly research, reading, and writing, as well as performance and art experiments and collective projects and actions. While offered through the School of Dance, this course is decidedly interdisciplinary and rigorous, and commits to an inclusive and anti-racist environment. The Culture Wars will be attuned to all areas of visual and performing arts, and graduate students from every métier are welcome.

DAIC-540 Choreography & Textuality (3.00 cr.)
(Fall)

Choreography and Textuality: Bodies on the Page, Words on the Stage is a graduate course that will explore relationships between choreography and writing. Presumably, choreography is to dance what writing is to language; what would it mean to "choreograph" words onto the page or to "write" dance onto the stage? Alternatively, what does text bring to questions of the corporeal, and what do dance and the body bring to questions of the textual? In mining such questions, we will attune ourselves to works of dance, performance, prose, and poetry that deconstruct and rearrange conventions of meaning, representation, communication, embodiment, and abstraction through unexpected treatments of form and content. When and how do choreographic, poetic, and critical modes coexist? This course inquires into William Forsythe's engagements with the work of Anne Carson and Virginia Woolf, Germaine Acogny and Kota Yamazaki's collaborative choreography based on a novel by Boubacar Boris Diop, work by The Wooster Group that draws from William Forsythe and Gertrude Stein, Ralph Lemon's parachoreographic texts and use of Kathy Acker's writing, Richard Move's archival work on Martha Graham, Arthur Pita's production of Kafka's Metamorphosis, Nijinsky's diaries, Pina Bausch's tanztheater, Gelsey Kirkland's autobiography, choreography by Miguel Guttierez, Jerome Bel, and Ohad Naharin, and writing by Franz Kafka, Barbara Browning, Maggie Nelson, Nathaniel Mackey, Fred Moten, Robert Grenier, and Elfride Jelinek that takes up the body, explicitly or otherwise. Students will write several essays, engage in live writing during performances, and have the opportunity to experiment with "performative" writing. Placing importance on issues of race, gender, sexuality, and class, this course will be informed by critical paradigms such as corporeality, embodiment, "difficulty," reperformance, reenactment, reskilling, translation, and gesture. This interdisciplinary course brings together performance studies, critical dance studies, and literary studies. While this course fulfills a Dance MFA requirement, it is open to graduate students across campus.

DCHR-001 Institute Dance Composition (1.00 cr.)
(Fall and Spring)
This course, taught by Graduate Teaching Assistants, provides an experimental approach to composition through the lens of movement and dance. No prior experience in dance is required. Through movement explorations and creative problem solving, students will investigate core concepts of dance composition. Students will participate in critique and discussion of composition studies. This course is open to the institute; please register for the correct corresponding section for undergraduate and graduate students (001 is for undergraduate students and 501 is for graduate students).

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.

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.

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.

DCHR-231 Composition II BFA 2 (2.00 cr.)
(Spring)

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.

DCHR-320 Hip Hop/Street Composition (1.00 cr.)
(Fall and Spring)

Open to Dance School Students only. In this course students will examine their foundational understanding of Hip Hop/Street dance and how it translates into choreographic practice and development. By viewing and discussing a variety of readings, films, and videos from notable choreographers students will create dances of their own inspired by prompts specific to Hip Hop/Street dance and culture.

DCHR-350W Contemporary Ballet Repertoire(0.50 cr.)
(Winter Session)

Open to dance school students. By permission of instructor for all others. In this course we will learn, absorb, and dance excerpts of works of legendary contemporary ballet choreographers, with a focus on picking up movement quality, musicality, building stamina and technical resilience, and finding the pleasure in moving together as a group, also removing any gender barriers to performing the works. There will be a warm up before beginning the repertoire element of the class. The over used expression 'Contemporary Ballet" refers in this case to works created on dancers with both contemporary dance technique and ballet technique skills. The class is open to dance school students and to students from other schools with substantial dance training by permission of the instructor.

DCHR-360 Creation + Critique (0.75 cr.)
(Fall and Spring)

Creation + Critique provides a laboratory for choreographic and body-based scenographic projects, an opportunity for cross-genre collaboration, and a forum for receiving and giving in-depth critique. The goals of this course are to mentor choreographic and body-based projects and to develop skills in the areas of critique with discourse and rhetoric specific to questions of creation: choreography, dramaturgy, directing, interpretation, and performance.

DCHR-375 Paris Camping (0.25 cr.)
(Spring)

Preparation for students involved in CAMPING. This course will cover the creative and practical development of pedagogy and choreography leading up to the experience, culminating in the group travel.

Camping is an international festival and platform of workshops, a unique experience bringing together artists from the international choreography scene, a unique artistic camp that makes all the poetic experiences of dance possible. For two weeks in Pantin, Camping offers a program of classes, workshops, talks, film screenings, professional encounters, public presentations and performances. Camping is aimed at everyone involved in dance, whether they be students, teachers, performers, choreographers or researchers, as well as a broad public of dance enthusiasts and spectators. *Additional Costs Passport: $110 RT Airfare to Paris: $1,000 Ground transportation: $80 Festival Pass for performances: $25 Additional food/miscellaneous allowance: $300 (2 meals daily provided)

total cost: $1,515.

DCHR-415 Choreographer/Composer Seminar (2.00 cr.)
(Fall)

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.

DCHR-470W The Rich + Tone Experience (1.00 cr.)
(Winter Session)

Rich+Tone, for the first time in their 20+ year career, will offer an intensive workshop in an academic setting to Dance and F/V students in choreographing and directing commercial projects for film and video. The "Experience" will include 15 students from each school who will workshop a creation process wherein real life working conditions will be simulated. Evolving from Dancers, to Choreographers and then to Creative Directors, Producers, and now as Directors, Rich+Tone are one of the most sought after creative teams in Hollywood and a driving force behind top live shows, major tours, primetime television and acclaimed films. Their credits include Madonna's Superbowl halftime show; Dave LaChappelle's critically acclaimed film "Rize" for which they served as producers of the film, choreography coordinators, and producers of the soundtrack; and numerous television, movies, music videos, tours for top tier recording artists, and commercials. They are currently movement consultants on Christopher Wheeldon's Broadway production of "MJ: The Musical" opening in December.

DCHR-501 Institute Dance Composition (1.00 cr.)
(Fall and Spring)

This course, taught by Graduate Teaching Assistants, provides an experimental approach to composition through the lens of movement and dance. No prior experience in dance is required. Through movement explorations and creative problem solving, students will investigate core concepts of dance composition. Students will participate in critique and discussion of composition studies. This course is open to the institute; please register for the correct corresponding section for undergraduate and graduate students (001 is for undergraduate students and 501 is for graduate students).

DCHR-540 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.

Required for all MFA1 dance students. Open to MFA2 students by persmission of instructor.

DCHR-550W Contemporary Ballet Repertoire(0.50 cr.)
(Winter Session)

Open to dance school students. By permission of instructor for all others. In this course we will learn, absorb, and dance excerpts of works of legendary contemporary ballet choreographers, with a focus on picking up movement quality, musicality, building stamina and technical resilience, and finding the pleasure in moving together as a group, also removing any gender barriers to performing the works. There will be a warm up before beginning the repertoire element of the class. The over used expression 'Contemporary Ballet" refers in this case to works created on dancers with both contemporary dance technique and ballet technique skills. The class is open to dance school students and to students from other schools with substantial dance training by permission of the instructor.

DCHR-560 Creation + Critique (0.75 cr.)
(Fall and Spring)

Required for MFA1 Dance students, both sections and both semesters. While the first section is exclusive to MFA1 Choreography students. Creation + Critique provides a laboratory for choreographic and body-based scenographic projects, an opportunity for cross-genre collaboration, and a forum for receiving and giving in-depth critique. The goals of this course are to mentor choreographic and body-based projects and to develop skills in the areas of critique with discourse and rhetoric specific to questions of creation: choreography, dramaturgy, directing, interpretation, and performance.

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.

DCHR-615 Choreographer/Composer Seminar (2.00 cr.)
(Fall)

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.

DCHR-670W The Rich + Tone Experience (0.50 cr.)
(Winter Session)

Rich+Tone, for the first time in their 20+ year career, will offer an intensive workshop in an academic setting to Dance and F/V students in choreographing and directing commercial projects for film and video. The "Experience" will include 15 students from each school who will workshop a creation process wherein real life working conditions will be simulated. Evolving from Dancers, to Choreographers and then to Creative Directors, Producers, and now as Directors, Rich+Tone are one of the most sought after creative teams in Hollywood and a driving force behind top live shows, major tours, primetime television and acclaimed films. Their credits include Madonna's Superbowl halftime show; Dave LaChappelle's critically acclaimed film "Rize" for which they served as producers of the film, choreography coordinators, and producers of the soundtrack; and numerous television, movies, music videos, tours for top tier recording artists, and commercials. They are currently movement consultants on Christopher Wheeldon's Broadway production of "MJ: The Musical" opening in December.

DCHR-675 Paris Camping (0.25 cr.)
(Spring)

Preparation for students involved in CAMPING. This course will cover the creative and practical development of pedagogy and choreography leading up to the experience, culminating in the group travel.

Camping is an international festival and platform of workshops, a unique experience bringing together artists from the international choreography scene, a unique artistic camp that makes all the poetic experiences of dance possible. For two weeks in Pantin, Camping offers a program of classes, workshops, talks, film screenings, professional encounters, public presentations and performances. Camping is aimed at everyone involved in dance, whether they be students, teachers, performers, choreographers or researchers, as well as a broad public of dance enthusiasts and spectators. *Additional Costs Passport: $110 RT Airfare to Paris: $1,000 Ground transportation: $80 Festival Pass for performances: $25 Additional food/miscellaneous allowance: $300 (2 meals daily provided)

total cost: $1,515.

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.

DCSE-699 Independent Study (1.00-3.00 cr.)
(Fall and Spring)
Available by Permission of Instructor Only.

 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.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

DIND-399 Independent Study (0.50-4.00 cr.)
(Fall and Spring)
Available by Permission of Instructor Only.

 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.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

DIND-499 Independent Study (0.50-4.00 cr.)
(Fall and Spring)
Available by Permission of Instructor Only.

 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.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

DIND-699 Independent Study (0.50-4.00 cr.)
(Fall and Spring)
Available by Permission of Instructor Only.

 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.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

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

DPER-101 Choreo/Performance Lab BFA 1 (1.00 cr.)
(Fall)
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.

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.

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.

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.

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.

DPER-301 Choreo/Performance Lab BFA 3 (1.00 cr.)
(Fall)

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.

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.

DPER-310 Contemporary Partnering (1.00 cr.)
(Fall and Spring)

Partnering all together / contemporary partnering. This partnering class considers partnering in a broad sense, exploring some of the many different ways dancers can come together. We will interrogate what constitutes a "body" or "bodies" and what being in relationship to it can look like/ be experienced. The class will work in duet, trio, quartet and larger configurations, depending on the class size. Contact improvisation, somatic group work, lifts, and other aspects of contemporary partnering will be used. They will make their own material together, learn pre-existing duets/group partnering and work in improvisation as well. This class examines how we trust, how we touch and how we create together.

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.

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.

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.

DPER-402 Choreo/Performance Lab BFA 4 (1.00 cr.)
(Spring)

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.

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.

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.

DPER-510 Contemporary Partnering (1.00 cr.)
(Fall and Spring)

Partnering all together / contemporary partnering. This partnering class considers partnering in a broad sense, exploring some of the many different ways dancers can come together. We will interrogate what constitutes a "body" or "bodies" and what being in relationship to it can look like/ be experienced. The class will work in duet, trio, quartet and larger configurations, depending on the class size. Contact improvisation, somatic group work, lifts, and other aspects of contemporary partnering will be used. They will make their own material together, learn pre-existing duets/group partnering and work in improvisation as well. This class examines how we trust, how we touch and how we create together.

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.

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.

DPRD-101 Production Crewing BFA 1 (1.00-3.00 cr.)
(Fall)
Course open to BFA1 Dance School students only. Analysis and application of technical production skills needed for individual projects.

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.

DPRD-111 Production Technology (1.00 cr.)
(Fall)
This course is split into two sections: Theatrical Production and Video Production. BFA1 students can choose either section for the Fall semester.

Each section is a semester long introduction into the respective technologies and methods used to support dance production. Theatrical Production overviews lighting, design, sound, and projection. Video overviews cameras, lighting, recording, and editing.

This course is required for BFA1 Dance School Students.

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.

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.

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.

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.

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.

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.

DPRD-350 When Screen Dances (1.50 cr.)
(Fall and Spring)
This is a screening class. In Dance Film Images we'll watch and discuss a wide range of dance on screen, including the works of early experimental filmmakers, dance in musicals and narrative films, what's showing on dance film festivals now, the boom of the dance film in the 90's, documentaries, music videos, etc. Students will discover through example the possibilities and strategies that the camera offers, as they broaden their dance film language, analysis and understanding. Readings will be given weekly in relation to the theme of the screenings and students will be asked to respond in writing reflecting on the screenings, the in-class conversations, the papers offered and their point of view as makers.

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.

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.

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.

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.

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. .

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.

DPRD-470 Dance Film Projects (2.00 cr.)
(Spring)

In Dance Film Projects students will propose, workshop and shoot their own dance film projects using the rest of the students in class as their filmmaking team. Choreographers will learn the dynamics and hierarchies of film shoots and have a taste of each of the positions that are required in a film set throughout the semester. In collaboration with the rest of the class, each student will create their own film work while experiencing many different ways of approaching filmmaking and dance on screen.

DPRD-505 MFA Music Seminar I (1.00 cr.)
(Fall)

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.

DPRD-506 MFA Music Seminar II (1.00 cr.)
(Spring)

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.

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.

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.

DPRD-550 When Screen Dances (1.00 cr.)
(Fall and Spring)

This is a screening class. In Dance Film Images we'll watch and discuss a wide range of dance on screen, including the works of early experimental filmmakers, dance in musicals and narrative films, what's showing on dance film festivals now, the boom of the dance film in the 90's, documentaries, music videos, etc. Students will discover through example the possibilities and strategies that the camera offers, as they broaden their dance film language, analysis and understanding. Readings will be given weekly in relation to the theme of the screenings and students will be asked to respond in writing reflecting on the screenings, the in-class conversations, the papers offered and their point of view as makers.

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.

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.

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.

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.

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. .

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.

DPRD-670 Dance Film Projects (1.50 cr.)
(Spring)
In Dance Film Projects students will propose, workshop and shoot their own dance film projects using the rest of the students in class as their filmmaking team. Choreographers will learn the dynamics and hierarchies of film shoots and have a taste of each of the positions that are required in a film set throughout the semester. In collaboration with the rest of the class, each student will create their own film work while experiencing many different ways of approaching filmmaking and dance on screen.

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.

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.

DSCM-230 The Anatomy of Movement I (2.00 cr.)
(Fall)

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.

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.

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. These courses are primarily rooted in but not limited to Western concert dance and focus on momentum and weight, clarity of line, functional alignment, musicality and rhythm, and physical sequencing. This course is open to the institute; please register for the correct corresponding section for undergrad and graduate students (001 is for undergraduate students and 500 is for graduate students).

DTCH-003 Institute Dance Ballet (1.00 cr.)
(Fall and Spring)
This course, taught by Graduate Teaching Assistants, focuses on coordination, functional alignment, clarity of line, French terminology, musicality, and cultivating strength and flexibility. Students will be introduced to elementary barre and center work. No prior experience in dance is required. This class is offered once a week. This course is open to the Institute; please register for the correct corresponding section for undergrad and graduate students (003- is for undergraduate students and 603 is for graduate students).

DTCH-004 Institute Dance Special Topics (1.00 cr.)
(Fall and Spring)
This course, taught by Graduate Teaching Assistants, changes subject material each semester. No prior experience in dance is required. Special Topics are geared toward a myriad of movement practices that enhance the study and application of techniques, composition, and research. Past areas of study have included: Dance Improvisation, Pilates, and Acrobatics. This course is open to the institute; please register for the correct corresponding section for undergraduate and graduate students (004 is for undergraduate students and 604 is for graduate students).

DTCH-101 Ballet Technique BFA 1 (1.50 cr.)
(Fall)

Taught from diverse cultural and professional backgrounds, ballet technique for dancers of today embodies the historic as well as current evolution of ballet technique. This class is a supportive and complementary skill set for various dance genres. It offers access to increased range of motion, refinement, control, accuracy, dynamic range - augmenting the ability to cover space, all while encouraging space for the unique needs of the individual dancer. While building strength and stamina, dancers are asked to investigate a holistic approach to ballet technique in an effort to prevent injury and inspire an ongoing conversation with the ever changing body.

DTCH-102 Ballet Techniques BFA 1 (1.50 cr.)
(Spring)

Taught from diverse cultural and professional backgrounds, ballet technique for dancers of today embodies the historic as well as current evolution of ballet technique. This class is a supportive and complementary skill set for various dance genres. It offers access to increased range of motion, refinement, control, accuracy, dynamic range - augmenting the ability to cover space, all while encouraging space for the unique needs of the individual dancer. While building strength and stamina, dancers are asked to investigate a holistic approach to ballet technique in an effort to prevent injury and inspire an ongoing conversation with the ever changing body.

DTCH-121 Contemporary Techniques BFA 1 (1.50 cr.)
(Fall)

Open to Dance School students only. Studio study and practice of Contemporary dance styles and techniques.

DTCH-122 Contemporary Techniques BFA 1 (1.50 cr.)
(Spring)

Open to Dance School students only. Studio study and practice of Contemporary dance styles and techniques.

DTCH-132W Hip Hop (0.50 cr.)
(Winter Session)

Studio study and practice of hip hop dance styles beginning through intermediate.

DTCH-141 Partnering/Repertory (0.50 cr.)
(Fall)

Course open to Dance School students only. Selections from contemporary repertoire with emphasis on in-depth study of the basics of partner work.

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.

DTCH-161 Hip Hop/Street Dance BFA 1 (1.00 cr.)
(Fall)

This course engages in the study of Hip Hop/Street dance including but not limited to breaking, social dances, popping, locking and house ranging from the 1970s to the present within African diasporic communities. Through understanding the dances' cultural identities, innovators and pioneers, students will then learn vocabulary, foundation, anatomy and behavior characteristics. Through movement practice, corresponding assignments via documentaries, readings, music, videos, and class discussions, students will develop a well rounded perspective on the ever evolving culture of Hip Hop/Street dance. As students progress through the course, their solid base will enable them to build a more developed, experimental and stylistic aesthetic in their own movement practice.

DTCH-162 Hip Hop/Street Dance BFA 1 (1.00 cr.)
(Spring)

This course engages in the study of Hip Hop/Street dance including but not limited to breaking, social dances, popping, locking and house ranging from the 1970s to the present within African diasporic communities. Through understanding the dances' cultural identities, innovators and pioneers, students will then learn vocabulary, foundation, anatomy and behavior characteristics. Through movement practice, corresponding assignments via documentaries, readings, music, videos, and class discussions, students will develop a well rounded perspective on the ever evolving culture of Hip Hop/Street dance. As students progress through the course, their solid base will enable them to build a more developed, experimental and stylistic aesthetic in their own movement practice.

DTCH-201 Ballet Techniques BFA 2 (1.50 cr.)
(Fall)

Taught from diverse cultural and professional backgrounds, ballet technique for dancers of today embodies the historic as well as current evolution of ballet technique. This class is a supportive and complementary skill set for various dance genres. It offers access to increased range of motion, refinement, control, accuracy, dynamic range - augmenting the ability to cover space, all while encouraging space for the unique needs of the individual dancer. While building strength and stamina, dancers are asked to investigate a holistic approach to ballet technique in an effort to prevent injury and inspire an ongoing conversation with the ever changing body.

DTCH-202 Ballet Techniques BFA 2 (1.50 cr.)
(Spring)

Taught from diverse cultural and professional backgrounds, ballet technique for dancers of today embodies the historic as well as current evolution of ballet technique. This class is a supportive and complementary skill set for various dance genres. It offers access to increased range of motion, refinement, control, accuracy, dynamic range - augmenting the ability to cover space, all while encouraging space for the unique needs of the individual dancer. While building strength and stamina, dancers are asked to investigate a holistic approach to ballet technique in an effort to prevent injury and inspire an ongoing conversation with the ever changing body.

DTCH-202W Ballet Technique B (0.50 cr.)
(Winter Session)

Intermediate ballet technique skills addressing artistic quality, alignment, musicality, flexibility, strength, elevation and agility using adagio, petite and grand allegro, pirouettes and other combinations of turning exercises.

DTCH-221 Contemporary Techniques BFA 2 (1.50 cr.)
(Fall)

Open to Dance School students only. Studio study and practice of Contemporary dance styles and techniques.

DTCH-222 Contemporary Techniques BFA 2 (1.50 cr.)
(Spring)

Open to Dance School students only. Studio study and practice of Contemporary dance styles and techniques.

DTCH-230 Dance Genres (0.50 cr.)
(Fall and Spring)

Available to Dance School Students only. This elective studio class may include, but not be limited to, pointe technique, tap, clogging, flamenco, tango, etc. Emphasis on dances that use specialized shoes as technical equipment.

DTCH-231W Countertechnique (0.50 cr.)
(Winter Session)
The learning and practice of Countertechnique and its movement principles. Within a clear structure of exercises, the Countertechnique class thoroughly prepares the body for rehearsal and performance, enabling dancers to move bigger, more fluidly and more spatially, while becoming stronger and more flexible.

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.

DTCH-256 Pilates Reformer 1 (0.50 cr.)
(Spring)
Course open by Permission of Instructor only. Basic Pilates mat work translated on to the universal reformer.

DTCH-261 Hip Hop/Street Dance BFA 2 (1.00 cr.)
(Fall)
This course engages in the study of Hip Hop/Street dance including but not limited to breaking, social dances, popping, locking and house ranging from the 1970s to the present within African diasporic communities. Through understanding the dances' cultural identities, innovators and pioneers, students will then learn vocabulary, foundation, anatomy and behavior characteristics. Through movement practice, corresponding assignments via documentaries, readings, music, videos, and class discussions, students will develop a well rounded perspective on the ever evolving culture of Hip Hop/Street dance. As students progress through the course, their solid base will enable them to build a more developed, experimental and stylistic aesthetic in their own movement practice.

DTCH-262 Hip Hop/Street Dance BFA 2 (1.00 cr.)
(Spring)

This course engages in the study of Hip Hop/Street dance including but not limited to breaking, social dances, popping, locking and house ranging from the 1970s to the present within African diasporic communities. Through understanding the dances' cultural identities, innovators and pioneers, students will then learn vocabulary, foundation, anatomy and behavior characteristics. Through movement practice, corresponding assignments via documentaries, readings, music, videos, and class discussions, students will develop a well rounded perspective on the ever evolving culture of Hip Hop/Street dance. As students progress through the course, their solid base will enable them to build a more developed, experimental and stylistic aesthetic in their own movement practice.

DTCH-301 Ballet Techniques BFA 3 (1.50 cr.)
(Fall)

Taught from diverse cultural and professional backgrounds, ballet technique for dancers of today embodies the historic as well as current evolution of ballet technique. This class is a supportive and complementary skill set for various dance genres. It offers access to increased range of motion, refinement, control, accuracy, dynamic range - augmenting the ability to cover space, all while encouraging space for the unique needs of the individual dancer. While building strength and stamina, dancers are asked to investigate a holistic approach to ballet technique in an effort to prevent injury and inspire an ongoing conversation with the ever changing body.

DTCH-302 Ballet Techniques BFA 3 (1.50 cr.)
(Spring)

Taught from diverse cultural and professional backgrounds, ballet technique for dancers of today embodies the historic as well as current evolution of ballet technique. This class is a supportive and complementary skill set for various dance genres. It offers access to increased range of motion, refinement, control, accuracy, dynamic range - augmenting the ability to cover space, all while encouraging space for the unique needs of the individual dancer. While building strength and stamina, dancers are asked to investigate a holistic approach to ballet technique in an effort to prevent injury and inspire an ongoing conversation with the ever changing body.

DTCH-321 Contemporary Techniques BFA 3 (1.50 cr.)
(Fall)

Open to Dance School students only. Studio study and practice of Contemporary dance styles and techniques.

DTCH-322 Contemporary Techniques BFA 3 (1.50 cr.)
(Spring)
Open to Dance School students only. Studio study and practice of Contemporary dance styles and techniques.

DTCH-331 Pointe (0.50 cr.)
(Fall)
Course open to Dance School students only, by Permission of Instructor only. Advanced ballet technique Permission of instructor required.

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.

DTCH-361 Hip Hop/Street Dance BFA 3 (1.00 cr.)
(Fall)

This course engages in the study of Hip Hop/Street dance including but not limited to breaking, social dances, popping, locking and house ranging from the 1970s to the present within African diasporic communities. Through understanding the dances' cultural identities, innovators and pioneers, students will then learn vocabulary, foundation, anatomy and behavior characteristics. Through movement practice, corresponding assignments via documentaries, readings, music, videos, and class discussions, students will develop a well rounded perspective on the ever evolving culture of Hip Hop/Street dance. As students progress through the course, their solid base will enable them to build a more developed, experimental and stylistic aesthetic in their own movement practice.

DTCH-362 Hip Hop/Street Dance BFA 3 (1.00 cr.)
(Spring)

This course engages in the study of Hip Hop/Street dance including but not limited to breaking, social dances, popping, locking and house ranging from the 1970s to the present within African diasporic communities. Through understanding the dances' cultural identities, innovators and pioneers, students will then learn vocabulary, foundation, anatomy and behavior characteristics. Through movement practice, corresponding assignments via documentaries, readings, music, videos, and class discussions, students will develop a well rounded perspective on the ever evolving culture of Hip Hop/Street dance. As students progress through the course, their solid base will enable them to build a more developed, experimental and stylistic aesthetic in their own movement practice.

DTCH-380A Countertechnique (0.50 cr.)
(Fall and Spring)

The learning and practice of Countertechnique and its movement principles. Within a clear structure of exercises, the Countertechnique class thoroughly prepares the body for rehearsal and performance, enabling dancers to move bigger, more fluidly and more spatially, while becoming stronger and more flexible.

DTCH-380B Capoeira (0.50 cr.)
(Fall and Spring)

Afro-Brazilian martial art. Movement based with elements of music and combat.

DTCH-382 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.

DTCH-392 Dance Practices (0.50 cr.)
(Fall and Spring)
Studio study and practice of various dance styles. Open to Dance School only.

DTCH-401 Ballet Techniques BFA 4 (1.50 cr.)
(Fall)
Taught from diverse cultural and professional backgrounds, ballet technique for dancers of today embodies the historic as well as current evolution of ballet technique. This class is a supportive and complementary skill set for various dance genres. It offers access to increased range of motion, refinement, control, accuracy, dynamic range - augmenting the ability to cover space, all while encouraging space for the unique needs of the individual dancer. While building strength and stamina, dancers are asked to investigate a holistic approach to ballet technique in an effort to prevent injury and inspire an ongoing conversation with the ever changing body.

DTCH-402 Ballet Techniques BFA 4 (1.50 cr.)
(Spring)
Taught from diverse cultural and professional backgrounds, ballet technique for dancers of today embodies the historic as well as current evolution of ballet technique. This class is a supportive and complementary skill set for various dance genres. It offers access to increased range of motion, refinement, control, accuracy, dynamic range - augmenting the ability to cover space, all while encouraging space for the unique needs of the individual dancer. While building strength and stamina, dancers are asked to investigate a holistic approach to ballet technique in an effort to prevent injury and inspire an ongoing conversation with the ever changing body.

DTCH-421 Contemporary Techniques BFA 4 (1.50 cr.)
(Fall)
Open to Dance School students only. Studio study and practice of Contemporary dance styles and techniques.

DTCH-422 Contemporary Techniques BFA 4 (1.50 cr.)
(Spring)

Open to Dance School students only. Studio study and practice of Contemporary dance styles and techniques.

DTCH-461 Hip Hop/Street Dance BFA 4 (1.00 cr.)
(Fall)

This course engages in the study of Hip Hop/Street dance including but not limited to breaking, social dances, popping, locking and house ranging from the 1970s to the present within African diasporic communities. Through understanding the dances' cultural identities, innovators and pioneers, students will then learn vocabulary, foundation, anatomy and behavior characteristics. Through movement practice, corresponding assignments via documentaries, readings, music, videos, and class discussions, students will develop a well rounded perspective on the ever evolving culture of Hip Hop/Street dance. As students progress through the course, their solid base will enable them to build a more developed, experimental and stylistic aesthetic in their own movement practice.

DTCH-462 Hip Hop/Street Dance BFA 4 (1.00 cr.)
(Spring)

This course engages in the study of Hip Hop/Street dance including but not limited to breaking, social dances, popping, locking and house ranging from the 1970s to the present within African diasporic communities. Through understanding the dances' cultural identities, innovators and pioneers, students will then learn vocabulary, foundation, anatomy and behavior characteristics. Through movement practice, corresponding assignments via documentaries, readings, music, videos, and class discussions, students will develop a well rounded perspective on the ever evolving culture of Hip Hop/Street dance. As students progress through the course, their solid base will enable them to build a more developed, experimental and stylistic aesthetic in their own movement practice.

DTCH-485 Advanced Pilates (1.00 cr.)
(Spring)

Advanced Pilates: integrating Pilates to support your dance practice. Advanced Pilates Reformer based on the Balanced Body method, including exercises and principles from other somatic practices. For participants who have taken Pilates Reformer or have an established pilates practice with permission of the instructor. Advanced Pilates Reformer class trains students in the Balanced Body Method while incorporating somatic sensibilities from Feldenkrais, yoga and spiral dynamik. Students will advance their knowledge of their body through more advanced exercises while retaining the fundamentals of a strong centered somatic practice centered around pilates. We will synthesize the movement principles learned in pilates so that each student can utilize them in their dance practice. Each class builds on the previous ones, creating an experiential learning process as well as building a self practice for each participant. Students will learn exercises that teach them strength, flexibility, alignment, proprioception, specificity and control of muscle chains, breath coordination and dynamic mobility while understanding the difference between choreography and internalized body mechanics. We will focus on specific movement goals in their dance practice (i.e. release, bend/straighten, speed, weight shift and dynamics, etc.) and how they can use what they are learning in pilates to enhance their dance practice, prevent injury and speed up recovery.

DTCH-500 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. These courses are primarily rooted in but not limited to Western concert dance and focus on momentum and weight, clarity of line, functional alignment, musicality and rhythm, and physical sequencing. This course is open to the institute; please register for the correct corresponding section for undergrad and graduate students (001 is for undergraduate students and 500 is for graduate students).

DTCH-530 Dance Genres (0.50 cr.)
(Fall and Spring)

Available to Dance School Students only. This elective studio class may include, but not be limited to, pointe technique, tap, clogging, flamenco, tango, etc. Emphasis on dances that use specialized shoes as technical equipment.

DTCH-531W Countertechnique (0.50 cr.)
(Winter Session)
The learning and practice of Countertechnique and its movement principles. Within a clear structure of exercises, the Countertechnique class thoroughly prepares the body for rehearsal and performance, enabling dancers to move bigger, more fluidly and more spatially, while becoming stronger and more flexible.

DTCH-532W Hip Hop (0.50 cr.)
(Winter Session)
Studio study and practice of hip hop dance styles beginning through intermediate.

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.

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.

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.

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.

DTCH-580A Countertechnique (0.50 cr.)
(Fall and Spring)
The learning and practice of Countertechnique and its movement principles. Within a clear structure of exercises, the Countertechnique class thoroughly prepares the body for rehearsal and performance, enabling dancers to move bigger, more fluidly and more spatially, while becoming stronger and more flexible.

DTCH-580B Capoeira (0.50 cr.)
(Fall and Spring)
Afro-Brazilian martial art. Movement based with elements of music and combat.

DTCH-592 Dance Practices (0.50 cr.)
(Fall and Spring)
Studio study and practice of various dance styles. Open to Dance School only.

DTCH-602W Ballet Technique B (0.50 cr.)
(Winter Session)
Intermediate ballet technique skills addressing artistic quality, alignment, musicality, flexibility, strength, elevation and agility using adagio, petite and grand allegro, pirouettes and other combinations of turning exercises.

DTCH-603 Institute Dance Ballet (1.00 cr.)
(Fall and Spring)

This course, taught by Graduate Teaching Assistants, focuses on coordination, functional alignment, clarity of line, French terminology, musicality, and cultivating strength and flexibility. Students will be introduced to elementary barre and center work. No prior experience in dance is required. This class is offered once a week. This course is open to the Institute; please register for the correct corresponding section for undergrad and graduate students (003- is for undergraduate students and 603 is for graduate students).

DTCH-604 Institute Dance Special Topics (1.00 cr.)
(Fall and Spring)
This course, taught by Graduate Teaching Assistants, changes subject material each semester. No prior experience in dance is required. Special Topics are geared toward a myriad of movement practices that enhance the study and application of techniques, composition, and research. Past areas of study have included: Dance Improvisation, Pilates, and Acrobatics. This course is open to the institute; please register for the correct corresponding section for undergraduate and graduate students (004 is for undergraduate students and 604 is for graduate students).

DTCH-670 Physical Practice (2.00 cr.)
(Fall and Spring)
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.

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.

DTCH-685 Advanced Pilates (1.00 cr.)
(Spring)

Advanced Pilates: integrating Pilates to support your dance practice. Advanced Pilates Reformer based on the Balanced Body method, including exercises and principles from other somatic practices. For participants who have taken Pilates Reformer or have an established pilates practice with permission of the instructor. Advanced Pilates Reformer class trains students in the Balanced Body Method while incorporating somatic sensibilities from Feldenkrais, yoga and spiral dynamik. Students will advance their knowledge of their body through more advanced exercises while retaining the fundamentals of a strong centered somatic practice centered around pilates. We will synthesize the movement principles learned in pilates so that each student can utilize them in their dance practice. Each class builds on the previous ones, creating an experiential learning process as well as building a self practice for each participant. Students will learn exercises that teach them strength, flexibility, alignment, proprioception, specificity and control of muscle chains, breath coordination and dynamic mobility while understanding the difference between choreography and internalized body mechanics. We will focus on specific movement goals in their dance practice (i.e. release, bend/straighten, speed, weight shift and dynamics, etc.) and how they can use what they are learning in pilates to enhance their dance practice, prevent injury and speed up recovery.

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.

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.

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.

We embrace narrative filmmaking as a tool to describe and depict the world and celebrate its potential to create new realities, new systems and new relations.

Grounded in the history of narrative cinema, the FDP curriculum provides a rich understanding of the fundamental aesthetic and technical components of narrative filmmaking, including staging and visual design, scriptwriting, acting and working with actors, narrative theory, cinematography, sound and editing, and a broad variety of graduate-level seminars in contemporary and historical cinemas and practices.

The program embraces a diverse range of aesthetics and traditions, encouraging students to find their voice within a constant questioning and expansion of the definition of narrative cinema itself. The work our students make is aesthetically diverse, exploring a variety of methodologies from independent dramatic filmmaking to hybrid and experimental narrative practices.

Students in the FIlm Directing Program are intensely diverse in identity and perspective; over 70% of our community comes from outside the United States, from such countries as Iran, Iceland, China, Taiwan, Colombia, South Korea, South Africa, Mexico, Brazil (among many others).

This multiplicity of perspectives deepens our conversations and awareness of the multitude of experiences, realities and voices that surround us. It is an essential part of the experience of the program and central to our understanding of the practice of creating images, constructing stories and questioning representation.

During their time at CalArts FDP students work closely with the 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.

Students are required to create a deep portfolio of work. In the immersive first-year curriculum, they make several short films while investigating a diverse range of filmmaking techniques and strategies. Throughout the program, students' projects are accompanied by 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. The program culminates with a thesis film that demonstrates a distinct point of view.

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 ways: 1) at the BFA1 level with a four-year residency requirement or 2) at the BFA2 level as a transfer student with a three-year residency requirement. 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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Requirements for Student Accepted as a BFA1

BFA students accepted as a BFA1 complete a four-year residency. 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 their 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 as part of their requirements for the two-semester Undergraduate Critique course. This course is generally taken during the BFA4 year, but it can be taken during the BFA3 year.

The graduation 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: 6 credits, over a four-year residency.*

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 for Experimental Animation I (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 Sound for Experimental Animation II (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
- FVEA482 Experimental Animation Undergrad Critique (may be taken in BFA4 year; 3 credits)**
- Critical Studies and electives as needed (13-17 credits recommended)

Spring Semester

- Winter Session (1 credit)
- FVEA482 or FVEA483 Experimental Animation Undergrad Critique (may be taken in BFA4 year; 3 credits)**
- Other métier practice* (2 credits)
- Critical Studies and electives as needed (13-16 credits recommended)

BFA4

Fall Semester

- FVEA482 or FVEA483 Experimental Animation Undergrad Critique (may be taken in BFA4 year; 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 (if not taken in BFA3 year; 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.

**Students complete a graduation project in FVEA482 and FVEA483. These courses can be taken in the BFA3 or BFA4 year.

Requirements for 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 for Experimental Animation I (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 Sound for Experimental Animation II (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 for a three-year residency.

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.

Requirements: MFA

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 one other history/theory course approved by mentor. 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)
- FVEA540 Sound for Experimental Animation I (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 Sound for Experimental Animation II (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.

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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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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.

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.

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.

FAIC-372 Women of Animation History (3.00 cr.)
(Fall)
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.

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.

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.

FAIC-392 The Writers' Room (3.00 cr.)
(Fall and Spring)

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).

FAIC-394 History of Character Anim (3.00 cr.)
(Spring)

This course covers the history of character animaation, mainly focusing on the American studio system. It focuses on studio and individual styles, as well as the influences of technological development, other arts, and historical events (including political and sociological shifts). Students will be exposed to a wide range of examples through screenings in each class and they will engage in critical discussion in class and within course papers. A flipbook project demonstrates the student's knowledge of basic animation principles. Course receives Critical Studies credit in the Arts in Context (AIC) category. .

FAIC-395 Char Anim in Disney Features (3.00 cr.)
(Fall)

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.

FAIC-400 Film Today (3.00 cr.)
(Fall and Spring)

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.

FAIC-405 History of Experimental Film (3.00 cr.)
(Spring)

A survey of experimental a.k.a. avant garde film from the 1920's to the 1970's. Dominant traditions to be examined include: Dadaist and Surrealist cinema of the 1920's, Trance films and Psychodramas of the 1940's and 50's, the Mythopoetic cinema of the 1960's, and the Structuralists of the 1970's. Eroticism, narrativity, urban portrait, collage, and the impulse teward subjectivity and diary are additional themes forms and genres we will investigate. Offered by Program in Film and Video. May be repeated for credit.

FAIC-411 History of Documentary Film II (3.00 cr.)
(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, with special emphasis on the development of the origins and development of cinema verite, direct cinema and counter trends in response to the theoretical claims of the partisans of these two influential approaches. And will trace the subsequent development in technology, aesthetics approaches and evolving subject matter in the field. The course will cover the last forty-five years of developments in documentary or non-fiction film, from 1970-2016.

FAIC-412 Documentary Inquiries (3.00 cr.)
(Fall and Spring)
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.

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.

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.

FAIC-421 Film History II (3.00 cr.)
(Spring)

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.

FAIC-422 Hist of Film: Women Directors (3.00 cr.)
(Fall)

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.

FAIC-424 Sexuality, Gender, Destruction (3.00 cr.)
(Fall and Spring)

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

FAIC-452 ST: Rock/Roll Movies (3.00 cr.)
(Summer)

Rock & Roll & Movies is a history of Popular Music from 1955 to the present, as seen through its representation in cinema. We will see key works in the history of Rock & Roll movies and read a number of the important critical texts on the music. Issues covered will include the role of race and class in popular music, the paradox of 'radical' culture distributed through corporate capital, amateurism, 'authenticity' as a cultural value, and the interplay of history and pop culture.

FAIC-454 ST: Utopia & Its Shadowlands (3.00 cr.)
(Fall)

Course available by Permission of Instructor only. The current age of Trump, Brexit, and climate disaster have brought discourses of the apocalypse into the U.S. and global mainstream. To some, we have entered a dystopic shadowland of alternative facts and fascist demagoguery. To others, this is America at last showing its true colors, the 'banality of evil' normalizing alt-right populism. In the face of this, the writer Junot Diaz has called for us to fight despair by using 'radical hope' as a weapon. Some have done just that: Black Lives Matter, the Occupy movement, the Women's Marches and the Standing Rock Sioux have led broad waves of resistance, but the struggle is long and complex.

Can radical hope be a weapon of cinema? How might we dream futures and parallel worlds that articulate resistance, remedy and revolution? Is imagining utopia a call to action or a fool's paradise? "Utopia and Its Shadowlands" is an investigation of utopic and dystopic art and cinema, as well as a practicum for students' own work investigating the dreamlands and purgatories of the impossible. This is not science fiction in the strict sense of the genre; rather, we will look at manifestoes and movements, at imagined and prophetic futures, at parallel worlds, and at transformations and elevations of this world. Most importantly, we will study cinemas of resistance as models for filmmaking today, including anti-colonial, feminist, queer, satirical and underground works from Chris Marker to Kidlat Tahimik, Lizzie Borden to Apitchatpong Weerasethakul, Ben Rivers to Ciro Guerra, and filmmaking collectives such as The Black Audio Film Collective, the Anti-Banality Union and Groupe Dziga Vertov.

In addition to screenings, discussion and readings, students will complete two short photo/video sketches and a final project consisting of either a a short film/video work or a critical, academic essay.

FAIC-465 Chantal Akerman (3.00 cr.)
(Fall)

This course is available for online registration. It will also be open by Permission of Instructor at Advising Day for additional enrollment. When Chantal Akerman (1950-2015) committed suicide, she left behind a prolific and singular oeuvre. A truly independent filmmaker, she used to write or co-write all her screenplays, and her films outline an autobiography of sorts. She worked in a variety of formats, exploring both documentary, fiction and the personal essay form - in most than 60 works: 18 features, countless shorts and featurettes, and a dozen multiple-screen installations that were often variations of her single-channel films - always mixing high art with popular culture, minimalist rigor with physical exuberance. Through this multiplicity of formats, though, a unique tone, the specific quality of the gaze, an inimitable mastery of the mise en scène constituted a style that can be immediately spotted.

Her presence in her films was the index of a new way of performing femininity, as well as queerness and the anguish felt by the children of Holocaust survivors. Hers was an unclassifiable body willfully exploding the boundaries of sex, race, ethnicity, genre, language, and geography - or, at the border of the image, at the border between documentary and fiction (to allude to the title of one of her installations), as an inimitable voice, talking and singing, the thinly melodious voice of a child, later made husky by the smoke of a thousand cigarettes.

Many of her films are about a girl/a woman whose desires, passions, longings, and obsession with an unspoken past are too big to be contained. Women run away, cut classes, hitch-hike, sleeplessly walk the streets at night, love two people at the same time, strive to marry the wrong person, stalk female ex-lovers, commit murders, travel throughout Europe, go to America, to Eastern Europe, to Asia, illegally cross borders - in situations that go from the banal to the surreal. The excess contained in Akerman's signature frontal shots pours out in language, in pleasure.

Having been a friend of Akerman's, co-curated two major retrospectives of her work, edited a dossier on her legacy shortly after her death, and written a number of articles about her, I have access to DVDs and VHS not commercially available and will contextualize them, as well

as more "mainstream" examples of her work, within a discussion of - gender politics - queer theory - the ethics of representation of the Shoah and the question of "the witness" - questions of mise en scène and cinematic representation (composition of shots, editing, off-screen space, relationship between image and sound). Requirements: One 4-5 page paper mid-semester; one 10-12 page term paper.

FAIC-475 History of Experimental Anim (2.00 cr.)
(Fall and Spring)

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.

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. .

FAIC-572 Women of Animation History (3.00 cr.)
(Fall)

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.

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.

FAIC-580 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.

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.

FAIC-592 The Writers' Room (3.00 cr.)
(Fall and Spring)

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).

FAIC-594 History of Character Anim (3.00 cr.)
(Spring)

This course covers the history of character animaation, mainly focusing on the American studio system. It focuses on studio and individual styles, as well as the influences of technological development, other arts, and historical events (including political and sociological shifts). Students will be exposed to a wide range of examples through screenings in each class and they will engage in critical discussion in class and within course papers. A flipbook project demonstrates the student's knowledge of basic animation principles. Course receives Critical Studies credit in the Arts in Context (AIC) category. .

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.

FAIC-600 Film Today (3.00 cr.)
(Fall)

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.

FAIC-605 History of Experimental Film (3.00 cr.)
(Spring)

A survey of experimental a.k.a. avant garde film from the 1920's to the 1970's. Dominant traditions to be examined include: Dadaist and Surrealist cinema of the 1920's, Trance films and Psychodramas of the 1940's and 50's, the Mythopoetic cinema of the 1960's, and the Structuralists of the 1970's. Eroticism, narrativity, urban portrait, collage, and the impulse teward subjectivity and diary are additional themes forms and genres we will investigate. Offered by Program in Film and Video. May be repeated for credit.

FAIC-611 History of Documentary Film II (3.00 cr.)
(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, with special emphasis on the development of the origins and development of cinema verite, direct cinema and counter trends in response to the theoretical claims of the partisans of these two influential approaches. And will trace the subsequent development in technology, aesthetics approaches and evolving subject matter in the field. The course will cover the last forty-five years of developments in documentary or non-fiction film, from 1970-2016.

FAIC-612 Documentary Inquiries (3.00 cr.)
(Fall and Spring)

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.

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.

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.

FAIC-621 Film History II (3.00 cr.)
(Spring)

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.

FAIC-622 Hist of Film: Women Directors (3.00 cr.)
(Fall)

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.

FAIC-624 Sexuality, Gender, Destruction (3.00 cr.)
(Fall and Spring)

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

FAIC-652 ST: Rock/Roll Movies (3.00 cr.)
(Fall and Spring)

Rock & Roll & Movies is a history of Popular Music from 1955 to the present, as seen through its representation in cinema. We will see key works in the history of Rock & Roll movies and read a number of the important critical texts on the music. Issues covered will include the role of race and class in popular music, the paradox of 'radical' culture distributed through corporate capital, amateurism, 'authenticity' as a cultural value, and the interplay of history and pop culture.

FAIC-654 ST: Utopia & Its Shadowlands (3.00 cr.)
(Fall)

Course available by Permission of Instructor only. The current age of Trump, Brexit, and climate disaster have brought discourses of the apocalypse into the U.S. and global mainstream. To some, we have entered a dystopic shadowland of alternative facts and fascist demagoguery. To others, this is America at last showing its true colors, the 'banality of evil' normalizing alt-right populism. In the face of this, the writer Junot Diaz has called for us to fight despair by using 'radical hope' as a weapon. Some have done just that: Black Lives Matter, the Occupy movement, the Women's Marches and the Standing Rock Sioux have led broad waves of resistance, but the struggle is long and complex.

Can radical hope be a weapon of cinema? How might we dream futures and parallel worlds that articulate resistance, remedy and revolution? Is imagining utopia a call to action or a fool's paradise? "Utopia and Its Shadowlands" is an investigation of utopic and dystopic art and cinema, as well as a practicum for students' own work investigating the dreamlands and purgatories of the impossible. This is not science fiction in the strict sense of the genre; rather, we will look at manifestoes and movements, at imagined and prophetic futures, at parallel worlds, and at transformations and elevations of this world. Most importantly, we will study cinemas of resistance as models for filmmaking today, including anti-colonial, feminist, queer, satirical and underground works from Chris Marker to Kidlat Tahimik, Lizzie Borden to Apitchatpong Weerasethakul, Ben Rivers to Ciro Guerra, and filmmaking collectives such as The Black Audio Film Collective, the Anti-Banality Union and Groupe Dziga Vertov.

In addition to screenings, discussion and readings, students will complete two short photo/video sketches and a final project consisting of either a a short film/video work or a critical, academic essay.

FAIC-665 Chantal Akerman (3.00 cr.)
(Fall)

This course is available for online registration. It will also be open by Permission of Instructor at Advising Day for additional enrollment. When Chantal Akerman (1950-2015) committed suicide, she left behind a prolific and singular oeuvre. A truly independent filmmaker, she used to write or co-write all her screenplays, and her films outline an autobiography of sorts. She worked in a variety of formats, exploring both documentary, fiction and the personal essay form - in most than 60 works: 18 features, countless shorts and featurettes, and a dozen multiple-screen installations that were often variations of her single-channel films - always mixing high art with popular culture, minimalist rigor with physical exuberance. Through this multiplicity of formats, though, a unique tone, the specific quality of the gaze, an inimitable mastery of the mise en scène constituted a style that can be immediately spotted.

Her presence in her films was the index of a new way of performing femininity, as well as queerness and the anguish felt by the children of Holocaust survivors. Hers was an unclassifiable body willfully exploding the boundaries of sex, race, ethnicity, genre, language, and geography - or, at the border of the image, at the border between documentary and fiction (to allude to the title of one of her installations), as an inimitable voice, talking and singing, the thinly melodious voice of a child, later made husky by the smoke of a thousand cigarettes.

Many of her films are about a girl/a woman whose desires, passions, longings, and obsession with an unspoken past are too big to be contained. Women run away, cut classes, hitch-hike, sleeplessly walk the streets at night, love two people at the same time, strive to marry the wrong person, stalk female ex-lovers, commit murders, travel throughout Europe, go to America, to Eastern Europe, to Asia, illegally cross borders - in situations that go from the banal to the surreal. The excess contained in Akerman's signature frontal shots pours out in language, in pleasure.

Having been a friend of Akerman's, co-curated two major retrospectives of her work, edited a dossier on her legacy shortly after her death, and written a number of articles about her, I have access to DVDs and VHS not commercially available and will contextualize them, as well

as more "mainstream" examples of her work, within a discussion of - gender politics - queer theory - the ethics of representation of the Shoah and the question of "the witness" - questions of mise en scène and cinematic representation (composition of shots, editing, off-screen space, relationship between image and sound). Requirements: One 4-5 page paper mid-semester; one 10-12 page term paper.

FAIC-675 History of Experimental Anim (2.00 cr.)
(Fall and Spring)

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.

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.

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.

FCSE-499 Independent Study (1.00-3.00 cr.)
(Fall and Spring)
Available by Permission of Instructor Only.

 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.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FFDP-399 Independent Project (0.50-9.00 cr.)
(Fall and Spring)
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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FFDP-404 Acting Workshop (2.00 cr.)
(Fall)
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. .

FFDP-405 Advanced Acting Workshop (2.00 cr.)
(Fall and Spring)

Course available by permission of instructor only. An in-depth investigation of the acting process through exercises using improvisation, prepared scene work. This class takes an in-depth approach to the creation of a true and credible performance. Work will focus on how to develop a character through text analysis, research methodologies, and the exploration of human behavior through dynamic action and intention. Acting Workshop 2 builds on fundamentals established in beginning acting courses bringing the artist to a deeper appreciation of how to use this delicate craft in achieving true and honest storytelling. Recommended highly for artists across all disciplines. .

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.

FFDP-407 Rehearsal Crews & Performance (0.50 cr.)
(Fall and Spring)

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.

FFDP-412 Scene Study (3.00 cr.)
(Fall and Spring)

The collaborative work between an actor and director is critical to dramatic narrative storytelling. Many essential fundamentals are shared between the two disciplines including, but not limited to, basic story/text analysis, research skills, the art of rehearsal, and a shared vocabulary centered on action-intention. Students will participate as both actors and directors throughout the course of the workshop; fundamentals will be developed through scene work both improvised and scripted, and by breaking down material on paper, on stage and through critical analysis of film clips. Performance in class work encourages the director to challenge their vulnerability and willingness to risk. Scene study teaches the director to evaluate the events materializing in front of them and make effective adjustments to the scene while working on the floor. .

FFDP-415 16MM Production for Directors (3.00 cr.)
(Spring)

Course available by Permission of Instructor only. Students will learn the basics of 16mm film production and gain access to Bolex and Arriflex film cameras and learn the basics of 16mm cinematography., film stocks and characteristics. The class will include telecine and some phases of post-production. Students will work in groups for shooting assignments to gain experience in 16mm film production and will be able to shoot an independent project at the end of the semester.

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.

FFDP-424 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.

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.

FFDP-430 Cinematography for Directors (3.00 cr.)
(Fall and Spring)

This is a course aimed to deepen filmmakers' knowledge on the concepts and uses of the various elements of cinematography; both technical and conceptual. The class will focus on directorial decisions regarding framing, camera movement, depth of field, lighting styles and a variety of other formal choices concerning image-making and how they shape the discourse of each individual work. We will mainly work with digital cameras and formats with the objective of investigating their specificity. The class will also address the interconnectedness of pre-production, production and post-production in digital cinematography, and the ways in which our various uses of technology inform our aesthetics as makers. We will discuss set protocols and center our assignments on the creative advantages of working with limited resources. Finally, we will discuss different modes and models of production, and the ways that each implements and affects the development of concept, process, and politics.

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.

FFDP-435 Visual Design (2.00 cr.)
(Fall and Spring)

This directing workshop draws on ideas and investigations about filmmaking that were introduced in first year, asking you to consider how concept relates to image and meaning. Our main task will be a hands-on investigation of visual strategies for narrative directing, specifically focused on the translation from concept to cinema. In a series of labs and workshops, students will experiment with text analysis, visual design, mise-en-scene, staging, composition, movement, angle, focal length, rhythm, continuity, coverage and most of all, visual meanings. Students will prepare a portfolio of visual designs for a series of scenes, and act as a key collaborator in the design, production and editing of one scene, to be shot in class. Undergraduates must have previously taken a foundational production workshop course in order to enroll.

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.

FFDP-454 What's So Funny? Film Comedy (3.00 cr.)
(Fall)

What's So Funny?

Film Comedy: Aesthetic, Moral, and Political Dimensions.

Since the early days of cinema, comedy has been a constant shaping presence of the art form. Harnessing the prowess of jokes, and always in search of humorous outcomes, filmmakers have adopted and expanded on long standing comedic traditions: sketch comedy, screwball comedy, slapstick comedy, parody, satire, black humor, farce, among others. Performative figures such as the clown, the trickster or the joker have found new solace in film.

These are some of the key elements and modalities of comedy that will comprise the focus of this seminar. We will read some of the most influential theories and critical accounts in relation to humor and comedy, but our main focus will always fall back to the films selected for his class. We will watch and discuss a variety of film comedies, both in short and long form, covering a diverse set of references across different periods of time and transnational contexts. Our goal is to come as close as possible to the inner workings of a perennial art form, while paying close attention to the socio-historical contexts from which these works emerged. What are the stakes of comedy, socially, politically and ethically speaking?

Ambiguity, paradox and incongruity are often invoked and played out through comedy. The nonsensical, the absurd, and even the grotesque are comedy's currency, with the carnivalesque as one of its most transgressive modes. As such, comedy enriches our understanding of human complexities, and might even lead to radical transformation.

The course will be divided into two parts. First we will explore a variety of examples addressing the formal and socio-cultural elements of the artistic form (performance, verbal and visual gags, narrative structure, visual style, etc.), students are expected to cover assigned weekly readings and films and take part in in-class discussion analyzing these materials. Towards the second half of the semester we will aim at putting these features into practice; students will workshop their ideas aimed at producing and presenting short comedic pieces of their own.

FFDP-472 Fictions of Completion (2.00 cr.)
(Fall and Spring)

Fictions of Completion: Film Production Methods & Strategies

This class will explore different strategies and methods of production, from shooting without a screenplay to scripting, storyboarding and rigorous pre-production planning. Students will work on a minimum of 3 short films. Each of them will be developed, produced, photographed and edited individually. The course encourages students to question the idea of completion: when is a film a film? Is a film completed after post production, after its first screening or does it ever reach completion? One of the main goals of this course is that students discover which method of production is more suitable for their temperament and artistic objectives. Furthermore, we will approach filmmaking as a holistic craft in which one person is able to create a cinematic work from start to finish. The course will incorporate screenings and discussions that present a variety of narrative and formal explorations for each film created in class. At the same time, we will incorporate floor exercises with equipments of various types so that students immerse themselves in deeper investigations of camerawork and editing techniques.

FFDP-473 Directorizing! (3.00 cr.)
(Spring)

This is a hybrid studio/discussion class focusing on experimental improvisation and non-traditional directing methods to create persona based performance. Some questions we will be asking: How does a performer create a persona out of their personal experience? What is the difference between persona and character? How do we "direct" ourselves as solo performers? What are ways to access different points of performative inspirational diamonds? How do we sift through the unnecessary sludge so that the necessary may speak? Is directing performing?

In class improvisation, assignments around persona, and improvisation will be accompanied of study of film/video and performance work as well as artists who work in persona.

In class film and video viewing and discussion of persona and directing: Fires In the Mirror, PeeWee's Big Adventure, The Double Life of Veronique, Vertigo, Showgirls, Do The Right Thing

Artists/Personas: Grace Jones, Klaus Nomi, Muhummad Ali, Andy Kauffman, Carmelita Tropicana, Vaginal Creme Davis, Christeene, Hillary Clinton.

FFDP-475 Thesis Workshop (3.00 cr.)
(Spring)

This seminar is a creative and practical environment designed to facilitate the completion of the student's thesis project. While much of the work will center around group critiques and discussions of the editing of each student's individual film, the class will also include discussions about sound design, sound mixing, post-production, festival/exhibition preparation and materials, and professional life after graduation.

Students will complete their thesis films and develop their skills in critical discussion and debate about creative work. They will move towards developing their own process as art makers through working on their own film and witnessing the completion of major works by their peers.

Students are to show work in the workshop AT LEAST twice. The course will be graded on attendance and participation; students are expected to be critical, active members of the workshop discussion. The course is predominantly a discussion among the students as makers; faculty are there to facilitate that discussion.

FFDP-477 Narrative Editing (2.00 cr.)
(Fall and Spring)

A practical workshop in editing the narrative film, emphasizing post-production strategies, narrative structure, editing rhythms, and cutting for performance. Students must be in post-production on a substantial narrative project in order to take the course. The class is built around critique; each student must screen at least three times over the semester and participate actively in discussions.

FFDP-482 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.

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.

FFDP-499 Independent Project (0.50-9.00 cr.)
(Fall and Spring)

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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FFDP-504 Acting Workshop I (2.00 cr.)
(Fall)

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. .

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.

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.

FFDP-512 Scene Study (3.00 cr.)
(Fall)

The collaborative work between an actor and director is critical to dramatic narrative storytelling. Many essential fundamentals are shared between the two disciplines including, but not limited to, basic story/text analysis, research skills, the art of rehearsal, and a shared vocabulary centered on action-intention. Students will participate as both actors and directors throughout the course of the workshop; fundamentals will be developed through scene work both improvised and scripted, and by breaking down material on paper, on stage and through critical analysis of film clips. Performance in class work encourages the director to challenge their vulnerability and willingness to risk. Scene study teaches the director to evaluate the events materializing in front of them and make effective adjustments to the scene while working on the floor. .

FFDP-515 16MM Production for Directors (3.00 cr.)
(Spring)

Course available by Permission of Instructor only. Students will learn the basics of 16mm film production and gain access to Bolex and Arriflex film cameras and learn the basics of 16mm cinematography., film stocks and characteristics. The class will include telecine and some phases of post-production. Students will work in groups for shooting assignments to gain experience in 16mm film production and will be able to shoot an independent project at the end of the semester.

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.

FFDP-523 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. .

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.

FFDP-529 Post-Prod Cinema Workshop (2.00 cr.)
(Spring)

Course available by permission of instructor only. Students will learn fundamental technical concerns of video production including video cameras and signal flow information. In conjunction with FD 579A Production Workshop, students will complete several small exercises in shooting and editing to help practice and integrate material covered in class.

FFDP-530 Cinematography for Directors (3.00 cr.)
(Fall and Spring)

This is a course aimed to deepen filmmakers' knowledge on the concepts and uses of the various elements of cinematography; both technical and conceptual. The class will focus on directorial decisions regarding framing, camera movement, depth of field, lighting styles and a variety of other formal choices concerning image-making and how they shape the discourse of each individual work. We will mainly work with digital cameras and formats with the objective of investigating their specificity. The class will also address the interconnectedness of pre-production, production and post-production in digital cinematography, and the ways in which our various uses of technology inform our aesthetics as makers. We will discuss set protocols and center our assignments on the creative advantages of working with limited resources. Finally, we will discuss different modes and models of production, and the ways that each implements and affects the development of concept, process, and politics.

FFDP-535 Visual Design (2.00 cr.)
(Fall and Spring)

This directing workshop draws on ideas and investigations about filmmaking that were introduced in first year, asking you to consider how concept relates to image and meaning. Our main task will be a hands-on investigation of visual strategies for narrative directing, specifically focused on the translation from concept to cinema. In a series of labs and workshops, students will experiment with text analysis, visual design, mise-en-scene, staging, composition, movement, angle, focal length, rhythm, continuity, coverage and most of all, visual meanings. Students will prepare a portfolio of visual designs for a series of scenes, and act as a key collaborator in the design, production and editing of one scene, to be shot in class.

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.

FFDP-578 Cinema Production Workshop (2.00 cr.)
(Fall)

An introduction to film and video techniques, this is a practical course on the concepts and uses of the various elements of filmmaking; both technical and conceptual. These include the use of cameras, lens and perspective, concepts of cinematography, elementary lighting, basic set protocols, and various postproduction paths. The course will also discuss various modes and models of production and distribution, and the ways that each implements and affects the development of story, process, and politics. In conjunction with FD 528A Technical Workshop, students will complete several small exercises in shooting and editing to help practice and integrate material covered in class.

FFDP-599 Independent Project (0.50-9.00 cr.)
(Fall and Spring)

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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https: //calarts.formstack.com/workflows/independen t_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FFDP-604 Advanced Acting Workshop (2.00 cr.)
(Fall and Spring)

Course available by permission of instructor only. An in-depth investigation of the acting process through exercises using improvisation, prepared scene work. This class takes an in-depth approach to the creation of a true and credible performance. Work will focus on how to develop a character through text analysis, research methodologies, and the exploration of human behavior through dynamic action and intention. Acting Workshop 2 builds on fundamentals established in beginning acting courses bringing the artist to a deeper appreciation of how to use this delicate craft in achieving true and honest storytelling. Recommended highly for artists across all disciplines. .

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.

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.

FFDP-654 What's So Funny? Film Comedy (3.00 cr.)
(Fall)

What's So Funny?

Film Comedy: Aesthetic, Moral, and Political Dimensions.

Since the early days of cinema, comedy has been a constant shaping presence of the art form. Harnessing the prowess of jokes, and always in search of humorous outcomes, filmmakers have adopted and expanded on long standing comedic traditions: sketch comedy, screwball comedy, slapstick comedy, parody, satire, black humor, farce, among others. Performative figures such as the clown, the trickster or the joker have found new solace in film.

These are some of the key elements and modalities of comedy that will comprise the focus of this seminar. We will read some of the most influential theories and critical accounts in relation to humor and comedy, but our main focus will always fall back to the films selected for his class. We will watch and discuss a variety of film comedies, both in short and long form, covering a diverse set of references across different periods of time and transnational contexts. Our goal is to come as close as possible to the inner workings of a perennial art form, while paying close attention to the socio-historical contexts from which these works emerged. What are the stakes of comedy, socially, politically and ethically speaking?

Ambiguity, paradox and incongruity are often invoked and played out through comedy. The nonsensical, the absurd, and even the grotesque are comedy's currency, with the carnivalesque as one of its most transgressive modes. As such, comedy enriches our understanding of human complexities, and might even lead to radical transformation.

The course will be divided into two parts. First we will explore a variety of examples addressing the formal and socio-cultural elements of the artistic form (performance, verbal and visual gags, narrative structure, visual style, etc.), students are expected to cover assigned weekly readings and films and take part in in-class discussion analyzing these materials. Towards the second half of the semester we will aim at putting these features into practice; students will workshop their ideas aimed at producing and presenting short comedic pieces of their own.

FFDP-672 Fictions of Completion (2.00 cr.)
(Fall and Spring)
Fictions of Completion: Film Production Methods & Strategies

This class will explore different strategies and methods of production, from shooting without a screenplay to scripting, storyboarding and rigorous pre-production planning. Students will work on a minimum of 3 short films. Each of them will be developed, produced, photographed and edited individually. The course encourages students to question the idea of completion: when is a film a film? Is a film completed after post production, after its first screening or does it ever reach completion? One of the main goals of this course is that students discover which method of production is more suitable for their temperament and artistic objectives. Furthermore, we will approach filmmaking as a holistic craft in which one person is able to create a cinematic work from start to finish. The course will incorporate screenings and discussions that present a variety of narrative and formal explorations for each film created in class. At the same time, we will incorporate floor exercises with equipments of various types so that students immerse themselves in deeper investigations of camerawork and editing techniques.

FFDP-673 Directorizing! (3.00 cr.)
(Spring)

This is a hybrid studio/discussion class focusing on experimental improvisation and non-traditional directing methods to create persona based performance. Some questions we will be asking: How does a performer create a persona out of their personal experience? What is the difference between persona and character? How do we "direct" ourselves as solo performers? What are ways to access different points of performative inspirational diamonds? How do we sift through the unnecessary sludge so that the necessary may speak? Is directing performing?

In class improvisation, assignments around persona, and improvisation will be accompanied of study of film/video and performance work as well as artists who work in persona.

In class film and video viewing and discussion of persona and directing: Fires In the Mirror, PeeWee's Big Adventure, The Double Life of Veronique, Vertigo, Showgirls, Do The Right Thing

Artists/Personas: Grace Jones, Klaus Nomi, Muhummad Ali, Andy Kauffman, Carmelita Tropicana, Vaginal Creme Davis, Christeene, Hillary Clinton.

FFDP-675 Thesis Workshop (3.00 cr.)
(Spring)

This seminar is a creative and practical environment designed to facilitate the completion of the student's thesis project. While much of the work will center around group critiques and discussions of the editing of each student's individual film, the class will also include discussions about sound design, sound mixing, post-production, festival/exhibition preparation and materials, and professional life after graduation.

Students will complete their thesis films and develop their skills in critical discussion and debate about creative work. They will move towards developing their own process as art makers through working on their own film and witnessing the completion of major works by their peers.

Students are to show work in the workshop AT LEAST twice. The course will be graded on attendance and participation; students are expected to be critical, active members of the workshop discussion. The course is predominantly a discussion among the students as makers; faculty are there to facilitate that discussion.

FFDP-677 Narrative Editing (2.00 cr.)
(Fall and Spring)

Course available by permission of instructor only. A practical workshop in editing the narrative film, emphasizing post-production strategies, narrative structure, editing rhythms, and cutting for performance. Students must be in post-production on a substantial narrative project in order to take the course. The class is built around critique; each student must screen at least three times over the semester and participate actively in discussions. Prerequisite could be FFDP-534 or equivalent. To be taken for FDP metier credit. .

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.

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.

FFDP-699 Independent Project (0.50-9.00 cr.)
(Fall and Spring)

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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

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FFDP-799 Independent Project (0.50-9.00 cr.)
(Fall and Spring)
Available by permission of instructor only.

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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.

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.

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.

FPFV-153 Cinematic Voices: In-Person (2.00 cr.)
(Fall and Spring)
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.

FPFV-199 Independent Project (0.50-4.00 cr.)
(Fall and Spring)

Available by permission of instructor only.

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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.

FPFV-204 Film Production Workshop I (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 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.

FPFV-206 Finishing on 16MM Film (2.00 cr.)
(Spring)

In this course, you will learn the 16mm editorial process from cutting on a flatbed viewer to finishing an answer print. You will shoot a two minute film or expand on your one-minute film from the fall semester. The course will be taken concurrently with Editing on Avid, emphasizing a hybrid approach to finishing a film print, working between analogue and digital formats. You will also be simultaneously enrolled in the Post-Production Sound class, where you'll design a soundtrack for your one-minute film using Protools. At the end of the course, we will create a composite film print using your picture and soundtrack elements generated throughout the semester.

FPFV-210 Together At Last (1.00 cr.)
(Fall and Spring)

TOGETHER AT LAST is designed for students who took FPFV203/503 Cinematography, FPFV134/534 Digital Editing and FPFV285/585 Production Sound remotely during the pandemic. The course will go over essential hands-on skills and introduce students to campus facilities and equipment that were not available during our remote year. This will include the shooting studios, editing suites and a variety of equipment. Team taught by three faculty members, the students will work in small crews to produce a short remake that will include shooting in the studios and on location and give students the opportunity to each edit their own version of the collaborative film.

FPFV-220 Color Correction and Grading (3.00 cr.)
(Fall and Spring)

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 color grading projects. 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).

FPFV-246 Intermediate Cinematography (3.00 cr.)
(Spring)

This cinematography class is focused on solidifying the knowledge of students who have a foundation in cinematography by looking at and working with specific aspect ratios, textures and camera movements. The students will analyze and practice different techniques in film examples and then work on blocking scenes for different formats like academy, cinemascope or small screen. Throughout the class, the students will learn (using 16 mm film and digital RED cameras) to work with different lenses, and creative use of look up tables (LUTs). The students will also practice working on combining different camera formats, depending on the needs in a project for documentary, narrative, experimental or installation projects. Because cinematography can't be separated from the essential work of lighting, we will analyze lightning practices in original locations looking at different light sources and techniques (e.g. controlling saturation, exposure, contrast ratios, and texture for fictional and documentary scenes). The class will be led through in-class lectures and hands-on demonstrations.

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.

FPFV-286 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 BFA 2 students.

FPFV-299 Independent Project (0.50-4.00 cr.)
(Fall and Spring)

Available by permission of instructor only.

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FPFV-302 Cinematic Lighting (3.00 cr.)
(Fall and Spring)

A workshop that will look at essential working elements of light for motion picture. Starting by analyzing different lightning styles in film history, this course will then cover a range of lightning practices in original locations and studio looking at different light sources and techniques. The student will be guided through the conceptional process of planning lighting rigs for multi-camera shots, or sets for a single camera. Through a series of in-class lectures, hands-on demonstrations, and practical lighting assignments, the student will gain a strong working knowledge of specific aesthetics with variables in controlling saturation, exposure, contrast ratios, and texture.

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.

FPFV-307 Adv Creative Cinematography (3.00 cr.)
(Fall and Spring)

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.

FPFV-330 Moving Image Creative Curating (2.00 cr.)
(Spring)

This is a course on curating film, video, performance and installation; how creative programming can integrate and amplify individual works within larger contexts and help build communities for the experience and appreciation of this kind of art. The course is only available by permission of instructor.

Students will explore and discuss the practice of curating moving image art works, either within a theatrical, gallery or other public setting. We will explore the concept and practice of exhibiting (or sharing) film, video and other projectable media in all kinds of settings as this has been done over the past century as well as in the myriad ways moving imagery is part of contemporary culture. Students will be asked to write a research paper and curate a program for the class. In addition to gaining knowledge and first-hand experience in curating, they will learn to publicize an event, prepare program notes and present programs to audiences.

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. .

FPFV-399 Independent Project (0.50-4.00 cr.)
(Fall and Spring)

Available by permission of instructor only.

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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.

FPFV-409 Optical Printing (2.00 cr.)
(Fall)

Course available by Permission of Instructor only. This class offers an introduction to the method, magic and madness of optical printing: the wonderful possibilities of re-filming film. Students will learn how to perform time manipulations, multiple exposures, format transfers, and matte and title making, with training in the use of the Acme Optical Printer & the Oxberry Animation Stand.

Intense workshops will be supplemented with screenings of films displaying printing virtuosity: from Hollywood spectaculars to B-movie mayhem to avant-garde wonders. Students will be required to complete a series of short assignments and produce a short film.

FPFV-410 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.

FPFV-410A Fieldwork in the Virtual Field(2.00 cr.)
(Fall)

Documentary Production: Fieldwork in the Virtual Field

This project-based class will investigate a wide range of themes and possibilities suggested by the particularities of networked media in relation to documentary production, including, but not limited to identity, privacy, collaboration, virtuality, security, fragility and storytelling. We will look critically at a variety of apps and platforms and work both with and against them to engage with the formal, aesthetic, political, social and economic issues that they suggest.

FPFV-413 Devices of Illusion (3.00 cr.)
(Fall and Spring)

Course available by Permission of Instructor only. This is a hands-on course in which students adapt, modify, reconfigure and boulderise optical and mechanical devices, creating mysterious machines for recording the ephemeral. Projects include but are not restricted to the creation of stereographic images and anamorphic distortions, dissection of cameras and projection of ghostly illusions. Our investigations will be supplemented by historical lectures, technical demonstrations and philosophical discussions concerning the extraordinary aesthetic possibilities of perceived motion and space. Students will create projects using still and motion picture film.

FPFV-414 Editing With Avid (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.

FPFV-417 Videographics (2.00 cr.)
(Spring)

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.

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.

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. .

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.

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.

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.

FPFV-446 The Essay Film (3.00 cr.)
(Spring)

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.

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. .

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.

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.

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.

FPFV-454 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.

FPFV-456 Listening/Seeing (4.00 cr.)
(Spring)

Each week a different location (either urban, rural, or wilderness) will be visited for the purposes of listening and seeing. At the end of the visit the class will meet within the location to discuss what each has individually experienced. Attention will be given to how the experiences of listening and looking can translate into the making of images and sound. A written journal is required to document what has been heard and seen, and each student will be required to do extensive research on one of the locations visited. Some of the specific sites are: an oil field, emergency hospital waiting room, Death Valley, the Los Angeles Port in Long Beach, San Fernando Road, and 29 Palms military base.

FPFV-461 Metacinema (3.00 cr.)
(Spring)

Metacinematic gestures have been present since the earliest years of film. Like metafiction in literature, metacinema refers to films that make the audience aware of the filmmaking or viewing processes. Such films interrogate the medium and its history by rendering visible production practices, referencing the history and culture of cinema, or breaking conventions that encourage us to uncritically accept a film's diegetic world. Metacinema can be found in comedy, horror, musicals, socio-political films, experimental films, and documentary. First-person diary films are often inherently metacinematic as are essay films and video essays.

This seminar explores metacinema in various guises, genres, and geo-political contexts - from fiction and documentary features to experimental films, from feminist and Brechtian counter-cinemas to Iranian international festival favorites. We focus on films that have critical and political aims and that problematize or illuminate the paradoxes of cinematic representation. Works by Robert Frank, William Greaves, Jon Jost, Laura Mulvey and Peter Wollen, Abbas Kiarostami, Kitty Green, Joanna Hogg will be included as well as a number of experimental shorts. The class assumes some knowledge of film theory; readings will be provided for those who need them. Weekly reading, short papers and monthly presentations are required, but final projects can be in writing, film, performance or digital media.

FPFV-464 Aliens on Screen (2.00 cr.)
(Spring)

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!.

FPFV-465 Media Sketchbook (2.00 cr.)
(Spring)

Through continuous camera note taking with a range of devices, image gathering and experiments in image processing, and group workshops exploring space, light and time, participants are invited to plumb the depths of a speculative representation mediated in a form that most closely harmonizes an inner and outer world. In the process, participants will generate a viable archive from which they can initiate larger projects. Our site of investigation is the space between the camera machine and the screen, between the light manifest and the receiving eye, and the textural and conceptual means by which that space might be traversed.

FPFV-468 Alternative Realities (2.00 cr.)
(Fall)

Constructing Alternative Realities is a class that will begin by studying composition and characteristics of the film frame. How do time, space, rhythm, movement and sound contribute as key constituents? In this regard, the class will be a study in visual literacy. All films and videos construct alternative realities, but this class will concentrate on creating realities other than the physical world we know and inhabit. The emphasis, instead, will be on the portrayal of other dimensions: memory, trance, the mirror, illusion, the dreamscape, the hallucinatory, the haptic, the window. How can one create moving images that speak of other planes? What is abstraction? How does one create immersive screen experiences which are convincing, evocative, mysterious and strange?
 Students will be asked to present analysis of film frames and scenes to identify key visual and aural components. There will be short assignments to shoot various types of images. In addition, students will be required to make a film that contains an alternative reality as a key element. The class is both a study in composition as well as a workshop/seminar in exploring ways to create alternative visions.

FPFV-470 Screenwriting (3.00 cr.)
(Fall and Spring)

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.

FPFV-485 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 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.

FPFV-488 Post-Production (2.00 cr.)
(Spring)

A practical course designed to take the student through the post-production process toward the completion of a finished work. This class is designed for students in the process of finishing their thesis or senior projects and will include group as well as one-on-one meetings.

Through continued exploration of software introduced in CalArts Film/Video introductory courses such as FPFV134 Digital Editing in addition to more advanced workflows in various software and analog-to-digital techniques, its purpose will be to aid the student in finding and applying the optimal methodology and technological procedure in the finishing of their project.

Student will have access to the advanced post-production facilities in the Digital Editing and Post area such as the Ultra Studio 4K w/ Resolve suite as well as a ful array of software in the individual Editing Suites to include Adobe CC, Davinci, Audacity, Avid, and DCP creation.

Participants will be required to bring current work in progress. Additional lab time will be required for anyone seeking independent access to advanced post-production suites. * Prerequisite: FPFV205 or FPFV305, FPFV126 and FPFV134. * Required for advanced editing suite access. * Recommended for PFV MFA2/3 students and PFV BFA3/4 students. * Permission of instructor required. * May be repeated for credit.

FPFV-497 Alchemical Cinema (2.00 cr.)
(Spring)

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

FPFV-498 Internship (1.00-6.00 cr.)
(Fall and Spring)

FPFV-499 Independent Project (0.50-4.00 cr.)
(Fall and Spring)
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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

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.

FPFV-502 Cinematic Lighting (3.00 cr.)
(Fall and Spring)

A workshop that will look at essential working elements of light for motion picture. Starting by analyzing different lightning styles in film history, this course will then cover a range of lightning practices in original locations and studio looking at different light sources and techniques. The student will be guided through the conceptional process of planning lighting rigs for multi-camera shots, or sets for a single camera. Through a series of in-class lectures, hands-on demonstrations, and practical lighting assignments, the student will gain a strong working knowledge of specific aesthetics with variables in controlling saturation, exposure, contrast ratios, and texture.

FPFV-503 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.

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.

FPFV-506 Finishing on 16MM Film (2.00 cr.)
(Spring)

In this course, you will learn the 16mm editorial process from cutting on a flatbed viewer to finishing an answer print. You will shoot a two minute film or expand on your one-minute film from the fall semester. The course will be taken concurrently with Editing on Avid, emphasizing a hybrid approach to finishing a film print, working between analogue and digital formats. You will also be simultaneously enrolled in the Post-Production Sound class, where you'll design a soundtrack for your one-minute film using Protools. At the end of the course, we will create a composite film print using your picture and soundtrack elements generated throughout the semester.

FPFV-510 Together At Last (1.00 cr.)
(Fall and Spring)

TOGETHER AT LAST is designed for students who took FPFV203/503 Cinematography, FPFV134/534 Digital Editing and FPFV285/585 Production Sound remotely during the pandemic. The course will go over essential hands-on skills and introduce students to campus facilities and equipment that were not available during our remote year. This will include the shooting studios, editing suites and a variety of equipment. Team taught by three faculty members, the students will work in small crews to produce a short remake that will include shooting in the studios and on location and give students the opportunity to each edit their own version of the collaborative film.

FPFV-514 Editing With Avid (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.

FPFV-530 Moving Image Creative Curating (2.00 cr.)
(Spring)

This is a course on curating film, video, performance and installation; how creative programming can integrate and amplify individual works within larger contexts and help build communities for the experience and appreciation of this kind of art. The course is only available by permission of instructor.

Students will explore and discuss the practice of curating moving image art works, either within a theatrical, gallery or other public setting. We will explore the concept and practice of exhibiting (or sharing) film, video and other projectable media in all kinds of settings as this has been done over the past century as well as in the myriad ways moving imagery is part of contemporary culture. Students will be asked to write a research paper and curate a program for the class. In addition to gaining knowledge and first-hand experience in curating, they will learn to publicize an event, prepare program notes and present programs to audiences.

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.

FPFV-546 Intermediate Cinematography (3.00 cr.)
(Spring)

This cinematography class is focused on solidifying the knowledge of students who have a foundation in cinematography by looking at and working with specific aspect ratios, textures and camera movements. The students will analyze and practice different techniques in film examples and then work on blocking scenes for different formats like academy, cinemascope or small screen. Throughout the class, the students will learn (using 16 mm film and digital RED cameras) to work with different lenses, and creative use of look up tables (LUTs). The students will also practice working on combining different camera formats, depending on the needs in a project for documentary, narrative, experimental or installation projects. Because cinematography can't be separated from the essential work of lighting, we will analyze lightning practices in original locations looking at different light sources and techniques (e.g. controlling saturation, exposure, contrast ratios, and texture for fictional and documentary scenes). The class will be led through in-class lectures and hands-on demonstrations.

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.

FPFV-585 Production Sound (2.00 cr.)
(Fall)

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.

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.

FPFV-599 Independent Project (0.50-6.00 cr.)
(Fall and Spring)

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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

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.

FPFV-606 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.

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.

FPFV-609 Optical Printing (2.00 cr.)
(Fall)

Course available by Permission of Instructor only. This class offers an introduction to the method, magic and madness of optical printing: the wonderful possibilities of re-filming film. Students will learn how to perform time manipulations, multiple exposures, format transfers, and matte and title making, with training in the use of the Acme Optical Printer & the Oxberry Animation Stand.

Intense workshops will be supplemented with screenings of films displaying printing virtuosity: from Hollywood spectaculars to B-movie mayhem to avant-garde wonders. Students will be required to complete a series of short assignments and produce a short film.

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.

FPFV-610A Fieldwork in the Virtual Field(2.00 cr.)
(Fall and Spring)

Documentary Production: Fieldwork in the Virtual Field

This project-based class will investigate a wide range of themes and possibilities suggested by the particularities of networked media in relation to documentary production, including, but not limited to identity, privacy, collaboration, virtuality, security, fragility and storytelling. We will look critically at a variety of apps and platforms and work both with and against them to engage with the formal, aesthetic, political, social and economic issues that they suggest.

FPFV-613 Devices of Illusion (3.00 cr.)
(Fall and Spring)

Course available by Permission of Instructor only. This is a hands-on course in which students adapt, modify, reconfigure and boulderise optical and mechanical devices, creating mysterious machines for recording the ephemeral. Projects include but are not restricted to the creation of stereographic images and anamorphic distortions, dissection of cameras and projection of ghostly illusions. Our investigations will be supplemented by historical lectures, technical demonstrations and philosophical discussions concerning the extraordinary aesthetic possibilities of perceived motion and space. Students will create projects using still and motion picture film.

FPFV-617 Videographics (2.00 cr.)
(Spring)

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.

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.

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.

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.

FPFV-630 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.

FPFV-638 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 and FDP students only. Prerequisites: FFDP 534 or FPFV 534.

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.

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.

FPFV-647 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. .

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.

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.

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.

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.

FPFV-656 Listening/Seeing (4.00 cr.)
(Spring)

Each week a different location (either urban, rural, or wilderness) will be visited for the purposes of listening and seeing. At the end of the visit the class will meet within the location to discuss what each has individually experienced. Attention will be given to how the experiences of listening and looking can translate into the making of images and sound. A written journal is required to document what has been heard and seen, and each student will be required to do extensive research on one of the locations visited. Some of the specific sites are: an oil field, emergency hospital waiting room, Death Valley, the Los Angeles Port in Long Beach, San Fernando Road, and 29 Palms military base.

FPFV-661 Metacinema (3.00 cr.)
(Spring)

Metacinematic gestures have been present since the earliest years of film. Like metafiction in literature, metacinema refers to films that make the audience aware of the filmmaking or viewing processes. Such films interrogate the medium and its history by rendering visible production practices, referencing the history and culture of cinema, or breaking conventions that encourage us to uncritically accept a film's diegetic world. Metacinema can be found in comedy, horror, musicals, socio-political films, experimental films, and documentary. First-person diary films are often inherently metacinematic as are essay films and video essays.

This seminar explores metacinema in various guises, genres, and geo-political contexts - from fiction and documentary features to experimental films, from feminist and Brechtian counter-cinemas to Iranian international festival favorites. We focus on films that have critical and political aims and that problematize or illuminate the paradoxes of cinematic representation. Works by Robert Frank, William Greaves, Jon Jost, Laura Mulvey and Peter Wollen, Abbas Kiarostami, Kitty Green, Joanna Hogg will be included as well as a number of experimental shorts. The class assumes some knowledge of film theory; readings will be provided for those who need them. Weekly reading, short papers and monthly presentations are required, but final projects can be in writing, film, performance or digital media.

FPFV-664 Aliens on Screen (2.00 cr.)
(Spring)

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!.

FPFV-665 Media Sketchbook (2.00 cr.)
(Spring)

Through continuous camera note taking with a range of devices, image gathering and experiments in image processing, and group workshops exploring space, light and time, participants are invited to plumb the depths of a speculative representation mediated in a form that most closely harmonizes an inner and outer world. In the process, participants will generate a viable archive from which they can initiate larger projects. Our site of investigation is the space between the camera machine and the screen, between the light manifest and the receiving eye, and the textural and conceptual means by which that space might be traversed.

FPFV-668 Alternative Realities (2.00 cr.)
(Fall)

Constructing Alternative Realities is a class that will begin by studying composition and characteristics of the film frame. How do time, space, rhythm, movement and sound contribute as key constituents? In this regard, the class will be a study in visual literacy. All films and videos construct alternative realities, but this class will concentrate on creating realities other than the physical world we know and inhabit. The emphasis, instead, will be on the portrayal of other dimensions: memory, trance, the mirror, illusion, the dreamscape, the hallucinatory, the haptic, the window. How can one create moving images that speak of other planes? What is abstraction? How does one create immersive screen experiences which are convincing, evocative, mysterious and strange?
 Students will be asked to present analysis of film frames and scenes to identify key visual and aural components. There will be short assignments to shoot various types of images. In addition, students will be required to make a film that contains an alternative reality as a key element. The class is both a study in composition as well as a workshop/seminar in exploring ways to create alternative visions.

FPFV-670 Screenwriting (3.00 cr.)
(Fall and Spring)

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.

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.

FPFV-688 Post-Production (2.00 cr.)
(Spring)

A practical course designed to take the student through the post-production process toward the completion of a finished work. This class is designed for students in the process of finishing their thesis or senior projects and will include group as well as one-on-one meetings.

Through continued exploration of software introduced in CalArts Film/Video introductory courses such as FPFV134 Digital Editing in addition to more advanced workflows in various software and analog-to-digital techniques, its purpose will be to aid the student in finding and applying the optimal methodology and technological procedure in the finishing of their project.

Student will have access to the advanced post-production facilities in the Digital Editing and Post area such as the Ultra Studio 4K w/ Resolve suite as well as a ful array of software in the individual Editing Suites to include Adobe CC, Davinci, Audacity, Avid, and DCP creation.

* Prerequisite: FPFV505, FPFV526 and FPFV534 or FFDP534. * Required for advanced editing suite access. * Recommended for PFV & FDP MFA2/3 students.

* Permission of instructor required. * May be repeated for credit.

FPFV-697 Alchemical Cinema (2.00 cr.)
(Spring)
Course available by permission of instructor only. This course offers an introduction to the mysteries of photographic film-its properties, processes, and potentials. Technique is introduced as an organic component of the expressive arsenal. Everything is DIY and low-tech, as students hand-process films utilizing a variety of easily available tools and chemicals. B/W and color developing, reversal and negative, and high and low contrast emulsions will be explored from an artistÈs perspective. After learning the basic principles of photochemistry, students will be presented with an array of non-standard techniques, ranging from cross-processing to Rayographs and different methods of film distress-all transforming commonplace materials into cinematic magic.

FPFV-699 Independent Project (0.50-6.00 cr.)
(Fall and Spring)
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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FPFV-799 Independent Project (0.50-6.00 cr.)
(Fall and Spring)
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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

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.

FSFV-321 Writing Through Filmmaking (3.00 cr.)
(Fall and Spring)

Where do we get ideas for films? How can we write and make short films that are sense-oriented and experiential rather than didactic and explanatory? In accordance with the idea that these experiential processes directly affect creative outcomes, this course engages short-form screenwriting and preproduction for film/video/animation with a focus on perceptual/cognitive phenomena rather than on formulaic styles. Students will complete weekly writing, visual, and audio exercises, gathering material for ideas, and drawing on images and sounds as starting places for stories and films. Cinematic concerns such as cinematography, sound, blocking, and design, aspects usually not adequately included in screenwriting, will be considered at all stages. Video sketches may be used to test out varying aesthetic and conceptual ideas. By course end, each student will have completed a final 7-10 page written document and visual pre-production packet that may serve as the blueprint for a future project. This course is useful for animators as well as people working in live action forms from all the schools within CalArts.

FSFV-345 Film Festivals (2.00 cr.)
(Spring)

Part production course providing hands on experience in live event production and part lecture/discussion of historical and contemporary film festival characteristics and trends, this course offers a critical and contextual look at 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 forms: narrative, documentary, experimental, animation. Live event production methods also will be taught throughout the semester, culminating in the programming and production of Bijou Fest, the School of Film/Video's annual film festival. Participation in the programming and event production teams for Bijou Fest are required course components. This course is relevant to all programs in the School of Film/Video and is open to the Institute.

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.

FSFV-420J Color Correction and Grading (3.00 cr.)
(Fall)

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 color grading projects. 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).

FSFV-420U Traces of the Image (2.00 cr.)
(Fall)

'Traces of the Image' is a 7-week course (half-semester) that focuses on expanding the usage and perception of the rotoscope technique. Taken at its most technical definition, rotoscoping is the process of tracing over live-action footage one frame at a time, with the goal of recreating the movement or action of its source. This course will start here, at the technique's purest form, and work to broaden its definition, application, and outcome by introducing various conceptual frameworks from which to view the technique. Drawing on parallels to wider theories of art, film, and the image, we will contextualize the technique historically and critically engage with its place in film history. We will consider the cultural, social, and political implications of rotoscoping, with an emphasis on questions of the received image, tracing, the index, remixing, hybridity, erasure, mediation, and movement. Students will be encouraged to experiment with their process, and to push the boundaries of what re-creating movement could mean. Students will produce several small projects based on material covered in class and will work towards creating a more accomplished piece for the end of the semester. Due to the relatively low barrier of technical skill needed to rotoscope, and its many entry points, students do not need prior experience with the technique to enroll.

FSFV-420V Caution and Desire (2.00 cr.)
(Fall)

Some of the most radical creative experiments were born out of the sense of powerlessness that manifests during a political crisis or under restrictive conditions. Artists have plunged into public archives and private memories, reflected on their dreams, language and fantasies to fight dominant narratives with images. This class is an intimate hands-on seminar grounded in personal experiences, sharing and collective problem solving. Through screenings, readings and discussions, we will explore the tools adopted in a broad range of films, video art and photographs created as a result or in spite of exile, censorship, surveillance, fraught histories, divergent narratives and competing notions of truth. Strategies such as archival fabulations, algorithms, forensics, object resignification, myth and the specter will be investigated among others. We will also address the specificity of our individual experiences and questions through research, journaling and class presentations. These questions will then be confronted in two film/photo assignments where we will put into practice the methodologies learned in class or take the opportunity to uncover our own.

FSFV-420W Collage Under the Camera (1.50 cr.)
(Spring)

Collage Under The Camera is an intensive class in cutout and multiplane. We will use improvisation, intuitive decision-making, and creative accidents as tools to short circuit contemporary stop-motion's perfectionist tendency, as we explore background design and animation as active processes that can take place completely under the camera, with little to no prior planning.

Rather than drawing, our approach to visual development will be rooted in iterative juxtaposition of found images. We will discuss Early Cinema's notions of collision and juxtaposition as fundamental tools for creating visual meaning. We will create static collage, collage scenery and collage animation on a single flat surface, and imagine the camera as a nondestructive glue, used to secure our assemblages, even if only momentarily. We will discuss scarcity as a cornerstone of analog collage. And wonder about the use of multiples, as we begin to incorporate scanning, digital manipulation, and printing puppet parts and image sequences into our workflow.

At the midpoint of the course, we will trade flatness for depth, as we move on to examine the expressive possibilities of multiplane, and its additional puzzling parameters -- z-space, parallax, silhouette, transparency, cast shadows and reflections -- all of which have the potential to be animated. We'll also discuss forced perspective and building looping scenery for the multiplane set.

We experiment with scrappy, alternative lighting strategies that deviate from the copy stand's traditional 45-degree opposite lights. This will include the use of small goosenecks and other LEDs, work lights, flashlights, and thrift store lamps. We will design static and animated lighting with whatever is available -- all the while focusing on the view through the camera's viewfinder, not the potentially bizarre look of the set in the room.

This will be an intense workshop, with weekly in-class exercises and at-home assignments supplemented by screenings of example works and excerpts from the worlds of experimental and cutout animation, German Expressionist cinema, film noir, and puppet theater.

FSFV-420X New Structuralism (1.50 cr.)
(Spring)

This course is a "filmmaking-performance" workshop that aims to reexamine and reinterpret structuralist approaches to the making of moving image. Following the prompts inspired by early structuralist filmmakers' theoretical and practical approaches, students will produce a minimal filmmaking-performance using one method or one apparatus of cinema in each session-e. g., frame, camera, projection, analog film roll, monitor, screen-and will present to the class. Screenings of early and contemporary works, lectures, readings, and discussions around structuralist aesthetics and theory will parallel the workshops. The course will reflect on the concept and relevancy of structuralism as a mode of art-making in the contemporary world with varied, complex forms of artistic, social, and historical contexts.

Students will be creating small-scale performances (or films) in each workshop session, integrating structuralist film theory within their own practice. The workshops will embrace the constraints and consciously limit the scale of gear to find new ways of seeing and creating. Possible prompts are: 1) Make a film where you do not produce an image but verbally describe it, 2) Make a film where you show only a single frame of an image, 3) Make a performance by using a projector and a rear projection screen, 4) Make a performance by using a camera, 5) Make a performance by using two cameras, 6) Make a performance by using a monitor placed next to you.

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.

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.

FSFV-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.

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.

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.

FSFV-521 Writing Through Filmmaking (3.00 cr.)
(Fall and Spring)

Where do we get ideas for films? How can we write and make short films that are sense-oriented and experiential rather than didactic and explanatory? In accordance with the idea that these experiential processes directly affect creative outcomes, this course engages short-form screenwriting and preproduction for film/video/animation with a focus on perceptual/cognitive phenomena rather than on formulaic styles. Students will complete weekly writing, visual, and audio exercises, gathering material for ideas, and drawing on images and sounds as starting places for stories and films. Cinematic concerns such as cinematography, sound, blocking, and design, aspects usually not adequately included in screenwriting, will be considered at all stages. Video sketches may be used to test out varying aesthetic and conceptual ideas. By course end, each student will have completed a final 7-10 page written document and visual pre-production packet that may serve as the blueprint for a future project. This course is useful for animators as well as people working in live action forms from all the schools within CalArts.

FSFV-522 Course Design Laboratory (3.00 cr.)
(Fall and Spring)

For graduate students with an interest in developing their own courses/curricula in an experimental laboratory context for a possible career or side-hustle in education. This course takes an expansive view toward adaptive and innovative learning environments as realms of creative exploration and experimentation. Students will have an opportunity to develop and test their own and their peers' course ideas, as well as more broad integrative curriculum ideas in a supportive laboratory environment. This course could serve a variety of goals: academic job talk prep (an added plus for a candidate with a well formed class), Post Graduate Teaching Fellowship proposals, Winter Session course proposals, as well as seeds to develop truly innovative curricula in what may very well be a radically different academic landscape post COVID19. This is not a course in how to teach courses that already exist in a curriculum. Our goal will be to develop personal and unique learning situations that embrace a diversity of teaching and learning modes as we integrate a broad range of active tools available to teachers and learners in 2021 and beyond. The best courses are active experiments in discovery and growth around a particular idea or a cluster of ideas. The challenge then, is in designing curricula that stay flexible and alive while maintaining its intended trajectory. What is the balance between anarchy and control -- both being necessary in the right balance to create the richest learning situations. Many of the educational structures we have existed in tend to induce prejudice toward what "can and cannot be done," and what "should and should not be done" in a course. We must disrupt our conditioned ways of learning as we discuss strategies to become effective peer leaders in the classroom; in other words, understanding and valuing ourselves in the role of teachers as co-learners. There are always administrative/institutional pressures that come to bear on any course. I will lead discussions on the complexities and potentials of these administrative structures and how they rarely, if one knows how to understand them, prevent the implementation of innovation and non-standard teaching practices. Productive transgression is often a good thing. Explaining that to administrators is a skill to learn. This means we will discuss how to work within the realities of existing structures and also how to be a part of the innovation needed to bring these institutions toward a more productive flexibility.

FSFV-545 Film Festivals (2.00 cr.)
(Spring)

Part production course providing hands on experience in live event production and part lecture/discussion of historical and contemporary film festival characteristics and trends, this course offers a critical and contextual look at 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 forms: narrative, documentary, experimental, animation. Live event production methods also will be taught throughout the semester, culminating in the programming and production of Bijou Fest, the School of Film/Video's annual film festival. Participation in the programming and event production teams for Bijou Fest are required course components. This course is relevant to all programs in the School of Film/Video and is open to the Institute.

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.

FSFV-620J Color Correction and Grading (3.00 cr.)
(Fall)

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 color grading projects. 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).

FSFV-620U Traces of the Image (2.00 cr.)
(Fall)

'Traces of the Image' is a 7-week course (half-semester) that focuses on expanding the usage and perception of the rotoscope technique. Taken at its most technical definition, rotoscoping is the process of tracing over live-action footage one frame at a time, with the goal of recreating the movement or action of its source. This course will start here, at the technique's purest form, and work to broaden its definition, application, and outcome by introducing various conceptual frameworks from which to view the technique. Drawing on parallels to wider theories of art, film, and the image, we will contextualize the technique historically and critically engage with its place in film history. We will consider the cultural, social, and political implications of rotoscoping, with an emphasis on questions of the received image, tracing, the index, remixing, hybridity, erasure, mediation, and movement. Students will be encouraged to experiment with their process, and to push the boundaries of what re-creating movement could mean. Students will produce several small projects based on material covered in class and will work towards creating a more accomplished piece for the end of the semester. Due to the relatively low barrier of technical skill needed to rotoscope, and its many entry points, students do not need prior experience with the technique to enroll.

FSFV-620V Caution and Desire (2.00 cr.)
(Fall)

Some of the most radical creative experiments were born out of the sense of powerlessness that manifests during a political crisis or under restrictive conditions. Artists have plunged into public archives and private memories, reflected on their dreams, language and fantasies to fight dominant narratives with images. This class is an intimate hands-on seminar grounded in personal experiences, sharing and collective problem solving. Through screenings, readings and discussions, we will explore the tools adopted in a broad range of films, video art and photographs created as a result or in spite of exile, censorship, surveillance, fraught histories, divergent narratives and competing notions of truth. Strategies such as archival fabulations, algorithms, forensics, object resignification, myth and the specter will be investigated among others. We will also address the specificity of our individual experiences and questions through research, journaling and class presentations. These questions will then be confronted in two film/photo assignments where we will put into practice the methodologies learned in class or take the opportunity to uncover our own.

FSFV-620W Collage Under the Camera (1.50 cr.)
(Spring)

Collage Under The Camera is an intensive class in cutout and multiplane. We will use improvisation, intuitive decision-making, and creative accidents as tools to short circuit contemporary stop-motion's perfectionist tendency, as we explore background design and animation as active processes that can take place completely under the camera, with little to no prior planning.

Rather than drawing, our approach to visual development will be rooted in iterative juxtaposition of found images. We will discuss Early Cinema's notions of collision and juxtaposition as fundamental tools for creating visual meaning. We will create static collage, collage scenery and collage animation on a single flat surface, and imagine the camera as a nondestructive glue, used to secure our assemblages, even if only momentarily. We will discuss scarcity as a cornerstone of analog collage. And wonder about the use of multiples, as we begin to incorporate scanning, digital manipulation, and printing puppet parts and image sequences into our workflow.

At the midpoint of the course, we will trade flatness for depth, as we move on to examine the expressive possibilities of multiplane, and its additional puzzling parameters -- z-space, parallax, silhouette, transparency, cast shadows and reflections -- all of which have the potential to be animated. We'll also discuss forced perspective and building looping scenery for the multiplane set.

We experiment with scrappy, alternative lighting strategies that deviate from the copy stand's traditional 45-degree opposite lights. This will include the use of small goosenecks and other LEDs, work lights, flashlights, and thrift store lamps. We will design static and animated lighting with whatever is available -- all the while focusing on the view through the camera's viewfinder, not the potentially bizarre look of the set in the room.

This will be an intense workshop, with weekly in-class exercises and at-home assignments supplemented by screenings of example works and excerpts from the worlds of experimental and cutout animation, German Expressionist cinema, film noir, and puppet theater.

FSFV-620X New Structuralism (1.50 cr.)
(Spring)

This course is a "filmmaking-performance" workshop that aims to reexamine and reinterpret structuralist approaches to the making of moving image. Following the prompts inspired by early structuralist filmmakers' theoretical and practical approaches, students will produce a minimal filmmaking-performance using one method or one apparatus of cinema in each session-e. g., frame, camera, projection, analog film roll, monitor, screen-and will present to the class. Screenings of early and contemporary works, lectures, readings, and discussions around structuralist aesthetics and theory will parallel the workshops. The course will reflect on the concept and relevancy of structuralism as a mode of art-making in the contemporary world with varied, complex forms of artistic, social, and historical contexts.

Students will be creating small-scale performances (or films) in each workshop session, integrating structuralist film theory within their own practice. The workshops will embrace the constraints and consciously limit the scale of gear to find new ways of seeing and creating. Possible prompts are: 1) Make a film where you do not produce an image but verbally describe it, 2) Make a film where you show only a single frame of an image, 3) Make a performance by using a projector and a rear projection screen, 4) Make a performance by using a camera, 5) Make a performance by using two cameras, 6) Make a performance by using a monitor placed next to you.

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.

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.

FSFV-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.

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.

FVCA-000 FVCA BFA Course Placeholder(8.00-12.50 cr.)
Placeholder course for scheduling.

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.

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.

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.

FVCA-111 Life Drawing I (3.00 cr.)
(Spring)
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.

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.

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.

FVCA-140 Perspective I (1.50 cr.)
(Spring)
Required course; open to BFA1 Character Animation students only (pre-enrolled). Basic rendering and perspective drawing.

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.

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.

FVCA-151W Story I (1.00 cr.)
(Winter Session)
Required course; open to BFA1 Character Animation students only (pre-enrolled). Continuation of introduction to story development, storyboarding, visual storytelling and scripting.

FVCA-160 Digital Methods I (1.00 cr.)
(Fall)
Required course; open to BFA1 Character Animation students only (pre-enrolled). Introduction to digital methods for painting, compositing, and editing.

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.

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.

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.

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.

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.

FVCA-210 Life Drawing II (3.00 cr.)
(Fall)
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.

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.

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.

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.

FVCA-221W Film Workshop II (1.00 cr.)
(Winter Session)
Required course; open to BFA2 Character Animation students only (pre-enrolled). Continuation of instruction and guidance in the process of developing an individually conceived andd executed animated short film.

FVCA-225 Color As Storytelling (2.00 cr.)
(Spring)
"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.

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. .

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.

FVCA-244 Sketchbook Building (2.00 cr.)
(Fall)

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.

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. .

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. .

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.

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.

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.

FVCA-299 Independent Project (0.50-4.00 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.

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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. .

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. .

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.

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.

FVCA-314 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 BFA3, BFA4 students from across the Institute.

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.

FVCA-316 Adv Portrait Drawing&Painting(1.00-1.50 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.

FVCA-320 Film Workshop III (3.00 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.

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.

FVCA-321W Film Workshop III (1.00 cr.)
(Winter Session)
Required course; open to BFA3 Character Animation students only (pre-enrolled). Continued instruction and guidance in the process of developing an individually conceived and executed animated short film.

FVCA-323 CG Film Workshop (2.00 cr.)
(Spring)
Optional course; open to students from across the Institute. Instruction and guidance in the process of developing an individually conceived and executed animated short film that contains CG.

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.

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.

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.

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.

FVCA-350 Advanced Story (2.00 cr.)
(Fall and Spring)
Intermediate / advanced story development, storyboard preparation, scripting and story essentials. Numerous sections to choose from.

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.

FVCA-384 Introduction to ZBrush (2.00 cr.)
(Fall and Spring)
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.

FVCA-388 Integrating CG & Live Action (2.00 cr.)
(Fall)

Integrating CG Techniques for Live Action

The course focuses on incorporating CG and live-action filming to achieve special effects and animations. From scripts to storyboards, students will practice pre-production techniques to properly plan for and direct digital/live action workflows in production and post-production. Digital compositing and CG integration will be presented and practiced as students film and compose digital/live-action shots throughout the semester, including using digital characters and or environments to achieve their desired look.

FVCA-393 CG Mini-Course: Toon Shading (1.00 cr.)
(Spring)

This 7-week mini-course focuses on a few CG techniques tot output scenes that look like and/or integrate with traditional animation. From outline rendering to flat shaded output to applying hand drawn textures on CG assets, students will practice CG techniques tot output renders that emulate traditional animation looks.

FVCA-394 CG Mini-Course: Mapping BGs (1.00 cr.)
(Spring)

CG Mini-Course: Mapping Techniques for Backgrounds

This 7-week mini-course focuses on a few CG techniques to create backgrounds and environments for CG or traditional animations. Students will be presented with, and heavily practice techniques to efficiently add background elements and environmental movement in CG for use in their animations or films. Techniques include transparency mapping, matte paintings, multi-planing in CG, and integration using composting.

FVCA-395 CG Mini-Course: Camera Proj (1.00 cr.)
(Spring)

CG Mini-Course: Camera Projections & Perspective Tricks

This 7-week mini-course focuses on a few CG techniques to allow animators to previsualize their traditional films for layout and camera movement. Students will create traditional artwork to be projected onto simple geometry in CG scenes to allow for more subtle camera movement and a heightened sense of perspective & camera use in their traditional style films.

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.

FVCA-398 Internship (1.00-6.00 cr.)
(Fall and Spring)

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.

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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. .

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. .

FVCA-420 Film Workshop IV (4.00 cr.)
(Fall)
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.

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.

FVCA-421W Film Workshop IV (1.00 cr.)
(Winter Session)
Required course; open to BFA4 Character Animation students only (pre-enrolled). Continued instruction and guidance in the process of developing an individually conceived and executed animated short film.

FVCA-430 Advanced Character Design (2.00 cr.)
(Fall and Spring)
Intermediate / advanced character design; techniques for producing top-notch character designs.

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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
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 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FVCA-500 2D Character Anim I (1.50 cr.)
(Fall)
Introduction to hand-drawn Character Animation techniques. .

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.

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.

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.

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.

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.

FVCA-523 CG Film Workshop (2.00 cr.)
Instruction and guidance in the process of developing an individually conceived and executed CG animated short film.

FVCA-525 Color As Storytelling (2.00 cr.)
(Spring)

"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.

FVCA-526 Adv Portrait Drawing&Painting(1.00-1.50 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.

FVCA-530 Advanced Character Design (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.

FVCA-540 Animation Layout (1.50 cr.)
(Fall)
Basic composition and design of layout animation techniques. Enrollment limited; instructor approval 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.

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.

FVCA-544 Sketchbook Building (2.00 cr.)
(Fall)

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.

FVCA-550 Advanced Story (2.00 cr.)
(Fall and Spring)

Advanced story development, storyboard preparation, scripting and story essentials.

FVCA-552 Story II: Storyboarding (1.50 cr.)
(Fall)

Study of storyboarding and and its application towards the short form animated film.

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.

FVCA-584 Introduction to ZBrush (2.00 cr.)
(Fall and Spring)

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.

FVCA-588 Integrating CG & Live Action (2.00 cr.)
(Fall)

Integrating CG Techniques for Live Action

The course focuses on incorporating CG and live-action filming to achieve special effects and animations. From scripts to storyboards, students will practice pre-production techniques to properly plan for and direct digital/live action workflows in production and post-production. Digital compositing and CG integration will be presented and practiced as students film and compose digital/live-action shots throughout the semester, including using digital characters and or environments to achieve their desired look.

FVCA-593 CG Mini-Course: Toon Shading (1.00 cr.)
(Spring)

This 7-week mini-course focuses on a few CG techniques tot output scenes that look like and/or integrate with traditional animation. From outline rendering to flat shaded output to applying hand drawn textures on CG assets, students will practice CG techniques tot output renders that emulate traditional animation looks.

FVCA-594 CG Mini-Course: Mapping BGs (1.00 cr.)
(Spring)

CG Mini-Course: Mapping Techniques for Backgrounds

This 7-week mini-course focuses on a few CG techniques to create backgrounds and environments for CG or traditional animations. Students will be presented with, and heavily practice techniques to efficiently add background elements and environmental movement in CG for use in their animations or films. Techniques include transparency mapping, matte paintings, multi-planing in CG, and integration using composting.

FVCA-595 CG Mini-Course: Camera Proj. (1.00 cr.)
(Spring)

CG Mini-Course: Camera Projections & Perspective Tricks

This 7-week mini-course focuses on a few CG techniques to allow animators to previsualize their traditional films for layout and camera movement. Students will create traditional artwork to be projected onto simple geometry in CG scenes to allow for more subtle camera movement and a heightened sense of perspective & camera use in their traditional style films.

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.

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.

FVCA-699 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.

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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.

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.

FVEA-145 Motion and Meaning (2.00 cr.)
(Spring)

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.

FVEA-199 Independent Project (0.50-2.00 cr.)
(Fall and Spring)
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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

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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.

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.

FVEA-225 Experimental Characters (3.00 cr.)
(Fall)

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.

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.

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.

FVEA-255 Hybrid Imaging (2.00 cr.)
(Fall)

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.

FVEA-299 Independent Project (0.50-3.00 cr.)
(Fall and Spring)
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.

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FVEA-305 Exp Anim: Direct Techniques (3.00 cr.)
(Fall and Spring)
This class is Open to the Institute. Students will explore a variety of animation techniques in which media are directly manipulated, such as paint on glass, sand animation, and direct filmmaking (drawing or scratching on film, for example). The course includes screenings of animation and discussion of related works. Students experiment with the techniques to create short projects.

FVEA-332 NFTs & Metaverses (2.00 cr.)
(Spring)
Infinite Scarcity: NFTs & Metaverses. Non-Fungible Tokens, also called NFTs, have opened up new possibilities for artists by introducing scarcity, royalties, and provenance for digital works through the use of blockchain technology. In this course, students will gain an understanding of blockchains, cryptocurrencies, and NFTs. The history of NFT art will be covered along with discussions of current and future uses of NFTs in areas such as gaming, music, digital art, and metaverses. Students in the class will mint an NFT project on an eco-friendly blockchain.

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. .

FVEA-348 Intermediate Cinema4D (2.00 cr.)
(Spring)

This course expands on the foundational knowledge developed in FVEA338/538 by providing more in-depth instruction in the areas of animation, modeling, and rendering. This includes character rigging and animation, advanced motion graphics techniques, and complex material creation for rendering. Class exercises and assignments will reinforce technical knowledge while asking students to think in expanded ways about working in CG. Students will become familiarized with professional workflows and best practices, while also developing personalized and experimental pipelines. Students in this course will deepen their understanding of Cinema4D as a tool to pursue innovative personal and experimental projects.

FVEA-360 Observation & Play (3.00 cr.)
(Spring)

Observation & Play. Additional enrollment will take place at Course Advising Day. How can we engage our exterior surroundings through our animation practice? How can observation inform our filmmaking? When does making become play? This process-driven course explores nature and exterior space through scrutiny, research, play, and (of course) animation. Students will draw inspiration from different forms of looking at the world: obsessive surveillance, relaxed observing of flow, irregular or disruptive intervention. We will reimagine how we pay attention to our external surroundings and then bring that into our animation. We will translate smell, work with light and dark, investigate mapping, bring the world into animation through chance and unusual slices of reality. We aim to witness how different tiers of attention affect our work; students should expect to be inspired to work in new ways. This class will also include reading and discussion that will help students deepen their conceptual understanding of animation and learn to interact with the world in a more meaningful way. Assignments include weekly exercises and workshops, readings, screenings, and the completion of a polished final project. A broad definition of animation is welcome in the course.

FVEA-399 Independent Project (0.50-3.00 cr.)
(Fall and Spring)

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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https: //calarts.formstack.com/workflows/independen t_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FVEA-407 Experimental Animation Writing (3.00 cr.)
(Fall and Spring)

This course uses writing to generate and refine ideas for short films. Students will use creative prompts and challenges that encourage play with forms of language, sound, and experimental narrative. Building on ideas and modes explored in these exercises, students will then work on developing scripts and stories through several rounds of feedback from their peers, in the style of a creative writing workshop.

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.

FVEA-412 Animator's Hand: Physi&Virtu (2.00 cr.)
(Fall)

The Animator's Hand: The Physical and the Virtual. In our hyper-virtualized world, work with physical materials and mark-making on physical surfaces provides a welcome complement to digital means of production. In this course, pulling from the history of drawing and painting, we will develop imagery and animation, highlighting a revived sense of freedom in mark-making that physical drawing provides. We will energetically consider interrelations of form and intention, time and content. From there, we will bring imagery into the digital realm, emphasizing tools for graphics and animation from the open-source community. The course welcomes multifarious approaches and sensibilities. Open to the Institute.

FVEA-415 Drawn Techniques for EA I (3.00 cr.)
(Fall)

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.

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.

FVEA-419 Motion Capture for Artists (1.50 cr.)
(Spring)

This course will take the form of a series of lectures, screenings, and demonstrations in support of a production workshop centered on using our eight camera PhaseSpace Impulse 3D motion capture system in concert with Autodesk's MotionBuilder and Maya software packages. The goal is to explore the potential of performance animation in extending artists direct physical gestures into expressive animation. In addition to exploring the more conventional uses of motion capture how can we reach beyond these conventions to achieve more innovative work? Some possibilities to be explored will be the incorporation of procedural animation, non-representational imagery, dense layering, and unique remapping of gestures. Students are encouraged to explore areas of personal interest and to incorporate this research into their production work.

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.

FVEA-428 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.

FVEA-430A Interactive Projects (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.

FVEA-433 Comics Workshop (2.00 cr.)
(Fall)

In the Comics Workshop, students will develop a narrative piece in comics form, culminating in a self-published comic at the end of the semester. This course will be similar in style to a creative writing workshop, where individual work is shared weekly for peer feedback and continually revised and developed over the semester. It will also cover historical and contemporary comics, different formal techniques and approaches to the form, and in-class drawing and writing exercises. There will be in-class drawing and students should be comfortable with and expect to work with pencil, ink and paper.

Materials & Supplies Needed: Bristol board pad, smooth or vellum, 14" x 17" = $15 Staedtler white eraser $1 Ruler $5 Pack of index cards $5 Pencils & Pens / Brush & Ink you like to work with $30 Ream of blank scratch / printer paper $5.

FVEA-439 2.5D Stop Motion (2.00 cr.)
(Spring)

This course will explore the art of limited cut-out animation through a series of workshops investigating concept development, storyboarding, character and landscape design, and post-production techniques. Combining digital processes with hand-made techniques, this class helps students hone their design skills to create short works that communicate through simplicity.

The emphasis of the class is on process and concept, starting with a series of workshops intended to enhance student's skills in idea generation, concept development, pre-production design and fabrication techniques. Students will learn how to design a character through research and shape study, and construct cut-out jointed puppets with paper and found materials. Workshops in landscape design will teach students how to create effective compositions using both hand-made prop making skills, and digital design and compositing.

The latter part of the course focuses on the production and post processes: animating cut out puppets and digital editing and compositing. Throughout the semester students will experiment with the expressive range of cut-out techniques, to explore all stages of directing a short stop motion work beginning with the genesis of initial ideas and concluding with the completion of a short animated work.

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.

FVEA-443 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.

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.

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.

FVEA-459 Memory Clash (2.00 cr.)
(Fall)

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.

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. .

FVEA-468 Primary Stimulus (2.00 cr.)
(Spring)

Named Primary Stimulus after a film by animator and historian Robert Russett, this class meets once a week, focusing on a single experimental animator or artist working with animation in each session. In class we will look at several films and related material by that week's artist, combined with some reading and discussion, as well as occasional relevant works by other artists. Although the class will not focus on having artists in person, some artists may join us as guests when possible. The goal of this class is to provide an opportunity for a deeper and more extensive exploration of the oeuvres of a diverse and thoughtfully chosen selection of significant animation artists, not only to create a space for more in-depth engagement with their body of work, but also to get a better sense of their artistic identity, development, and trajectory.

FVEA-473 Puzzling (2.00 cr.)
(Spring)

A puzzle is something puzzling - it expects deduction and solution, while at the same time describes a condition of open confusion. The Puzzling class uses screenings, readings, and group discussion to examine the idea of film as a puzzle. The course focuses on films that explicitly engage with puzzle structures, films that grapple with the world as a puzzle to be solved, and films that resist solution. Students will view weekly programs, engage in post-screening seminar discussions, and create several short pieces in pursuit of insights into puzzles and tests.

FVEA-482 EA Undergrad Critique A (3.00-6.00 cr.)
(Fall and Spring)

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.

FVEA-483 EA Undergraduate Critique (3.00-6.00 cr.)
(Spring)

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.

FVEA-499 Independent Project (0.50-4.00 cr.)
(Fall and Spring)

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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

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.

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.

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.

FVEA-522 Experimental Characters (3.00 cr.)
(Fall)

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.

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.

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.

FVEA-530 EA Thesis Production Sem A(3.00-6.00 cr.)
(Fall)

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.

FVEA-531 EA Thesis Production Sem B(3.00-6.00 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.

FVEA-532 NFTs & Metaverses (2.00 cr.)
(Spring)
Infinite Scarcity: NFTs & Metaverses. Non-Fungible Tokens, also called NFTs, have opened up new possibilities for artists by introducing scarcity, royalties, and provenance for digital works through the use of blockchain technology. In this course, students will gain an understanding of blockchains, cryptocurrencies, and NFTs. The history of NFT art will be covered along with discussions of current and future uses of NFTs in areas such as gaming, music, digital art, and metaverses. Students in the class will mint an NFT project on an eco-friendly blockchain.

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. .

FVEA-540 Sound for Exp Animation I (2.00 cr.)
(Fall)

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.

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.

FVEA-548 Intermediate Cinema4D (2.00 cr.)
(Spring)

This course expands on the foundational knowledge developed in FVEA338/538 by providing more in-depth instruction in the areas of animation, modeling, and rendering. This includes character rigging and animation, advanced motion graphics techniques, and complex material creation for rendering. Class exercises and assignments will reinforce technical knowledge while asking students to think in expanded ways about working in CG. Students will become familiarized with professional workflows and best practices, while also developing personalized and experimental pipelines. Students in this course will deepen their understanding of Cinema4D as a tool to pursue innovative personal and experimental projects.

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.

FVEA-560 Observation & Play (3.00 cr.)
(Spring)

Observation & Play. Additional enrollment will take place at Course Advising Day. How can we engage our exterior surroundings through our animation practice? How can observation inform our filmmaking? When does making become play? This process-driven course explores nature and exterior space through scrutiny, research, play, and (of course) animation. Students will draw inspiration from different forms of looking at the world: obsessive surveillance, relaxed observing of flow, irregular or disruptive intervention. We will reimagine how we pay attention to our external surroundings and then bring that into our animation. We will translate smell, work with light and dark, investigate mapping, bring the world into animation through chance and unusual slices of reality. We aim to witness how different tiers of attention affect our work; students should expect to be inspired to work in new ways. This class will also include reading and discussion that will help students deepen their conceptual understanding of animation and learn to interact with the world in a more meaningful way. Assignments include weekly exercises and workshops, readings, screenings, and the completion of a polished final project. A broad definition of animation is welcome in the course.

FVEA-599 Independent Project (0.50-6.00 cr.)
(Fall and Spring)

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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
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 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FVEA-605 Exp Anim: Direct Techniques (3.00 cr.)
(Fall and Spring)

This class is Open to the Institute. Students will explore a variety of animationtechniques in which media are directly manipulated, such as paint on glass, sand animation, and direct filmmaking (drawing or scratching on film, for example). The course includes screenings of animation and discussion of related works. Students experiment with the techniques to create short projects.

FVEA-607 Experimental Animation Writing (3.00 cr.)
(Fall and Spring)

This course uses writing to generate and refine ideas for short films. Students will use creative prompts and challenges that encourage play with forms of language, sound, and experimental narrative. Building on ideas and modes explored in these exercises, students will then work on developing scripts and stories through several rounds of feedback from their peers, in the style of a creative writing workshop.

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.

FVEA-612 Animator's Hand: Physi&Virtu (2.00 cr.)
(Fall)

The Animator's Hand: The Physical and the Virtual. In our hyper-virtualized world, work with physical materials and mark-making on physical surfaces provides a welcome complement to digital means of production. In this course, pulling from the history of drawing and painting, we will develop imagery and animation, highlighting a revived sense of freedom in mark-making that physical drawing provides. We will energetically consider interrelations of form and intention, time and content. From there, we will bring imagery into the digital realm, emphasizing tools for graphics and animation from the open-source community. The course welcomes multifarious approaches and sensibilities. Open to the Institute.

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.

FVEA-619 Motion Capture for Artists (1.50 cr.)
(Spring)

This course will take the form of a series of lectures, screenings, and demonstrations in support of a production workshop centered on using our eight camera PhaseSpace Impulse 3D motion capture system in concert with Autodesk's MotionBuilder and Maya software packages. The goal is to explore the potential of performance animation in extending artists direct physical gestures into expressive animation. In addition to exploring the more conventional uses of motion capture how can we reach beyond these conventions to achieve more innovative work? Some possibilities to be explored will be the incorporation of procedural animation, non-representational imagery, dense layering, and unique remapping of gestures. Students are encouraged to explore areas of personal interest and to incorporate this research into their production work.

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.

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.

FVEA-630A 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.

FVEA-633 Comics Workshop (2.00 cr.)
(Fall)

In the Comics Workshop, students will develop a narrative piece in comics form, culminating in a self-published comic at the end of the semester. This course will be similar in style to a creative writing workshop, where individual work is shared weekly for peer feedback and continually revised and developed over the semester. It will also cover historical and contemporary comics, different formal techniques and approaches to the form, and in-class drawing and writing exercises. There will be in-class drawing and students should be comfortable with and expect to work with pencil, ink and paper.

Materials & Supplies Needed: Bristol board pad, smooth or vellum, 14" x 17" = $15 Staedtler white eraser $1 Ruler $5 Pack of index cards $5 Pencils & Pens / Brush & Ink you like to work with $30 Ream of blank scratch / printer paper $5.

FVEA-639 2.5D Stop Motion (2.00 cr.)
(Spring)

This course will explore the art of limited cut-out animation through a series of workshops investigating concept development, storyboarding, character and landscape design, and post-production techniques. Combining digital processes with hand-made techniques, this class helps students hone their design skills to create short works that communicate through simplicity.

The emphasis of the class is on process and concept, starting with a series of workshops intended to enhance student's skills in idea generation, concept development, pre-production design and fabrication techniques. Students will learn how to design a character through research and shape study, and construct cut-out jointed puppets with paper and found materials. Workshops in landscape design will teach students how to create effective compositions using both hand-made prop making skills, and digital design and compositing.

The latter part of the course focuses on the production and post processes: animating cut out puppets and digital editing and compositing. Throughout the semester students will experiment with the expressive range of cut-out techniques, to explore all stages of directing a short stop motion work beginning with the genesis of initial ideas and concluding with the completion of a short animated work.

FVEA-642 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.

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.

FVEA-645 Motion and Meaning (2.00 cr.)
(Spring)

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.

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.

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.

FVEA-659 Memory Clash (2.00 cr.)
(Fall)

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.

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. .

FVEA-668 Primary Stimulus (2.00 cr.)
(Spring)

Named Primary Stimulus after a film by animator and historian Robert Russett, this class meets once a week, focusing on a single experimental animator or artist working with animation in each session. In class we will look at several films and related material by that week's artist, combined with some reading and discussion, as well as occasional relevant works by other artists. Although the class will not focus on having artists in person, some artists may join us as guests when possible. The goal of this class is to provide an opportunity for a deeper and more extensive exploration of the oeuvres of a diverse and thoughtfully chosen selection of significant animation artists, not only to create a space for more in-depth engagement with their body of work, but also to get a better sense of their artistic identity, development, and trajectory.

FVEA-673 Puzzling (2.00 cr.)
(Spring)

A puzzle is something puzzling - it expects deduction and solution, while at the same time describes a condition of open confusion. The Puzzling class uses screenings, readings, and group discussion to examine the idea of film as a puzzle. The course focuses on films that explicitly engage with puzzle structures, films that grapple with the world as a puzzle to be solved, and films that resist solution. Students will view weekly programs, engage in post-screening seminar discussions, and create several short pieces in pursuit of insights into puzzles and tests.

FVEA-698 Internship (1.00-6.00 cr.)
(Fall and Spring)

FVEA-699 Independent Project (0.50-6.00 cr.)
(Fall and Spring)

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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FVEA-799 Independent Project (0.50-6.00 cr.)
(Fall and Spring)
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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

FWNT-126A Nightmare Form (1.00 cr.)
(Winter Session)

"Approaching the Near Distance" is a School of Film/Video's Wintersession course that gathers under one umbrella various sections taught by Special faculty or MFA2-3s.

"Nightmare Form" taught by Alex Broadwell, is a screening, theory, and practical workshop dealing with horror in cinema as both narrative mode and formal strategy. Each session we will watch a film, discuss it alongside a reading, and do a written in-class exercise building toward a film/video, sound, art, or written final project. Each film will be read through the lens of a different kind of nightmare form, such as doppelgangers, falling, impossible space, or apocalypse. Theoretical texts will be drawn from Black horror studies, psycho-analysis, marxism, feminism, and queer theory. This course is open to the Institute.

FWNT-126B No Budget Filmmaking (1.00 cr.)
(Winter Session)

No Budget Filmmaking: Aesthetics of Refuse

This course, taught by co-instructor Gary Hankins, aims to empower community members by teaching methods of low to no budget filmmaking techniques while investigating the theory and aesthetics of early film and video-making. Students will use discarded and second hand equipment such as toy cameras, surveillance cameras and various other easily obtainable image making devices. We will also learn various DIY techniques in lighting, green screen effects and sound design to cater to the students' desired message and aesthetic. Assignments include one short paper based on readings and complete a finished work by the end of the course.

FWNT-126C Director's Monologue Coaching (1.00 cr.)
(Winter Session)

"Approaching the Near Distance" is a School of Film/Video's Wintersession course that gathers under one umbrella various sections taught by Special faculty or MFA2-3s.

Director's Monlogue Coaching, taught by co-instructor Xuege Cai, will focus on Directors working with Actors through monologue coaching. Each student will have a short monologue to work with, and will do a text analysis with their actor, where each monologue is broken down moment by moment, beat by beat. Class members will function as both directors and actors. Students will gain experience in working with different types of actors and different types of texts. This course is open to the Institute.

FWNT-126D Muppet Cinema (1.00 cr.)
(Winter Session)

"Approaching the Near Distance" is a School of Film/Video's Wintersession course that gathers under one umbrella various sections taught by Special faculty or MFA2-3s.

Muppet Cinema will focus on the storytelling and technical artistry of Jim Henson's films and the impact it has had on puppetry as a whole. This class will consist of lectures and film screenings. At the end of this course students have a choice of turning in a short essay, presenting a puppet made from cheap or found materials, or making a short film based on the class materials. This course is open to the Institute.

FWNT-126E The Image of Him (1.00 cr.)
(Winter Session)

"Approaching the Near Distance" is a School of Film/Video's Wintersession course that gathers under one umbrella various sections taught by Special faculty or MFA2-3s.

This class, taught by Post Graduate Teaching Fellow Zhekai Lu, will look at examples of China's mainstream, officially-approved portrayals of Chairman Mao Tse-Tung in movies and TV series, and use them as a starting point for research and discussions in topics including idol worship, iconography, and the construction of history. Participants will be encouraged to conduct their own research on portrayals of real-life figures in art mediums, and the various implications of these cultural representations. This class may be helpful in thinking about the relationship between fact and belief. This course is open to the Institute.

FWNT-126F Intuitive Rest (1.00 cr.)
(Winter Session)

"Approaching the Near Distance" is a School of Film/Video's Wintersession course that gathers under one umbrella various sections taught by Special faculty or MFA2-3s.

Intuitive Rest, co-taught by Alex Rohr (MFA2, FV) and Abigail Whitman (MFA2, Music), will be like a mid-year massage for both mind and body. Instructors are versed in Alexander Technique and Intuitive Drawing. By meshing our disciplines and focusing on experience instead of performance, active recovery is allowed to become integral to the creative work we will do together. In collaboration with a guest dancer, the instructors will provide a safe environment for students to explore movement (Gaga Method), meditation and visual art. Relationships between these practices will form organically and allow students' strengths to grow while also opening new ways to explore any blocks they may be facing. No prior experience is necessary. This course is open to the Institute.

FWNT-126G Scratches, Bubbles & Fingerpri(1.00 cr.)
(Winter Session)

"Approaching the Near Distance" is a School of Film/Video's Wintersession course that gathers under one umbrella various sections taught by Special faculty or MFA2-3s.

"Scratches, Bubbles & Fingerprints: Cameraless 16mm Filmmaking," co-taught by Erica Sheu (MFA3), aims to demystify celluloid filmmaking with hands-on experiments that focus on handling 16mm film in the "wrong" way: experiments with scratching, sticking objects, wetting and bleaching on 16mm film leaders and found footage. The class will view and discuss how contemporary filmmakers such as Ja'Tovia Gary, Suneil Sanzgiri, Miko Revereza, Bamboo Hsu use direct filmmaking techniques in their work poetically/politically. Early avant-garde films will be screened. This course invites students from various métiers to reconsider projection and film strips in their work-for single or multi-channel film, installation, sculpture or performance. This course is open to the Institute and does not require previous experience with filmmaking.

FWNT-126H Radical Stop-Motion Workshop (1.00 cr.)
(Winter Session)

"Approaching the Near Distance" is a School of Film/Video's Wintersession course that gathers under one umbrella various sections taught by Special faculty or MFA2-3s.

"Radical Stop Motion Workshop," taught by Post-Graduate Teaching Fellow Justin Kim, aims to discover new relationships in images and frames by radically exploring the possibilities of stop-motion animation. Four exercises will be completed as a four-part short film: 1) Found-object as a puppet--experiment with alternative anthropomorphism. 2) Explore ways of playing with camera settings to create frames for animation-playing with the exposure time. 3) Playing with frames -for example, rewinding the frames of a sequence can make a falling object fly. 4) Start with a single frame and explore various ways to make movement that expands, distorts, or transforms the form and meaning of the original image. This course is open to the Institute.

FWNT-126I Sonic Resistance:music in Film(1.00 cr.)
(Winter Session)

"Approaching the Near Distance" is a School of Film/Video's Wintersession course that gathers under one umbrella various sections taught by Special faculty or MFA2-3s.

"Sonic Resistance: Music in Film," is co-taught by Ali Vanderkruyk (MFA2). Music (and aural arts more broadly) has the capacity to penetrate material and immaterial structures of oppression. This class will look for moments where music is employed as a radical act in film to communicate feelings of resistance or collectivity, and further, how it relates to the embodied experience: how can music move a listener in ways that cannot easily be described or contained, especially when combined with the visual language of cinema? Why is music chosen to convey feeling in a certain moment? We will begin with studying films with singing traditions as congregational or spiritual, then with an act of resistance, and finally with a call to action. At its core, this course will consider diegetic and non diegetic music in film as a radical occupation of physical and emotional space by the queer, colonized, or otherwise marginalized: the undercommons. Assignments will include providing a radical music act in cinema, and using a song as a prompt for a creative project. This course is open to the Institute.

FWNT-126J The Gleaners & You (1.00 cr.)
(Winter Session)

"Approaching the Near Distance" is a School of Film/Video's Wintersession course that gathers under one umbrella various sections taught by Special faculty or MFA2-3s.

This class, taught by Andrew Kim, is about garbage, or rather, the things we throw away. Taking a cue from Agnes Varda's landmark documentary, "The Gleaners and I," we will examine the relationship between waste and artistic practice. From ideas of obsolescence, to the ecological impacts of consumer culture, to notions of garbage in pop culture (i.e. junk food, trash TV), we will consider how and why we come to value certain things over others . And we will reconfigure the role of the filmmaker as that of a scavenger. We will buy nothing, but instead scour the cutting room floor, scan hallways, and dive into dumpsters for both materials and inspiration. Possible class activities include: a field trip to Noah Purifoy's sculpture park in Joshua Tree or Simon Rodia's Watts Towers. This course is open to the Institute.

FWNT-126K Family Stories (1.00 cr.)
(Winter Session)

"Approaching the Near Distance" is a School of Film/Video's Wintersession course that gathers under one umbrella various sections taught by Special faculty or MFA2-3s.

Through screenings and discussions, "Family Stories" co-taught by Yuxi Wang (MFA2), will survey different forms of family stories as told with photos, essays, family archives, documentaries, and narrative films. Topics of each session arc from the faithful documentation of a family's history to fictional and closed narratives, and turn to the danger of fictionalizing family characters and events. In addition, the class aims to provide a cornerstone for students who want to pursue starting a family-themed project. Screenings and discussions of different forms of family films will serve as inspirations, resonating with the students' own ideas and questions. Besides viewing and analyzing accomplished family films in various forms that range from diverse cultures, the class also encourages the students to pitch their future projects with the group. This course is open to the Institute.

FWNT-126L Intro to Animating W/ Houdini (1.00 cr.)
(Winter Session)

"Approaching the Near Distance" is a School of Film/Video's Wintersession course that gathers under one umbrella various sections taught by Special faculty or MFA2-3s.

This class is an introduction to animating using procedural 3D software SideFX Houdini, taught by a noted CG artist. It will cover techniques applicable to motion graphics, FX, and experimental animation that utilize the software's visual programming interface. The course will also touch on creating simulations and technical problem solving through building custom tools. All skill levels will be accommodated, and the course is open to the Institute.

FWNT-126M Animating Anarchy (1.00 cr.)
(Winter Session)

"Approaching the Near Distance" is a School of Film/Video's Wintersession course that gathers under one umbrella various sections taught by Special faculty or MFA2-3s.

"Animating Anarchy" will be co-taught by Aaron Holmes (MFA3). A group of co-equal teacher-students will explore an anarchic model of co-creation and co-instruction while engaging with replacement animation techniques. Our group projects will have no leader except the wisdom of the crowd, no objective except to sum our velocities, average our directions, and discover a communal vector. In keeping with these aestheto-political ideals, the course is open to the Institute. In final sessions we'll explore "distributed animation," a method for creating communal sequential art through prompts, games, and conversations and develop a collaborative project. This course is open to the Institute.

FWNT-497 Undergrad Project Production (1.00 cr.)
(Winter Session)

In the weeks of Project Production, the student works under the supervision of a grading instructor (generally, the student's mentor) but also quite independently and with great focus on the production, project, or artistic work described in the proposals they've written.

To pass this class, students must demonstrate significant progress toward completing the project to their academic adviser.

FWNT-526A Nightmare Form (1.00 cr.)
(Winter Session)

"Approaching the Near Distance" is a School of Film/Video's Wintersession course that gathers under one umbrella various sections taught by Special faculty or MFA2-3s.

"Nightmare Form" taught by Alex Broadwell, is a screening, theory, and practical workshop dealing with horror in cinema as both narrative mode and formal strategy. Each session we will watch a film, discuss it alongside a reading, and do a written in-class exercise building toward a film/video, sound, art, or written final project. Each film will be read through the lens of a different kind of nightmare form, such as doppelgangers, falling, impossible space, or apocalypse. Theoretical texts will be drawn from Black horror studies, psycho-analysis, marxism, feminism, and queer theory. This course is open to the Institute.

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(Winter Session)

No Budget Filmmaking: Aesthetics of Refuse

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FWNT-526C Director's Monologue Coaching (1.00 cr.)
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FWNT-526L Intro to Animating W/ Houdini (1.00 cr.)
(Winter Session)

"Approaching the Near Distance" is a School of Film/Video's Wintersession course that gathers under one umbrella various sections taught by Special faculty or MFA2-3s.

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FWNT-526M Animating Anarchy (1.00 cr.)
(Winter Session)

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FWNT-597 Masters Project Production (1.00 cr.)
(Winter Session)

In the weeks of Master's Project Production, the student works under the supervision of a grading instructor (generally, the student's mentor) but also quite independently and with great focus on the production, project, or artistic work described in the proposals they've written.

To pass this class, students must demonstrate significant progress toward completing the project to their academic adviser.

FWNT-598 MFA WS Supervised Instruction (1.00 cr.)
(Winter Session)

MFA WS Supervised Instruction supports a Film/Video MFA2 or MFA3 who has developed a short course proposal (reading group or screening/discussion) for Wintersession that has been approved by the Film/Video WS Committee. The student will receive 1 credit for the course preparation and supervised instruction during Wintersession. Each MFA instructor must work with a faculty member in developing the course and considering pedagogical issues. The teaching will be supervised and reviewed by the faculty supervisor.

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
Typical BFA1-1 Enrollments
SCHOOL OF THEATER
INTEGRATED MEDIA
DIGITAL ARTS MINOR

The Herb Alpert School of Music at CalArts Academic Requirements

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  - VoiceArts
  - World Music Performance

- African Music and Dance
- Balinese and Javanese Music and Dance
- North Indian Music
- World Percussion

- Doctor of Musical Arts Program Requirements

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 three (3) years of full-time residence. (See also Institute residency policies.)

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Entrance Requirements and Prerequisites
Music Theory and Musicianship Skills Placement Exams

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

Undergraduate Students

CalArts does not accept transfer credit towards its Core Music Theory or Musicianship Skills requirements. Based on the results of the placement exams, each undergraduate student will be placed at a corresponding level in the core curriculum. If an undergraduate student lacks sufficient background to begin the CORE CURRICULUM sequence, 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 music 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.

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General Curriculum Requirements

Bachelor of Fine Arts (BFA) and Certificate of Fine Arts

See Institute Degree and Certificate Requirements for BFA and Certificate.

Students must satisfactorily complete the program of studies formulated each semester by the mentor and student, which includes requirements specified in the "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.

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Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

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

Students must satisfactorily complete the program of studies formulated each semester by the mentor and student, which includes requirements specified in the "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.

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Doctor of Musical Arts

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

Students must satisfactorily complete the program of studies formulated each semester by the student and 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.

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Center for Integrated Media

See Center for Integrated Media curriculum.

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Bachelor of Fine Arts and Certificate of Fine Arts General Requirements

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 certain optional Concentrations in Composition are also available for those who wish to pursue them. A single course can simultaneous fulfill a requirement in each of the Core Curriculum, a music Specialization, the Music Theory Minor, and an optional concentration in music, but no single course can satisfy more than one requirement *within* any one of these.

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 the Director of that Specialization. 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, undeclared students must take any necessary prerequisite courses for their Specialization and have a portfolio and performance assessment review approved by Specialization faculty. In special cases, it may be possible to declare more than one or a combination of Specializations, and students may also apply prerequisite coursework to more than one Specialization. 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.

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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.

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
- 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 History of Electronic Dance Music
  - MTHY215 Song Writing & Analysis
  - MLSNxxx non-required 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 Fundamentals of Computer Music
  - MTEC360 Audio Signal Processing
  - MTEC365 Digital Recording Studio

PROFESSIONAL DEVELOPMENT

- 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
  - MPCD460 Creative Entrepreneurship
  - Other professional development coursework as approved by mentor
- MCMP290 Portfolio Review (each Spring Semester, 4 classes)

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, Creative Writing, or Theater (course in an artistic métier not taught by School of Music faculty)

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Core Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE103 Beg. World Percussion Ensemble
- MBLE203 Adv. World Percussion Ensemble
- MBLE104 Tabla Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African Ensemble
- MBLE205 Azoli Highlife Ensemble
- MBLE206 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
- MBLE235 Japan 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)
- MBLE260 The Baltic Voice
- 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)

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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 Music Theory and Skills Deadlines below).

First Year

First Semester (BFA1-1)

- MTHY101 Practical Musicianship A
- 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
- 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 in an artistic métier outside the School of Music (not taught by music faculty)

Second Semester (BFA4-2)

- course in Professional Development (see course listing above)
- course in an artistic métier outside the School of Music (not taught by music faculty)

All core curriculum requirements should have been completed by the end of BFA3.

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Music Theory and Skills Deadlines (DOs and DON'Ts)

⇒ *DO finish core requirements on time*

- MTHY001 (Fundamental Musicianship), if required, must be completed by the end of the first 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), and MTHY101 & B (Practical Musicianship A & B) must all be completed by the end of the second 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 third 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.)

⇒ *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).

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Music Requirements for Students Who Do Not Declare a Specialization

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:

- MLSN084 Lesson (4 classes)
- MFORxxx Forum courses (2 classes)
- MTHY203 Practical Musicianship C
- MTHY204 Practical Musicianship D

Any TWO of the following THREE Core Theory Options:

- MTHY214 Counterpoint (2 units)
- MTHY215 Song Writing & Analysis (2 units)
- MTHY217 Form and Analysis (2 units)

Any two 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)

ALL of the following courses:

- 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
- MPCD460 Creative Entrepreneurship

FOUR courses chosen from:

- MHST205/206 Western Music History A/B
- MAIC240 Jazz History
- MHST30x Music Cultures
- MHST312 Ethnology of African Music
- MHST425 Survey of Sound Art
- MAIC401 Improvisation: Uses & Lineage
- MHST350 Stylists & 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)

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Undergraduate Minor in Music Theory

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

Prerequisites to the Music Theory Minor

- MTHY112 Tonal Theory & 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 and Analysis
  - 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 Ghanaian Rhythm 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 and Analysis
- MTHY215 Song Writing & Analysis
- MTHY216 Advanced Harmonic Techniques
- MTHY222 North Indian Theory
- MTHY228 Journey to the Persian Music
- MTHY226 Ghanaian Rhythm 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
- MTHY306 The Experimenting Ear
- 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.

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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
- MYHY203 Practical Musicianship C

- MYHY204 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 two 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)
  - One class chosen from
    - MCMP369 Production as Composition
    - MCMP465 Composition with Max/MSP
    - MTEC270 History of Electronic Dance Music
    - 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
- One class chosen from:
  - MCMP308 The Art of the Mix
  - MTEC365 Digital Recording Studio
  - MCMP369 Production as Composition
- Two classes chosen from:
  - MAIC316 Blues before 1960
  - MHST302 Popular Music: A Social & Analytical History
  - MHST405-410 Focus Rock
- Three different classes chosen from:
  - MBLE310 Improvisation Ensemble
  - MBLE450 Sonic Boom Ensemble
  - MCMP325 Experimental Music Workshop I
  - MCMP326 Experimental Music Workshop II
  - MCMP336 Writing for Voice
  - MPRF217 Learning to Scream
  - Critical Studies course in creative poetic writing (mentor approval required)

BFA Composition: Optional Concentration in Electronic Music

- One class chosen from:
  - MTHY411 Electroacoustic Music Analysis
  - MHST425 Survey of Sound Art
- Two classes chosen from:
  - MBLE415 Networked Music Ensemble

- MCMP369 Production as Composition
- MCMP465 Composition with Max/MSP
- MTEC270 History of Electronic Dance Music

- Four classes chosen from:
  - ICOM201 Introduction to Programming I
  - ICOM202 Introduction to Programming II
  - MTEC150 Fundamentals of Computer Music
  - 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
- MTHY403 / MTHY404 Intonation Workshop I or Intonation Workshop II
- Three classes chosen from:
  - MBLE415 Networked Music Ensemble
  - MCMP465 Composition with Max/MSP
  - MBLE450 Sonic Boom Ensemble
  - MBLE460 Golia Large Ensemble
  - MBLE310 Improvisation Ensemble
- Two classes chosen from:
  - MCMP343 Experiments in Film Sound
  - MHST350 Stylists and Innovators 1961-Now
  - MHST422 Experimental Music Post-Cage
  - MHST425 Survey of Sound Art
  - MHST472 John Cage: Music & Thought
  - MHST473 John Cage, Sun Ra, Musique Concrete and the Noise Uprising
  - MAIC412 Critical Reading (may be repeated for credit)

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 Conducting I
- One class chosen from:
  - MCMP341 Film Music History & Analysis
  - MCMP343 Experiments in Film Sound
- MCMP342 Composition for Film & Video
- One class chosen from (taking *all* of these courses is strongly recommended):
  - FSFV435 Sound Student Technician Course
  - FPFV481 Sound Mixing and Editing
  - MTEC365 Digital Recording Studio
- One 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 Conducting I
- MPRF408 Conducting II
- MLSN0xx Performance Lessons (2 different orchestral instruments as assigned, 2 courses total)*
- One class chosen from:
  - MTHY450 Chamber Thought
  - MTHY454 The String Quartet since 1900
  - MTHY455 The Piano since 1900
- One class chosen from:
  - MCMP402 Orchestration
  - MTHY451 Orchestral Thought
- Two different classes chosen from:
  - MBLE106 Chamber Music
  - 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.*

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II. InstrumentalArts (BFA)

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.

REQUIREMENTS FOR THE SPECIALIZATION

- Complete CORE CURRICULUM, plus

- MLSN100 Hour Lesson as assigned (each semester)
- MPRF132 Brass Workshop (each semester)
- MBLE120 Brass Ensemble (each semester)
- MTHY203 Practical Muscianship 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 and Lineage
  - MHST30x Music Cultures
  - MHST350 Stylists & Innovators 1961-Now
  - 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

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 (two classes, recommended in BFA1)
- MPRF132 Brass Workshop (two classes)
- MBLE120 Brass Ensemble (two classes)
- MHST205 Western Music History I
- MHST206 Western Music History II
- MBLExxx Ensemble as assigned from (two classes):
  - MBLE106 Chamber Music
  - MBLE300 The Ensemble
- Approved portfolio & performance assessment for the specialization

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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.

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 Hour Lesson as assigned (each semester)
- MFORxxx Forum, as assigned (two classes recommended in BFA-1)
- 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
  - MHST350 Sylists & Innovators 1961-Now
  - MHST425 Survey of Sound Art
- Three classes chosen from:
  - MTHY276 Analysis of Guitar Repertoire
  - MTHY275 Figured Bass for Guitar & Lute
  - MTHY274 Fretboard Theory
  - MTHY273 Lute Tablature Transcription
  - MTHY270 Arranging for Guitar
  - MPRF245 Studio Projects for Guitar
  - MAIC314 The Music of Flamenco
  - MAIC316 Blues Before 1960
- 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 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 (two classes)
- MFORxxx Forum, as assigned (two classes, recommended in BFA1)
- MBLExxx Ensemble, as guitarist (two classes)
- Approved portfolio & performance assessment for the specialization

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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.

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.
- MLSN100 Hour Lesson as assigned (each semester)
- MPRF123 Harp Studio Class (each semester)
- MTHY203 Practical Musicianship C
- MTHY204 Practical Musicianship D
- MHST206 Western Music History II
- One class chosen from:
  - MAIC240 Jazz History
  - MHST205 Western Music History I
  - MAIC401 Improvisation: Uses & Lineage
  - MHST350 Stylists & Innoators 1961-Now
  - MHST30x Music Cultures
  - MHST425 Survey of Sound Art
- 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)

Prerequisites to the Specialization for Undeclared Students (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 (two classes)
- MFORxxx Forums (two 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
  - MHST350 Stylists & Innovators 1961-Now
  - MHST425 Survey of Sound Art
- MBLExxx Ensembles as assigned from (two classes):
  - MBLE106 Chamber Music
  - MBLE300 The Ensemble
- Approved portfolio & performance assessment for the specialization

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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.

Requirements for the Specialization

- Complete core curriculum, plus
- MLSN100 Hour Lesson as assigned (each semester)
- MLSN0xx Percussion Lesson electives (two classes) from:
  - MLSN025 Latin Percussion
  - MLSN037 Jazz Drums
  - MLSN040 African Drums
  - MLSN041 Persian Music
  - MLSN050-064 Balinese/Javanese Percussion
  - MLSN070 Tabla
  - MLSN079 World Percussion
- 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
  - MHST350 Stylists & Innovators 1961-Now
  - MHST425 Survey of Sound Art
- MBLE300 The Ensemble (two classes)
- MBLExxx World Music Ensembles (two classes in addition to those in the core)
- 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 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 (two classes)

- MPRF129 Percussion Workshop (two classes)
- MFORxxx Forums (two classes, recommended in BFA 1)
- MBLExxx World Music Ensembles (two classes)
- Approved portfolio & performance assessment for the specialization

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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 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
- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

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

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 (two classes)
- MFORxxx Forums (two classes, recommended in BFA1)
- MHST205 Western Music History I
- MHST206 Western Music History II
- MBLExxx Ensemble (as pianist) (two 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)
- MLSN100 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
  - MBLE309 Period Instrument 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 (two classes)
- MFORxxx Forums (two classes, recommended in BFA1)
- MHST205 Western Music History I
- MHST206 Western Music History II
- Chamber/Conducted Ensembles as assigned (four classes):
  - MBLE106 Chamber Music
  - MBLE107 Baroque Chamber Music & Arias
  - MBLE300 The Ensemble
- Approved portfolio & performance assessment for the specialization

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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)
- MLSN100 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 (four 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 (two classes)
- MPRF133 Woodwind Workshop (two classes)
- MFORxxx Forums (2 classes, recommended in BFA1)

- MHST205 Western Music History I
- MHST206 Western Music History II
- Chamber/Conducted Ensembles as assigned (four classes):
  - MBLE106 Chamber Music
  - MBLE107 Baroque Chamber Music & Arias
  - MBLE309 Period Instrument Ensemble
  - 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 182 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 and Analysis
- MPRF101/102 Undergraduate Jazz Improvisation
- MPRF203 Harmonic Improvisation
- ONE class chosen from:
  - MCMP310 Jazz Composition
  - MCMP314 Jazz Arranging
- MAIC240 Jazz History
- ONE class chosen from:
  - MAIC401 Improvisation: Uses and Lineage
  - MHST350 Stylists & Innovators 1961–Now
  - MHST371 Jazz and Urban Experimentalism
- 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)
- MLSN083 Lesson as assigned (each semester)
- MFOR104 ExPop Forum (3 classes)

- MFOR10x Other Forum (1 class)
- MHST300E Music Cultures: ExPop
- ICOM111 Intro to Sound Production
- ONE class chosen from:
  - MTEC270 History of Electronic Dance Music
  - MCMP369 Production as Composition
- MTHY203 Practical Musicianship C
- ONE vocal elective from:
  - MBLE201 Beginning African Ensemble
  - MBLE260 The Baltic Voice
  - MBLE301 Chamber Singers
  - MBLE302 Contemporary Vocal Ensemble
  - MLSN065 Javanese Voice Lesson
  - MPRF217 Learning to Scream
  - MPRF221 African Song
  - MTHY130 Bach Chorale Singing
  - MTHY120 Beginning Svar Graam (Vocal)
  - MTHY322 Advanced Svar Graam (Vocal)
  - other vocal elective as approved by mentor
- 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
  - CCRW211 Hip Hop Poetics Workshop
  - CCRW212 Introduction to Creative Writing
  - CCRW214 Adventures in Form and Chaos
  - CCRW350 Sent Us of the Air
  - CCRW362 Work the Document
  - other 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
  - MPRF471 Hip Hop Lab Practicum
  - MTEC420 Grids, Beats & Groups
- ONE course chosen from:
  - MCMP308 The Art of the Mix
  - MCMP314 Jazz Arranging
  - MCMP33x Writing for …
  - MCMP402 Orchestration
  - MTHY450 Chamber Thought
  - MTHY451 Orchestral Thought
- TWO 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)

- MFOR104 ExPop Forum (2 classes)
- MBLE328 Collaborative Music Ensemble
- Mxxxxx Vocal elective (see listing under Specialization requirements above)
- ICOM111 Intro to Sound Production
- MTEC270 History of Electronic Dance Music
- 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 Core Curriculum Summary above)

AUDIO PRODUCTION

- MTEC101 Concert Production I
- ICOM111 Intro to Sound Production
- TWO courses chosen from:
  - MTEC102 Concert Production II
  - MTEC308 Advanced Production Techniques
  - MCMP369 Production as Composition
  - 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 Generative Art
  - MTEC421 Advanced Creative Coding
  - Other Elective Computer Programming Courses

DIGITAL SIGNAL PROCESSING

- MTEC150 Fundamentals of Computer Music
- ONE course chosen from:
  - MTEC155 Physical Modeling 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 Fundamentals of Computer Music
- MFOR106 Creative Technology Forum (2 classes)
- ICOM201 Introduction to Programming I
- ICOM202 Introduction to Programming II

- 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
- MLSN090-A Performer-Composer Lessons in Composition & ESP (4 classes, one each semester in BFA1&2)
- MLSN090-B Performer-Composer Lessons in Performance (4 classes, one each semester in BFA1&2)
- MLSN190 Hour Lesson(s) in Composition or Performance (4 classes in BFA3&4)
- MFOR305 Performer-Composer Forum (2 classes, offered each spring semester)
- MCMP105 Music Notation (in first Spring semester in residence)
- MCMP120 Instrumental Composition I
- MCMP121 Instrumental Composition II
- MTHY203 Practical Musicianship C
- MTHY204 Practical Musicianship D
- Any TWO of the following FOUR Core Theory Options:
  - MTHY217 Form and Analysis (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
  - MCMP369 Production as Composition
  - MTEC270 History of Electronic Dance Music
    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 VoiceArts Foundation
- 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:
  - MSCM410 Physiology of the Voice
  - MPCD420 Teaching the Voice
- MPRF454 Sounding the Voice
- FOUR Vocal Ensembles and/or Vocal Projects chosen from:
  - MBLE201 Beginning African Ensemble
  - MBLE260 The Baltic Voice
  - MBLE301 Chamber Singers
  - MBLE302 Contemporary Vocal Ensemble
  - MBLE328 Collaborative Music Ensemble
  - MPRF221 African Song
  - MTHY130 Bach Chorale Singing
  - other vocal ensemble or project as approved by mentor
- 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 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
- 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)
  - MHST200+ any MHST (music history) course, 200-level or higher
  - 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 music ensemble course as vocalist
  - MCMP325 Experimental Music Workshop I
  - MCMP326 Experimental Music Workshop II
  - MCMP450 HyperOpera
  - MCMP416 Concert Theater
  - MPRF126 Experimental Voice Workshop
  - MPRF211 Bodies and Voice
  - MPRF221 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
  - MBLE309 Period Instrument Ensemble
  - 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 VoiceArts Foundation
- MPRF110 Vocal Coaching
- MBLExxx Vocal Ensembles and/or Vocal Projects (2 classes; see listing above under Specialization requirements)
- Approved portfolio & performance assessment for the specialization

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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
- MLSN181 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 Ghanaian Rhythm 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 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
  - MBLE235 Japan Ensemble
  - MBLE240 Beginning Persian Ensemble
  - MBLE241 Advanced 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
  - MBLE328 Collaborative Music 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

A minimum of 4.0 semesters of enrollment are required for the Master of Fine Arts and Advanced Certificate of Fine Arts. Some individualized specializations may require additional semesters of enrollment.

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, not taught by music faculty)
- 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)

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II. InstrumentalArts (MFA)

Brass (MFA)

Requirements for the Specialization

- MLSN600 Hour Lesson as assigned (4 classes)
- MPRF532 Brass Workshop (2 classes)
- MBLE620 Brass Ensemble (4 classes)
- MHST500+...Advanced Music History and Literature (2 classes)
- MTHY/MCMP600+ Advanced Theory/Analysis or Composition (2 classes)
- Chamber/Conducted Ensembles as assigned (each semester, 4 classes):
  - MBLE606 Chamber Music Ensemble
  - MBLE500 The Ensemble
  - MBLE609 Period Instrument 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
    - MTHY600+
- MFOR502 Performance Forum (in Spring Semesters, 2 classes)
- ONE class chosen from:
    - MPCD603 Pedagogy I: Teaching Artistry
    - MPCD604 Pedagogy II: Best Practices
    - MPCD650 Career Design for Musicians
    - MPCD660 Creative Entrepreneurship
- MPCD599 Independent Pedagogy Project
- Courses in an artistic métier outside of the School of Music (2 classes, not taught by music faculty)
- 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)

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Guitar (MFA)

Requirements for the Specialization

- MLSN623 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
    - MBLE609 Period Instrument Ensemble
- ONE class chosen from:
    - MPCD603 Pedagogy I: Teaching Artistry
    - MPCD604 Pedagogy II: Best Practices
    - MPCD650 Career Design for Musicians
    - MPCD660 Creative Entrepreneurship
- Courses in an artistic métier outside of the School of Music (2 classes, not taught by music faculty)
- 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)

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Harp (MFA)

Requirements for the Specialization

- MLSN600 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
  - MBLE609 Period Instrument Ensemble
- MFOR502 Performance Forum (2 classes) (each Spring Semester)
- ONE class chosen from:
  - MPCD603 Pedagogy I: Teaching Artistry
  - MPCD604 Pedagogy II: Best Practices
  - MPCD650 Career Design for Musicians
  - MPCD660 Creative Entrepreneurship
- 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)

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Percussion (MFA)

Requirements for the Specialization

- MLSN600 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)
- ONE class chosen from
  - MPCD603 Pedagogy I: Teaching Artistry
  - MPCD604 Pedagogy II: Best Practices
  - MPCD650 Career Design for Musicians
  - MPCD660 Creative Entrepreneurship
- 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 in an artistic metier outside of the School of Music (2 classes, not taught by music faculty)
- 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)

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Piano/Keyboard (MFA)

Requirements for the Specialization

- MLSN616 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
  - MBLE609 Period Instrument Ensemble
  - MBLE599 Independent Study
- MPCD599 Graduate Independent Project: Pedagogy
- ONE class chosen from:
  - MPCD603 Pedagogy I: Teaching Artistry
  - MPCD604 Pedagogy II: Best Practices
  - MPCD650 Career Design for Musicians
  - MPCD660 Creative Entrepreneurship
- Movement Class. TWO 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. TWO classes chosen from:
  - 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 in an artistic métier outside of the School of Music (2 classes, not taught by music faculty)
- 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)

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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
  - MBLE609 Period Instrument Ensemble
- MFOR502 or MFOR503 Performance Forum or Voice Forum (2 classes minimum)
- ONE class chosen from:
  - MPCD603 Pedagogy I: Teaching Artistry
  - MPCD604 Pedagogy II: Best Practices

    - MPCD650 Career Design for Musicians
    - MPCD660 Creative Entrepreneurship
- MPCD599 Graduate Independent Project: Pedagogy
- Movement class: TWO classes chosen from:
    - DTCH501/503 Institute Dance
    - MBLE550/551 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 in an artistic métier outside of the School of Music (2 classes, not taught by music faculty)
- 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)

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Strings (MFA)

Requirements for the Specialization

- MLSN 600 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)
    - MTHY577 Baroque Accompaniment
- MFOR502 Performance Forum (2 classes) (each Spring Semester)
- ONE class chosen from:
    - MPCD603 Pedagogy I: Teaching Artistry
    - MPCD604 Pedagogy II: Best Practices
    - MPCD650 Career Design for Musicians
    - MPCD660 Creative Entrepreneurship
- MPCD599 or ICSE650 Graduate Independent Project: Pedagogy or Arts Pedagogy
- Courses in an artistic métier outside of the School of Music (2 classes, not taught by music faculty)
- 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)
- Chamber/Conducted Ensembles as assigned (each semester):
    - MBLE606 Chamber Music Ensemble
    - MBLE500 The Ensemble
    - MBLE609 Period Instrument Ensemble

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Winds (MFA)

Requirements for the Specialization

- MLSN 600 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)
  - 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
  - MBLE609 Period Instrument Ensemble
- MFOR502 Performance Forum (in Spring Semesters, 2 classes)
- ONE class chosen from:
  - MPCD603 Pedagogy I: Teaching Artistry
  - MPCD604 Pedagogy II: Best Practices
  - MPCD650 Career Design for Musicians (1 class)
  - MPCD660 Creative Entrepreneurship
- Courses in an artistic métier outside of the School of Music (2 classes, not taught by music faculty)
- 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)

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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.

- MLSN682 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)
- ONE class chosen from:
  - MHST550 Stylists & Innovators 1961-Now
  - MHST571 Jazz and Urban Experimentalism
  - MHST601 Improvisation: Uses and Lineage
- MHST/MTHY500+ upper-level history, theory or analysis elective
- MBLE501 Beginning African Music Ensemble
- Courses in an artistic métier outside of the School of Music (2 classes, not taught by music faculty)
- 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)

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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:
  - MTEC616 Visual Programming
  - MTEC618 Generative Art
  - MTEC621 Advanced Creative Coding
  - Other Elective Computer Programming Courses

DIGITAL SIGNAL PROCESSING

- TWO courses chosen from:
  - MTEC650 Sound Synthesis
  - MTEC655 Physical Modeling 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 Generative Art
  - MTEC520 Grids, Beats, and Groups
  - MTEC5xx/6xx Upper-Division Music Technology electives

BREADTH IN MUSIC TECHNOLOGY

- Courses outside the School of Music (2 classes, not taught by music faculty)
- 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)

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V. Performer-Composer (MFA)

Requirements for the Specialization

- MLSN690 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 the School of Music (2 classes, not taught by music faculty)
- 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)

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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
  - MBLE560 The Baltic Voice
  - MBLE601 Chamber Singers
  - MBLE602 Contemporary Vocal Ensemble
  - MBLE606 Chamber Music
  - MBLE607 Baroque Chamber Music
  - MBLE610 Improvisation Ensemble
  - MBLE625 Creative Electronic Ensemble
  - MBLE628 Collaborative Music Ensemble
  - MBLE650 Sonic Boom Ensemble
  - MBLE699 Independent Study Ensemble
  - MCMP616 Concert Theater
  - MCMP650 HyperOpera
  - MPRF502 Opera Theater
  - MBLE609 Period Instrument Ensemble
  - 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
  - MPCD660 Creative Entrepreneurship
  - 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 performance theory or practicum 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.

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

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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.

- MLSN681 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 Ghanaian Rhythm Theory
  - MTHY624 Java/Bali: Music-Dance-Theory
- MTHY625 Tala Systems
- MBLE502 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 in an artistic métier outside of the School of Music (2 classes, not taught by music faculty)
- Wintersession (2 units of coursework with subject code MITM, taken in January)
- MPRF690 Graduation Recital
- Electives (to fulfill 60-unit degree requirement)

Electives (to fulfill 60-unit degree requirement)

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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.

- MLSN681 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 Ghanaian Rhythm 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 in an artistic métier outside of the School of Music (2 classes, not taught by music faculty)
- Wintersession (2 units of coursework with subject code MITM, taken in January)
- MPRF690 Graduation Recital
- Electives (to fulfill 60-unit degree requirement)

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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.

- MLSN681 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 Ghanaian Rhythm 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 in an artistic métier outside of the School of Music (2 classes, not taught by music faculty)
- Wintersession (2 units of coursework with subject code MITM, taken in January)
- MPRF690 Graduation Recital
- Electives (to fulfill 60-unit degree requirement)

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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 679 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 Ghanaian Rhythm 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 in an artistic métier outside of the School of Music (2 classes, not taught by music faculty)
- Wintersession (2 units of coursework with subject code MITM, taken in January)
- MPRF690 Graduation Recital
- Electives (to fulfill 60-unit degree requirement)

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Doctor of Musical Arts Program Requirements

I. Performer-Composer (DMA)

Learning Goals

Upon attainment of the DMA degree, students should have demonstrated an original and coherent artistic vision that fuses performance and composition in unique and compelling ways, and should manifest excellence as educators and advocates for evolutionary and exploratory art. Specifically, they should demonstrate:

- A high level of critically aware artistic production demonstrated by a substantial body of mature, well-documented artworks and performances that articulate a unique creative voice;
- Advanced technical and performance skills facilitating the consummate execution of diverse artistic projects;
- The scholarly ability to effectively contextualize and conceptualize their work and that of other artists, supported by broad historical and theoretical knowledge relevant to their artistic milieu;
- Persuasive written and oral communication skills enabling advocacy to diverse audiences of their own artistic ideas and practices, as well as of other exploratory art;
- Outstanding pedagogical and assessment skills and experience, including the employment of interactive and experiential learning modalities;
- Strong organizational and collaborative skills that complement entrepreneurial vision and expertise, including the ability to plan, promote and realize public events;
- A command of both traditional and emerging approaches to the delivery of scholarly and creative work, including professional development methods and strategies (e.g., media distribution formats, website preparation and Internet usage, grant-writing skills, production and management techniques, etc.).

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.

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9am-5pm weekdays (during academic year)

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.

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 Sound Design Specialization
  - MFA Technical Direction Specialization
    - MFA Stage Management Specialization
    - MFA Production Management Specialization
    - 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 Company
- 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 Company
- 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 401 Graduating Improv Studio
- 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 701 Graduating Improv Studio
- 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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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 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
- 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)
- 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 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: The Design Process
- TLTG 215 Lighting Design 2
- 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 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
- 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 395 D&P Production (6 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
- 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
- TDAP 395 D&P Production (minimum of 6 semesters)
- TMSM 100 Basic Stage Management
- TMSM 101 Basic Stage Management II
- TTDI 105 Stagecraft I
- TGEN 310 Institute Acting
- TGEN 320 Institute Directing
- TACT 130 Run Crew
- 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 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 Specialization

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 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 Specialization

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 Light Art and Architectural Lighting
- TLTG 725 Immersive Lighting Design
- TLTG 726 The Business of Light
- 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 Specialization

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)
- 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)
- 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
- 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: C# Programming
- 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 Specialization

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

- TSND 512 Research Based Sound Design
- TSND 530 Music, Sound Art, and 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 Specialization

By graduation, the MFA Technical Direction student will:

- With a high degree of skill and creativity, utilize today's changing technology.
- Exhibit a level of professionalism that meets or exceeds the demands of the growing theater/entertainment industries and the field of technical direction.
- Take the lead in the creation of new art and technologies.
- Be able to respond critically and constructively, both verbally and in writing, to scripts and performances.
- Explore interdisciplinary practices and engage in multiple aspects of art making
- Demonstrate an understanding of global aesthetics and performance history.
- Work within collaborative processes, which are open, imaginative and ethically-balanced.

Métier Requirements

- TTDI 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 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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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 Foundations of Stage Management I
- TMSM 501 Foundations of Stage Management II
- TMSM 540 Theatrical Unions
- TMSM 700 Stage Mgmt in Theory & Practice
- TMSm 701 Stage Mange(r): The Artistic Profession's Creative Leaders
- TMPR 500 Foundations of Creative Producing
- TMPR 615 The Business of Producing Performance
- TMPR 660 Contracts/Is It Legal
- TDAP 695 D&P Production (5 semesters)
- TCPM 525 Special Topics in Stage Management (5 semesters)
- TTDI 500 Fundamentals of Tech Direction I
- 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

- TTDI 500 Fundamentals of Technical Direction I
- TMPR 550 Contracts

- TMPM 635 Production Budgeting or TMPR 615 Business of Theater
- TMPR 660 Is it Legal? Law for the Arts or TMSM 540 Theatrical Unions
- THST 500 Interpretive Strategies for Plays
- THST 501 Interpretive Strategies for Performance or equivilant 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 650 Creative Producing Studio (2 semesters)
- TDAP 695 D&P 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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661-253-7842
registrar@calarts.edu
Room F303
9am-5pm weekdays (during academic year)

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.

TACT-100 BFA 1 Acting Studio (4.00 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).

TACT-101 BFA 1 Acting Studio (4.00 cr.)
(Spring)
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).

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.

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.

TACT-110 Speech (1.50 cr.)
(Fall)

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.

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.

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.

TACT-116 Movement (1.50 cr.)
(Spring)

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.

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.

TACT-131 Run Crew (2.00 cr.)
(Spring)

Open to Acting Program students only. Covers five areas of study: props, costumes, scenery, electrics, sound. Each semester the student will crew a show in one of the areas. A set of black clothes and shoes is required for this course.

TACT-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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TACT-200 BFA 2 Acting Studio (4.00 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.

TACT-201 BFA 2 Acting Studio (4.00 cr.)
(Spring)

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.

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.

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.

TACT-210 Speech (1.50 cr.)
(Fall)

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. .

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.

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.

TACT-216 Movement (1.50 cr.)
(Spring)

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.

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. .

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. .

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.

TACT-298 Undergraduate 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.

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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TACT-300 BFA 3 Acting Studio (4.00 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.

TACT-301 BFA 3 Acting Studio (4.00 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.

TACT-305 Voice (1.50 cr.)
(Fall)

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 .

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.

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.

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.

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.

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.

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. .

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. .

TACT-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.

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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. .

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.

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. .

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. 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. The focus will include each actor preparing and leading the class in their own voice warm up, as well as using these skills and applying them successfully to monologues and/or scenes to integrate the voice, body, emotion and thought in performance and fine tune pieces for the actor's audition repertoire.

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.

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.

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. .

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. .

TACT-450 Showcase (4.00 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.

TACT-455 Audition Practicum (1.00 cr.)
(Spring)

Open to Acting Program students only.

This course introduces the actor in how to build bridges into the professional world. Industry professionals are guest speakers in this class and guide the actors in the process of their entry into the market. A range of artists and professionals are invited to share their practical career views in order for the students to experience the wide array of paths their careers could take.

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.

TACT-471 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.

TACT-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.

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.

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TACT-500 MFA 1 Acting Studio (4.00 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. .

TACT-501 MFA 1 Acting Studio (4.00 cr.)
(Spring)

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.

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. .

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).

TACT-510 Speech (1.50 cr.)
(Fall)

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. .

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.

TACT-515 Movement (1.50 cr.)
(Fall)

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.

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.

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.

TACT-526 Directing Lab (4.00 cr.)
(Spring)

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.

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.

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.

TACT-555 Int Theatrical Stage Fighting (1.00 cr.)
(Fall and Spring)
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.

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.

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TACT-600 MFA 2 Acting Studio (4.00 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.

TACT-601 MFA 2 Acting Studio (3.00 cr.)
(Spring)

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.

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.

TACT-606 Voice (1.50 cr.)
(Spring)

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.

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.

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.

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.

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.

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. .

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. .

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.

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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. .

TACT-701 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.

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. .

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. 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. The focus will include each actor preparing and leading the class in their own voice warm up, as well as using these skills and applying them successfully to monologues and/or scenes to integrate the voice, body, emotion and thought in performance and fine tune pieces for the actor's audition repertoire.

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.

TACT-716 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.

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.

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.

TACT-750 Showcase (4.00 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.

TACT-755 Audition Practicum (1.00 cr.)
(Spring)

Open to Acting Program students only.

This course introduces the actor in how to build bridges into the professional world. Industry professionals are guest speakers in this class and guide the actors in the process of their entry into the market. A range of artists and professionals are invited to share their practical career views in order for the students to experience the wide array of paths their careers could take.

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.

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.

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.

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TADP-375 Basic Scenic Painting (1.00 cr.)
(Fall)

Course available by Permission of Instructor only.

A number of scene painting techniques will be taught with specific projects weekly. They will include: applied 3D textures, aging and distressing, color glazes and washes, faux wood grain, faux marble and cartooning/drawing/layout. Within each week of instruction the tools and materials used will be explained and demonstrated. The focus will be on waterbased products commonly used in scene painting for theater, film, television and theme parks.

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.

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.

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.

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.

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.

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.

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.

TAIC-310 Survey of World Th-Arts Activ (3.00 cr.)
(Fall)
This survey course (open to BFA3-4s) will explore the work of radical collectives, community artists, guerrilla 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 student-designed projects.

TAIC-315 Art & Comm Engagement (3.00 cr.)
(Spring)

Our class will broaden our perspective and deepen our understanding of the intersection between art, collaboration, and social change in community building and engagement. Drawing inspiration and learning from a wide range of community-based arts projects, scholarship, case studies, guests, and field trips, students will have the opportunity to explore diverse engagement strategies in the pursuit of community-centered and issue-oriented projects. This class affords students the opportunity to interact with diverse communities and professionals from various fields, and expand their skills-set of collaborative problem solving and engagement strategies through real-world interventions and projects.

TAIC-450 Shakespeare on Stage & Screen (2.00 cr.)
(Fall)

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.

TAIC-750 Shakespeare on Stage & Screen (2.00 cr.)
(Fall)

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.

TCOS-100 Costume Techniques I (2.00 cr.)
(Fall)

Course open to Design Program students only. This a basic sewing class designed for students with little to no experience in garment construction. Students will begin the class with a shop orientation which will include the safe operation of home and industrial sewing machines, steam irons, and specialty tools of the trade.

Students will learn fabric and commercial pattern usage and explore the various materials and techniques used in the realization of costume designs, including construction techniques and fitting skills. They will also learn fitting room conduct and special garment finishing techniques.

Class content will have slight variations year to year but you can expect to complete 1 finished garment by the end of the course. There may be additional fees up to $50.00 associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TCOS-101 Costume Techniques I (2.00 cr.)
(Spring)

Course open to BFA students only. This course is designed for students who have basic sewing skills and are familiar with how to use a sewing machine. 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).

TCOS-150 Costume Techniques III (2.00 cr.)
(Fall)

This course is an intensive workshop in pattern drafting and draping, and serves as a prerequisite for students interested in learning advanced costume construction techniques. Prior to enrolling, students must have demonstrated skill in hand and machine sewing, and experience using commercial patterns.

We will look closely at the grain and structure of fabric, the geometry of the human body, and the ways in which those two interact. Instead of rules-based formulas for drafting pattern pieces, we will strive for an intuitive understanding of how the two-dimensional shape of the cut fabric pieces results in the three-dimensional shape of the finished garment.

Over the course of the semester, students will develop a torso sloper with sleeves, as well as a simple pants pattern. We will discuss how those basic patterns can be developed into a variety of garments, and how the basic techniques we used to create them can be adapted to pattern any three-dimensional shape.

Students should expect to spend approximately $30 on basic sewing and drawing tools. Required tools include sharp fabric scissors, paper scissors, an 18" clear ruler, pencils, and erasers.

TCOS-151 Costume Techniques IV (2.00 cr.)
(Spring)

This course will cover advanced costume construction skills. Class content will rotate from year to year, and students may take the class more than once. Topics covered may include Stretch Fabrics, Body Padding, Mask Making, Advanced Pattern Manipulation, Millinery, Compression and Support Garments, Collars and Lapels, Bias Draping, Armor Making, and others. There may be additional fees associated with this course for supplies, books, or other materials. This course is open to students who have completed Costume Techniques III, or who have demonstrated skill in pattern drafting.

Students may be charged a course fee of up to $50, which will cover any specialized materials needed for the course. Students will need to provide their own basic sewing, drawing and patterning tools.

TCOS-210 Costume Design Methodology (2.00 cr.)
(Fall)

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.

TCOS-211 Costume Design Methodology (2.00 cr.)
(Spring)

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.

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.

TCOS-398 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.

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.

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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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
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TCOS-510 MFA 1 Costume Design (3.00 cr.)
(Fall)

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.

TCOS-510A Costume Lab (1.00 cr.)
(Fall)

The Costume Lab is linked to TCOS 510 /511 MFA 1 Costume Design with a specific focus on examining historical silhouettes, patterns and construction techniques in the development of clothing designs covering a range of cultures and epochs. This class is not a construction techniques class but rather an examination of construction, shape, fabric composition, ornamental decoration, fastenings, trimmings and color in garments of differing time periods and civilizations. Topics will align relative to the time periods for projects as scheduled in MFA 1 Costume Design. Graduate students must be concurrently enrolled in TCOS 510/ 511 MFA 1 Costume Design.

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.

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.

TCOS-660 Open Dress (3.00 cr.)
(Fall)

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.

TCOS-661 Open Dress (3.00 cr.)
(Spring)

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.

TCOS-710 Open Studio (4.00 cr.)
(Fall)

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.

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.

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.

TDAP-395 Design & Production Production(1.00-8.00 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.

TDAP-450 BFA Closure (1.00 cr.)
(Spring)

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.

TDAP-620 Design and Production Seminar(1.00-2.00 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.

TDAP-695 Design & Production Production(1.00-8.00 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.

TDIR-415 Collage for the Theater Artist (2.00 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.

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.

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.

TDIR-505 Directing Seminar - MFA1 (2.00 cr.)
(Fall)

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.

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.

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.

TDIR-520 Cinematic Elixirs - MFA 1 (3.00 cr.)
(Fall)

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.

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.

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.

TDIR-526 Directing Lab (5.00 cr.)
(Spring)

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.

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.

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.

TDIR-620 Cinematic Elixirs - MFA 2 (3.00 cr.)
(Fall)

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.

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.

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.

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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TDIR-705 Directing Seminar - MFA3 (2.00 cr.)
(Fall)

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.

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.

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.

TDIR-721 Cinematic Elixirs - MFA 3 (3.00 cr.)
(Spring)

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.

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.

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.

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.

TFND-110P Basic Sound Kit (1.00 cr.)
(Spring)
Introduction to Zoom audio best practices. Practical electrical (voltage, current, resistance, Ohm's Law) and sound concepts.

Computer-based audio recording and mixing with Logic Pro X (10.5) utilizing the 90 day free trial or Garageband. Basic to middle level set-ups including digital field recorder, digital interface, MIDI keyboard controller, and mics. Sound file-editing and basic mixing.

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.

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.

TFND-115L Substitute Objects (1.00 cr.)
(Spring)

This course focuses on the activation of found objects in performance. Manipulating the material world in real time offers limitless possibilities for artists, designers, and performance makers. Through a series of short, hands-on projects and improvisations, students will explore their roles as generative artists using found objects as vehicles for creating new forms and generating/ activating content. Responding to a range of texts (whether from drama, literature, poetry, news reports, social media /online sources, original, adapted or collaged texts, students will challenge their existing ideas of what performance can be.

Objects carry a wide range of possible associations that can be investigated, heightened, subverted, or enhanced through their intentional live animation. The word animation derives from the Latin 'anima' meaning "of air, having a spirit, living"; or "breath of air, air, soul, life". By animating objects we breathe new life into them.

Substitute Objects centers on performative work with objects, with a corollary investigation of the role of the performer in the process . Students will explore a myriad of issues concerning objects in performance, such as scale, humor, doubling, ambiguity, visibility, invisibility, and the use of metaphor, while examining the historical use of the performing objects as an essential theatrical tool of the avant-garde.

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!.

TFND-125B Alphabet City (1.00 cr.)
(Fall)

Alphabet City will converge exploration of 2D graphics, typography, negative space, iterative gestural models at multiple scales, and a spectrum of expert and vernacular ideas about the workings of the city street. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TFND-125C Barbeque (1.00 cr.)
(Spring)

Learn the basics of smoked barbecue, including fire preparation, creating a spice rub, selecting meat, generating the right amount of smoke, maintaining proper temperature, carving, and presentation. Drawing on our visual understanding of color, shape, and texture, we will transfer those skills into the realm of taste. The same implementation of balance and harmony applies, and most importantly, the process requires the same attention to detail, long-term vision, and patience. The class will introduce students to a few scientific cooking concepts. It will be a combination of lectures and hands-on projects, hopefully culminating in an end-of-semester barbecue. Source texts include Paul Kirk's seminal Championship Barbecue and Francis Mallman's Seven Fires. If you can make quality BBQ, you can make quality art. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TFND-125E Foundation Lab (1.00 cr.)
(Fall and Spring)

The Foundation Lab is an extension of the Foundation modules where the student will work with a variety of materials and artistic processes to further understand the concepts of the module. These labs will additionally utilize various shop spaces within the theater school. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TFND-125H Creative Listening (1.00 cr.)
(Fall)

Understanding the qualities of sound and music that influence the audience's perception. Knowing the factors that determine how one chooses appropriate sound in a dramatic context. Ear training exercises and class projects will develop the listening skills of the sound designer. Sound effects, ambiances, and music will be covered. Technical aspects include EQ, volume, mix, reverberation, distance, and location. Dramatic aspects include historical period, genre, degree of stylization, and social context.

This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

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.

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.

TFND-125O Lost and Found Sounds (1.00 cr.)
(Spring)

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.

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.

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.

TFND-125R Speaking Through Light (1.00 cr.)
(Fall and Spring)

A course on how light and design is used to tell a story in a variety of environments including where we live, work and play. We will examine why different lighting schemes are used for different scenarios and how it affects our lives. We will explore how natural and artificial light can help direct people to live the life they need or wish to have. Exercises include the study of light and feeling on and off the stage, and the how and why it makes a difference. You will be guided to use your powers of observation and intuition to explore these questions and make different spaces come to life. We will concentrate on needs, narratives, and reasons.

TFND-195 Production Orientation (2.00 cr.)
(Fall and Spring)

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.

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. .

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.

TGEN-315 Inst Acting Techniques II (1.00 cr.)
(Spring)
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.

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.

TGEN-325 Institute Directing II (1.00 cr.)
(Spring)
Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.

TGEN-360 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.

TGEN-361 Improvisation (1.00 cr.)
(Spring)

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.

TGEN-380 Int'l Program Development (1.00 cr.)
(Spring)

Course open to BFA2, BFA3, and BFA4 students in the School of Theater. All others by permission of instructor only.

This course covers preparation and development of projects that are slated to travel to international festivals or art-making events. Activities occur throughout the spring semester and during the summer and will include regular planning and discussion sessions, rehearsals and performances. Enrollment in the class will indicate a commitment to the project and the financial contribution each participant may incur. Class meetings include time listed plus directed study.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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.

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.

TGEN-515 Inst Acting Techniques II (1.00 cr.)
(Spring)
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.

TGEN-520 Inst 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.

TGEN-525 Inst Directing II (1.00 cr.)
(Spring)
Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.

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. .

TGEN-580 Int'l Program Development (1.00 cr.)
(Spring)
Course open to MFA students in the School of Theater. All others by permission of instructor only.

This course covers preparation and development of projects that are slated to travel to international festivals or art-making events. Activities occur throughout the spring semester and during the summer and will include regular planning and discussion sessions, rehearsals and performances. Enrollment in the class will indicate a commitment to the project and the financial contribution each participant may incur. Class meetings include time listed plus directed study.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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.

TGEN-661 Improvisation (1.00 cr.)
(Spring)

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.

TGEN-750 Entrepreneurship (2.00 cr.)
(Fall and Spring)

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.

THST-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 contractural agreement drawn at the beginning of each semester.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https: //calarts.formstack.com/workflows/independen t_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

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.

THST-475 American Drama Now (2.00 cr.)
(Fall)
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.

THST-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 contractural agreement drawn at the beginning of each semester.

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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.

THST-501 Inter. Strategies for Perf (3.00 cr.)
(Spring)

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.

THST-510 Surv World Theater Arts Activ (3.00 cr.)
(Fall)

This survey course (open to MFAs) will explore the work of radical collectives, community artists, guerrilla 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 student-designed projects.

THST-530 Grad Seminar: Adaptation (3.00 cr.)
(Fall and Spring)

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.

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. .

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.

THST-600 Grad Sem: American Drama Now (2.00 cr.)
(Fall)

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.

THST-699 Independent Study (1.00-8.00 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.

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THST-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 contractural agreement drawn at the beginning of each semester.

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TIMM-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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
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 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TIMM-205 Intro to Personal Filmmaking (2.00 cr.)
(Fall)
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.

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.

TIMM-220 Toy Theater (2.00 cr.)
(Fall and Spring)

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.

TIMM-230 Shadow Puppetry (2.00 cr.)
(Fall and Spring)

One of the most ancient forms of theater, shadow puppetry has been an essential form histori-cally in both ritual and secular theater. Shadow theater has also played an important role in the 20th century, from the legendary Chat Noir performances in Paris, to the continually evolving Indonesian Wayang, to the works of contemporary avant-garde artists, both in theater and the visual arts. This course will explore the medium of shadows through in-class viewings of theater, film, visual/installation art, photography, and graphic design that utilize shadow forms in evocative and imaginative ways. Students will work on individual and collaborative projects that explore a variety of approaches to the theatrical use of shadows.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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.

TIMM-322 Healthcare by Design (1.50 cr.)
(Spring)

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.).

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.

TIMM-360 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.

TIMM-375 Vectorworks for Scenic/Env Dsg (2.00 cr.)
(Spring)
This course is intended to show the capabilities of the leading graphics design software in relation to theater design applications.

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.

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.

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TIMM-404 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.

TIMM-405 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.

TIMM-430G Spc Tpcs Pup: Projected Object(2.00 cr.)
(Spring)

Special Topics in Puppetry: Projected Objects/The Tangible Ephemeral

This laboratory class will explore the intersection of objects, miniatures, and bodies (human and artificial) with directed light and projection, in the context of performance and installation. From the magic lantern, to the early days of film, to the myriad contemporary digital video forms, light and projection have been used as aesthetic elements in the theatrical animation of objects. In this class, students will be confronted with a number of paradigms to consider, explore, and explode, such as projection through translucent objects, the use of projection within theatrical objects, the use of projection as an element of the space which the object inhabits, the nature of screens, and the integration of essentially ephemeral projection with the artifice of tangible objects and environments, and with the human body.

Note: This is a class based in aesthetics and problem solving, rather than in the technical realm. The instructor's focus will not be on teaching software or programming. The range of technical knowledge within the class will most likely be wide, and no prior technical experience is necessary. Students may work low tech, high tech, or anywhere in-between---idea and aesthetics are the focus. The laboratory nature of the class will hopefully facilitate a shared knowledge among participants.

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.

TIMM-442 F/V Pre-Prod Planning (2.00 cr.)
(Fall and Spring)

The goal of the module is to gain an understanding of the production process from a Producer, Line Producer, Production Manager and Assistant Director's point of view with an emphasis on pre- production planning and production. Through lectures, guest lecturers and selected readings, students will learn about set safety, set procedures, SAG, permits, insurance, working with animals and children, location management, production paperwork, the roles of crew members on the set and other production related information. The last month will be spent on how to breakdown, schedule and budget a script. Also, we will look at some distribution models and what genre of independent films work and why.

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 2022: Advanced techniques in Concept Art Development & Photo Compositing Production. Students will propose theoretical concept art projects and develop them over the semester. Students will learn how to photograph chemical reaction special effects, found textures and found/constructed environments to generate a library of assets to use within their proposed concept pieces.

TIMM-445 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.

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.

TIMM-451 Advanced Cinema 4D (2.00 cr.)
(Spring)

The goal of this course is to take the general skills learned in Cinema 4D: Foundations of 3D and apply them in a specific production process. There will be multiple projects created throughout the course, each targeting a major use of 3D in a performance/interactive context: - Interactive & Immersive 3D Experiences - Architectural Projection - Projections for Theatrical Integration - Design/Prototyping - Pre-visualization Designs wil be created in response to "client" briefs. Projects will be evaluated on their timelines, quality, and how directly they address the needs articulated in the brief.

TIMM-470 Performing Object Laboratory (2.00 cr.)
(Fall)

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.

TIMM-471 Performing Object Laboratory (2.00 cr.)
(Spring)

Open to the Institute By Permission of Instructor on Course Advising Day.

Students should propose a project before enrolling. Please contact Janie Geiser at class sign-up, or email prior to registration at: geiser@calarts.edu

Performing Object Lab is an interdisciplinary laboratory for MFA students (Institute---wide) with a focus on creating original work that incorporates objects and/or puppets. This lab is a practicum for the ongoing development of each individual artist's vision, and addresses the particular challenges of "material performance" with objects, puppets, and related visual performance/film/installation forms. Designed as a process---oriented lab, the class is a site for experimentation and for all aspects of the development of new work: direction, conception, design, writing/adaptation, presentation. Students will be expected to present works in progress weekly or bi---weekly, and to participate in critiques. Students are also encouraged to present their work outside of the classroom, if that makes sense to their process.

Working in a low-tech way, with an emphasis on exploring the core issues and forms which motivate each artist's work, and on investigation and process, artists will define and refine their aesthetic voices, while developing practical skills in performance and collaboration.

Weekly assignments are determined for each student or collaborative team through consultation with the instructor, in response to their individual projects and goals. All students will participate in critiques for several students' weekly presentations works-in-progress.

Students are expected continue their work outside of the class, which might involve outside rehearsals, shoots, etc., as needed.

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.

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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.

TIMM-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.

TIMM-505 Intro to Personal Filmmaking (2.00 cr.)
(Fall)

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.

TIMM-512 Toy Theater (2.00 cr.)
(Fall and Spring)

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.

TIMM-513 Shadow Puppetry (2.00 cr.)
(Fall and Spring)

One of the most ancient forms of theater, shadow puppetry has been an essential form histori-cally in both ritual and secular theater. Shadow theater has also played an important role in the modern theater, from the legendary Chat Noir performances in Paris, to the continually evolving Indonesian Wayang, to the works of contemporary avant-garde artists. This course will explore the medium of shadows through in-class viewings of theater, film, visual/installation art, photography, and graphic design that utilize shadow forms in evocative and imaginative ways. Students will work on individual and collaborative projects that explore a variety of approaches to the theatrical use of shadows.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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.

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.

TIMM-530G Spc Tpcs Pup: Projected Object(2.00 cr.)
(Spring)

Special Topics in Puppetry: Projected Objects/The Tangible Ephemeral This laboratory class will explore the intersection of objects, miniatures, and bodies (human and artificial) with directed light and projection, in the context of performance and installation. From the magic lantern, to the early days of film, to the myriad contemporary digital video forms, light and projection have been used as aesthetic elements in the theatrical animation of objects. In this class, students will be confronted with a number of paradigms to consider, explore, and explode, such as projection through translucent objects, the use of projection within theatrical objects, the use of projection as an element of the space which the object inhabits, the nature of screens, and the integration of essentially ephemeral projection with the artifice of tangible objects and environments, and with the human body.

Note: This is a class based in aesthetics and problem solving, rather than in the technical realm. The instructor's focus will not be on teaching software or programming. The range of technical knowledge within the class will most likely be wide, and no prior technical experience is necessary. Students may work low tech, high tech, or anywhere in-between---idea and aesthetics are the focus. The laboratory nature of the class will hopefully facilitate a shared knowledge among participants.

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.

TIMM-570 Performing Object Laboratory (2.00 cr.)
(Fall)

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.

TIMM-571 Performing Object Laboratory (2.00 cr.)
(Spring)

Graduate / Open to the Institute By Permission of Instructor

Students should propose a project before enrolling. Please contact Janie Geiser at class sign-up, or email prior to registration at: geiser@calarts.edu

Performing Object Lab is an interdisciplinary laboratory for MFA students (Institute---wide) with a focus on creating original work that incorporates objects and/or puppets. This lab is a practicum for the ongoing development of each individual artist's vision, and addresses the particular challenges of "material performance" with objects, puppets, and related visual performance/film/installation forms. Designed as a process---oriented lab, the class is a site for experimentation and for all aspects of the development of new work: direction, conception, design, writing/adaptation, presentation. Students will be expected to present works in progress weekly or bi---weekly, and to participate in critiques. Students are also encouraged to present their work outside of the classroom, if that makes sense to their process.

Working in a low-tech way, with an emphasis on exploring the core issues and forms which motivate each artist's work, and on investigation and process, artists will define and refine their aesthetic voices, while developing practical skills in performance and collaboration.

Weekly assignments are determined for each student or collaborative team through consultation with the instructor, in response to their individual projects and goals. All students will participate in critiques for several students' weekly presentations works-in-progress.

Students are expected continue their work outside of the class, which might involve outside rehearsals, shoots, etc., as needed.

TIMM-575 Vectorworks/Previz for Sc/Env (2.00 cr.)
(Spring)

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.

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.

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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
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TIMM-615 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 (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.

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.

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.

TIMM-622 Healthcare by Design (1.50 cr.)
(Spring)

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.).

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.

TIMM-640 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.

TIMM-642 F/V Pre-Prod Planning (2.00 cr.)
(Fall and Spring)

The goal of the module is to gain an understanding of the production process from a Producer, Line Producer, Production Manager and Assistant Director's point of view with an emphasis on pre- production planning and production. Through lectures, guest lecturers and selected readings, students will learn about set safety, set procedures, SAG, permits, insurance, working with animals and children, location management, production paperwork, the roles of crew members on the set and other production related information. The last month will be spent on how to breakdown, schedule and budget a script. Also, we will look at some distribution models and what genre of independent films work and why.

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 2022: Advanced techniques in Concept Art Development & Photo Compositing Production. Students will propose theoretical concept art projects and develop them over the semester. Students will learn how to photograph chemical reaction special effects, found textures and found/constructed environments to generate a library of assets to use within their proposed concept pieces.

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.

TIMM-650 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.

TIMM-651 Advanced Cinema 4D (2.00 cr.)
(Spring)

Permission of Instructor Required. The goal of this course is to take the general skills learned in Cinema 4D: Foundations of 3D and apply them in a specific production process. There will be multiple projects created throughout the course, each targeting a major use of 3D in a performance/interactive context: - Interactive & Immersive 3D Experiences - Architectural Projection - Projections for Theatrical Integration - Design/Prototyping - Pre-visualization Designs wil be created in response to "client" briefs. Projects will be evaluated on their timelines, quality, and how directly they address the needs articulated in the brief.

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.

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.

TIMM-721 Cinematic Elixirs MFA 3 (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.

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.

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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.

TLTG-210 Lighting Design I (3.00 cr.)
(Fall)
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.

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.

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.

TLTG-325 Environmental Lighting (3.00 cr.)
(Fall)

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.

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.

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.

TLTG-330 Lighting Towards the Edge (3.00 cr.)
(Spring)

Open by permission of instructor only. Working with contemporary plays, and operas, in non-traditional and/or site specific spaces, students will be challenged to formulate and articulate their lighting concepts and design. Each project will result in a complete lighting package.

TLTG-399 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.

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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.

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. .

TLTG-470 Moving Lights for Music (3.00 cr.)
(Spring)

This class is open to BFA3 or BFA 4 lighting students only by permission of instructor. During the semester, students will join MFA students to conduct practical exercises in the Light Lab utilizing moving lights through programming a moving light console - the GrandMA 2,3 or ChamSys consoles in the Light Lab. 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 short moving light shows on the light lab stage using mannequins, props, backdrops, atmospheric haze and strobe lights. The objective of the class is to learn to cue to music to convey message and emotion while strengthening personal artistry through color and movement. The student must have programming ability and /or take GrandMA training prior to taking class at CalArts when offered or through online private training.

TLTG-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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TLTG-500 Lighting Techniques (2.00 cr.)
A semester-long introductory course for the student in lighting design or design technology to learn the basic electrician skills needed to support lighting designs. An overview of equipment, accessories and control systems used. There will be a classroom component as well as lab time in the shop to apply techniques learned and to increase skill level.

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.

TLTG-525 Theatrical Techniques - Grad I (3.00 cr.)
(Fall)
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.

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.

TLTG-625 Environmental Lighting (3.00 cr.)
(Fall)

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.

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.

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.

TLTG-630 Lighting Towards the Edge (3.00 cr.)
(Spring)

Open by permission of instructor only. Working with contemporary plays, and operas, in non-traditional and/or site specific spaces, students will be challenged to formulate and articulate their lighting concepts and design. Each project will result in a complete lighting package.

TLTG-670 Moving Lights for Music (3.00 cr.)
(Spring)

An MFA metier class for lighting designers in the School of Theater XDP program, this class is also open to other eligible MFA's by permission of instructor. During the semester, students will join MFA students to conduct practical exercises in the Light Lab utilizing moving lights through programming a moving light console - the GrandMA 2,3 or ChamSys consoles in the Light Lab. 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 short moving light shows on the light lab stage using mannequins, props, backdrops, atmospheric haze and strobe lights. The objective of the class is to learn to cue to music to convey message and emotion while strengthening personal artistry through color and movement. The student must have programming ability and /or take GrandMA training prior to taking class at CalArts when offered or through online private training.

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.

TLTG-726 The Business of Light (3.00 cr.)
(Spring)

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. .

TMPM-798 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.

TMPR-310 Audience Development (2.00 cr.)
(Fall and Spring)
Designed for graduate producing students, Audience Development focuses on all the aspects of getting a project into the public eye: digital and social media marketing, direct mail, advertising, press, and publicity. The class also considers the larger issues of audience development, institutional and project visibility, positioning within the community and the nuances of marketing the arts.

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.

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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

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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.

TMPR-510 Audience Development (2.00 cr.)
(Fall and Spring)

Designed for graduate producing students, Audience Development focuses on all the aspects of getting a project into the public eye: digital and social media marketing, direct mail, advertising, press, and publicity. The class also considers the larger issues of audience development, institutional and project visibility, positioning within the community and the nuances of marketing the arts.

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.

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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.

TMPR-650 Creative Producing Studio (2.00 cr.)
(Fall and Spring)

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.

TMPR-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.

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TMPR-798 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.

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.

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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.

TMSM-101 Basic Stage Management (2.00 cr.)
(Spring)

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.

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.

TMSM-500 Foundations of Sm II (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. .

TMSM-501 Foundations of SM I (2.00 cr.)
(Spring)

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.

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.

TMSM-700 Stage Mgmt Theory & Practice (3.00 cr.)
(Fall)

A chance for 3rd Year Graduate Stage Management students to come together and discuss current events and issues in our field. This course will be heavily based on outside work including ample reading and research of our industry's past, present, and future. It will culminate in a written and oral presentation of findings.

TMSM-701 Stage Manage(r) (1.00 cr.)
(Spring)

Stage Manage(r): The Artistic Profession's Creative Leaders. A culmination of all topics covered in the last 3 years both in coursework and production assignments, this final semester class will be primarily discussion based with a fair amount of reflection. We will circle back around to topics first discussed at the beginning of their graduate career and acknowledge what beliefs, assumptions, and practices have changed for them and what have remained the same. This course is designed to send student out into the world equipped with all the tools they need to succeed.

TMSM-798 Graduate 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.

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. .

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. .

TSCE-110B Introduction to Drafting (1.00 cr.)

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.

TSCE-201 Scenic Design I (2.00 cr.)
(Spring)

Open to Design & Production Programs students only. Semester II: An exploration of the design possibilities inherent in various types of texts. Emphasis will be placed on developing ideas for the text and the space and on developing communication skills to enhance the student's ability to collaborate with fellow artists. * Prerequisite: TSCE 200 or permission of instructor.

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.

TSCE-301 UG Spc Tpcs: Enviro in Motion (3.00 cr.)
(Fall and Spring)
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.

TSCE-399 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
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TSCE-450 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.

TSCE-499 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

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TSCE-501 Architectural Styles (2.00 cr.)
(Fall and Spring)

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.

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. .

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.

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. .

TSCE-545A Design Methodology (2.00 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. .

TSCE-599 Independent Study (0.50-8.00 cr.)
(Spring)

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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.

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.

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.

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.

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.

TSCE-799 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

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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.

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.

TSND-330 Music, Sound Art, and Design (3.00 cr.)
(Spring)

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.

TSND-356 Spc Tpcs Sound Design: Gear (2.00 cr.)
(Fall and Spring)

This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.

TSND-365 Methodology of Sound Design (2.00 cr.)
(Fall)

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.

TSND-399 Independent Study (0.50-8.00 cr.)
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TSND-465 Acoustic Environments (2.00 cr.)
(Fall and Spring)
A intensive practical exploration of modern audio delivery systems and their various performance based applications. Students will study, research, explore, experience, and participate in the many and varied performance, art and event related audio experiences available in the greater Los Angeles area. Specific course work exploration will focus on the audio design methodology and system integration particular and unique to each event or performance. Students will expand their technical and aesthetic senses to include available acoustic environments previously unnoticed as theoretical design concepts. Participation will involve a weekly two-hour class session followed by a weekly 4-hour lab session. Both class periods and lab sessions will be held on and off campus. Students will be held responsible for their individual transportation and event-ticketing expenses as required. Consideration will be made for SOT related production schedule conflicts. Off site institutions under consideration for study will include The Los Angeles Music Center, REDCAT, Staples Center, The Kodak Theater, The Nokia Theater, The Getty Center, the Skirball Center, The Geffen Playhouse, Dodger Stadium, Angel Stadium, The Hollywood Bowl and many others.

TSND-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.

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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.

TSND-530 Music, Sound Art, and Design (3.00 cr.)
(Spring)

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.

TSND-599 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

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TSND-656 Spc Topics in Sound Dsgn: Gear (2.00 cr.)
(Fall and Spring)

Special Topics in Sound Design: Gear

This class focuses on exploring the cutting edge resources available in sound design for live performance. Topics are selected each semester to highlight the particular needs of the present students and/or as a reflection of the current offerings of the professional theatrical environment around us. Students will experience an intense and specific study of a particular topic's relevance to the modern sound designer. Practical presentations and guest lectures as well as professional performances will make up the backbone of this course.

TSND-665 Methodology of Sound Design (2.00 cr.)
(Fall)

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.

TSND-765 Acoustic Environments (2.00 cr.)
(Fall and Spring)

A intensive practical exploration of modern audio delivery systems and their various performance based applications. Students will study, research, explore, experience, and participate in the many and varied performance, art and event related audio experiences available in the greater Los Angeles area. Specific course work exploration will focus on the audio design methodology and system integration particular and unique to each event or performance. Students will expand their technical and aesthetic senses to include available acoustic environments previously unnoticed as theoretical design concepts. Participation will involve a weekly two-hour class session followed by a weekly 4-hour lab session. Both class periods and lab sessions will be held on and off campus. Students will be held responsible for their individual transportation and event-ticketing expenses as required. Consideration will be made for SOT related production schedule conflicts. Off site institutions under consideration for study will include The Los Angeles Music Center, REDCAT, Staples Center, The Kodak Theater, The Nokia Theater, The Getty Center, the Skirball Center, The Geffen Playhouse, Dodger Stadium, Angel Stadium, The Hollywood Bowl and many others.

TSND-799 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

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TTDI-105 Stagecraft I (2.00 cr.)
(Spring)

This course is an introduction to the process of scenic construction. No prior experience or tool knowledge necessary. The class will cover safety, tool set-up & operation, hardware and material selection, layout and fabrication techniques. The objective is to finish with a working knowledge of scenery construction.

TTDI-210 Welding I (2.00 cr.)
(Fall)

An introductory class that will show students the basic principles of welding of both ferrous and non-ferrous materials. Topics will include multi-position GMAW, GTAW, plasma cutting and oxy-fuel cutting and brazing. This class is taught as both a lecture and a lab with concepts first being discussed and then applied in hands-on assignments. This course is project based and will revolve around both traditional and non-traditional welding techniques with an emphasis on theatrical scenic construction.

TTDI-225 Statical Engineering (2.00 cr.)
(Fall)

This course is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members which are used in theater. In addition, conservative simplifications are used when they are feasible.

TTDI-226 Statical Engineering (2.00 cr.)
(Spring)

This course is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members which are used in theater. In addition, conservative simplifications are used when they are feasible.

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.

TTDI-299 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

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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.

TTDI-335 3D Printing Advance Basics (2.00 cr.)
(Fall)

The focus of this class is the incorporation of mechanical design into the 3d printing process. Students in this class will learn how to design mechanical devices using mechatronics and FDM printing process for the making of kinetic works as well as practical applications such as tooling and do-nothing machines. Topics to include:

- Advance modeling and mechanical design in Fusion 360 - FDM printer setup and calibration - Prototyping ideas - Learning from failed designs.

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.

TTDI-399 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

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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.

TTDI-450 Rigging (2.00 cr.)
(Fall and Spring)

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.

TTDI-460 Technical Design (2.00 cr.)
(Spring)

It is part of a Technical Director's job description to constantly perform feats of impossibilities and each TD must be prepared to do so. This class is offered to BFA Technical Direction students by permission of instructor. Through case studies and hands on construction, TD's will be asked to explore techniques, materials, abstract ideas and develop a proverbial 'bag of tricks' as well as a presentation style that will allow them to share this with each other and the world.

TTDI-475 Spc Topics in Technical Dir (2.00 cr.)
(Fall and Spring)

An exploration of various specialized areas of technical direction, such as safety, specialized construction problems, mechanical design and engineering, and sculptural materials. May include guest speakers or field trips, depending on the areas of study. Topics will rotate.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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.

TTDI-510 Welding I (2.00 cr.)
(Fall)

An introductory class that will show students the basic principles of welding of both ferrous and non-ferrous materials. Topics will include multi-position GMAW, GTAW, plasma cutting and oxy-fuel cutting and brazing. This class is taught as both a lecture and a lab with concepts first being discussed and then applied in hands-on assignments. This course is project based and will revolve around both traditional and non-traditional welding techniques with an emphasis on theatrical scenic construction.

TTDI-525 Statical Engineering (2.00 cr.)
(Fall)

This course is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members which are used in theater. In addition, conservative simplifications are used when they are feasible.

TTDI-526 Statical Engineering (2.00 cr.)
(Spring)

This course is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members which are used in theater. In addition, conservative simplifications are used when they are feasible.

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.

TTDI-535 3D Printing Advance Basics (2.00 cr.)
(Fall)

The focus of this class is the incorporation of mechanical design into the 3d printing process. Students in this class will learn how to design mechanical devices using mechatronics and FDM printing process for the making of kinetic works as well as practical applications such as tooling and do-nothing machines. Topics to include:

- Advance modeling and mechanical design in Fusion 360 - FDM printer setup and calibration - Prototyping ideas - Learning from failed designs.

TTDI-560 Technical Design (2.00 cr.)
(Spring)

It is part of a Technical Director's job description to constantly perform feats of impossibilities and each TD must be prepared to do so. This class is offered to MFA Technical Direction students as a continuing study of the impossible. Through case studies and hands on construction, TD's will be asked to explore techniques, materials, abstract ideas and develop a proverbial 'bag of tricks' as well as a presentation style that will allow them to share this with each other and the world.

TTDI-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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

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.

TTDI-650 Rigging (2.00 cr.)
(Fall and Spring)

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.

TTDI-675 Spc Topics in Tech Direction (2.00 cr.)
(Fall and Spring)
An exploration of various specialized areas of technical direction, such as safety, specialized construction problems, mechanical design and engineering, and sculptural materials. May include guest speakers or field trips, depending on the areas of study. Topics will rotate. May be offered alternate years.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

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.

TTDI-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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 https://calarts.formstack.com/workflows/independent_study_project_contract

 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

TVID-400 Integrating Video & Live Perf (3.00 cr.)
(Fall)

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.

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.

TVID-410 Introduction to Real Time Soft (2.00 cr.)
(Fall and Spring)

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.

TVID-415 Motion Graphics: After Effect (2.00 cr.)
(Fall)

This class will be a fast-paced hands-on introduction to motion graphics design and compositing techniques for the creation of pre-rendered content to be integrated into live performance. Students will learn to use Adobe After Effects, Photoshop, and Illustrator as part of an integrated workflow from concept development to content delivery. Students are expected to have basic familiarity with Mac OSX based Apple computers. Some experience with digital video production is required. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

This course is open to Design and Production students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TVID-420 Creating for Augmented Reality (3.00 cr.)
(Fall)

This one-semester course explores the use of interactive media in performative and time-based settings, including developing strategies for conceiving new approaches and forms. At the conclusion of this course, students should be capable of conceiving and creating a complex interactive project for a site-specific or unique environment. Examples of class projects might include: conceiving a site-specific public art event or promenade performance, creating a physically-interactive object or system, or designing a virtual environment that takes user input. This class should prepare students for engaging with new art-making practices in emerging interactive and immersive fields. Students will investigate the history of interactive art in a self-determined manner. This research will inform the creation of class projects over the course of the semester. This course is not technically focused, so prior facility with software, technology, or electronics is encouraged.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TVID-440 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.

TVID-450 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.

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.

TVID-500 Integrating Video & Live Perf (3.00 cr.)
(Fall)

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.

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.

TVID-510 Intro to Real Time Software (2.00 cr.)
(Fall and Spring)

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.

TVID-515 Motion Graphics: After Effect (2.00 cr.)
(Fall and Spring)

This class will be a fast-paced hands-on introduction to motion graphics design and compositing techniques for the creation of pre-rendered content to be integrated into live performance. Students will learn to use Adobe After Effects, Photoshop, and Illustrator as part of an integrated workflow from concept development to content delivery. Students are expected to have basic familiarity with Mac OSX based Apple computers. Some experience with digital video production is required. There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

This course is open to Design and Production students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TVID-600 Creating for Augmented Reality (3.00 cr.)
(Fall)

This one-semester course explores the use of interactive media in performative and time-based settings, including developing strategies for conceiving new approaches and forms. At the conclusion of this course, students should be capable of conceiving and creating a complex interactive project for a site-specific or unique environment. Examples of class projects might include: conceiving a site-specific public art event or promenade performance, creating a physically-interactive object or system, or designing a virtual environment that takes user input. This class should prepare students for engaging with new art-making practices in emerging interactive and immersive fields. Students will investigate the history of interactive art in a self-determined manner. This research will inform the creation of class projects over the course of the semester. This course is not technically focused, so prior facility with software, technology, or electronics is encouraged.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TVID-605 Arch Proj & Video Objects (2.00 cr.)
(Spring)

This one-semester course will engage with moving images as three-dimensional objects in physical space. Whether in the burgeoning field of architectural projection and digital image surfaces or as art objects in the gallery and museum, moving images are increasingly inhabiting the physical world along with us. This course will begin with the study of images in relation to architecture and conclude with related approaches to creating sculptural objects as carriers for the moving image. This is a project-based course that requires students to conceive and create new work. Some prior facility with video devices, image-making techniques, and related technology is required.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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.

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.

TVID-653 Unity (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.

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.

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.

TWFP-380 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.

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.

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.

TWFP-530 Writing for Performance I (3.00 cr.)
(Fall and 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.

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.

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.

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. .

TWNT-303 Winter Session: Skills Dev(0.50-1.00 cr.)
(Winter Session)
Winter Session: Individual/Group Skills Development and Practice

Self-guided individual or group work with mentor oversight at various points (initial proposal, agreed-upon consulting, final reporting).

TWNT-305 Wintersession (1.00 cr.)
(Winter Session)
WINTER SESSION offers students experiential and competency-based learning opportunities that faciltate interdisciplinary art making while supporting core learning within the métiers. Winter Session also provides a intensive, reflective space within the curriculum that allows students to integrate their métier knowledge and skills in new ways, opportunities that do not require a full semester or would not logistically be possible alongside degree-requirements. Winter Session encourages students to invest deeply in one endeavor, rather than working on many things simultaneously. In consultation with their instructor, students may choose from 5 Winter Session activities: Interschool (classes offered throughout the Institute), Winter Lab (creation and development of student generated projects), Curricular Production (expanded engagement in curricular projects), Individual or Group Research (self-guided learning in a solitary/group setting), and Skills Development/Practice (gaining and refining one's artistic practice).

TWNT-309 Marvelous Designer Lab (1.00 cr.)
(Winter Session)
This lab is for the purpose of learning to use the Marvelous Designer software and apply it to future projects in designing for Costumes.

TWNT-310 OBS: Better Presentation (0.50 cr.)
(Winter Session)
Zoom is fine but it can be better especially if you are recording or presenting. With some free and inexpensive software, you can make your presenting experience so much better. This is a 3-day winter session course that will demonstrate how to set up your computer video and audio to stream using OBS, voice meter banana and the streamdeck app.

TWNT-603 Winter Session: Skills Dev(0.50-1.00 cr.)
(Winter Session)

Winter Session: Individual/Group Skills Development and Practice

Self-guided individual or group work with mentor oversight at various points (initial proposal, agreed-upon consulting, final reporting).

TWNT-605 Wintersession (1.00 cr.)
(Winter Session)
WINTER SESSION offers students experiential and competency-based learning opportunities that faciltate interdisciplinary art making while supporting core learning within the métiers. Winter Session also provides a intensive, reflective space within the curriculum that allows students to integrate their métier knowledge and skills in new ways, opportunities that do not require a full semester or would not logistically be possible alongside degree-requirements. Winter Session encourages students to invest deeply in one endeavor, rather than working on many things simultaneously. In consultation with their instructor, students may choose from 5 Winter Session activities: Interschool (classes offered throughout the Institute), Winter Lab (creation and development of student generated projects), Curricular Production (expanded engagement in curricular projects), Individual or Group Research (self-guided learning in a solitary/group setting), and Skills Development/Practice (gaining and refining one's artistic practice).

TWNT-609 Marvelous Designer Lab (1.00 cr.)
(Winter Session)
This lab is for the purpose of learning to use the Marvelous Designer software and apply it to future projects in designing for Costumes.

TWNT-610 OBS : Better Presentation (0.50 cr.)
(Winter Session)
Zoom is fine but it can be better especially if you are recording or presenting. With some free and inexpensive software, you can make your presenting experience so much better. This is a 3-day winter session course that will demonstrate how to set up your computer video and audio to stream using OBS, voice meter banana and the streamdeck app.

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

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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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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