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 are required to complete 4 units of MFA Mid-Residence Project with their mentor, with 2 units per semester (AART598).

MFA-2s are required to complete 4 units of MFA Final Project with their mentor, with 2 units per semester (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 (fall and spring semesters)
- 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 (fall and spring semesters)
- 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

- Two workshops 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 or
- AGRA435 Intro to VR Workshop
- 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
- 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
- AAIC-310 History of Photography

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
APHM440V	Image and Text
APHM441R	Finders and Keepers Collecting

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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 (APHM525A-Z), one from the series
- 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
APHM640V	Image and Text
APHM641R	Finders and Keepers Collecting

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
APHM640V	Image and Text
APHM641R	Finders and Keepers Collecting

**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 will be pre-enrolled in MFA Art and Technology Practicum Workshop. In addition students can also take Winter Session workshops.

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:

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

- Four approved academic courses (over the course of the two-year residency)
- Technical Elective
- Studio Elective

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Office of the Registrar

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Room F303
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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-306 Talent Show (3.00 cr.)
(Spring)

"Talent Show" is co-taught by Sharon Lockhart (Photo and Media) and Ariel Osterweis (Dance). This is a course in practice and theory, and explores topics such as amateurism, aspiration, and adolescence. Working through questions of format (stage, television), function (in schools and community centers), audience and judgement, documentation (photography, TV, film), geography, and culture, students will collaboratively explore their own latent or shrouded talents that lie beyond their métier training and expertise as well as visit with (or study) artists working through these ideas. Artists include: Mike Kelley, Marnie Weber, Jim Shaw, Phil Collins, Chuck Barris, Jack Smith, Edgar Arceneaux, and more. With an eye toward U.S. and global entertainment, this course will interrogate the troubling relationship between freak shows, circus, talent shows, and reality TV. Fieldwork and research will be conducted in multiple formats. In addition to generating and documenting performance exercises, students will have the opportunity to write in several modes. This year, the semester culminates with Talent Show at REDCAT theater! This course is open to the Institute (with permission of instructors), including selected BFAs, and all interested MFA, MA, and BFA students must obtain permission of the instructors.

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-419 Routine Pleasures (3.00 cr.)
Open to Art Program BFA3 and BFA4.

"For the rustle," asserts Roland Barthes, "implies a community of bodies: in the sounds of the pleasure which is 'working,' no voice is raised, guides, or swerves, no voice is constituted; the rustle is the very sound of plural delectation-plural but never massive (the mass, quite the contrary, has a single voice, and terribly loud)." This course will consider the individual and the collective as tactical and historically charged positions for artists, with critical implications for agency and authorship as well as for notions of labor and pleasure. We will begin with Jean-Pierre Gorin's 1986 film-essay Routine Pleasures, an elliptical meditation on plural delectation, among other things. Along the way, we will also consider Manny Farber's "White Elephant Art vs. Termite Art," Don Cherry and Organic Music Society, EZTV, the quilters of Gee's Bend, Henry David Thoreau's Walden, Simon Leung's War After War, Simon Rodia's Nuestro Pueblo (Watts Towers), Noah Purifoy and the Outdoor Desert Art Museum, the Center for Land Use Interpretation, and Deep Listening Band, among others. The class will include screenings, readings, discussions, field trips, and student demonstrations and research projects.

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

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

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-463 Design Theory II (3.00 cr.)
Course available by Permission of Instructor only. BFA4 Graphic Design only.

This course is intended for designers that view writing and curatorial activity as an essential part of their design process, and invites meditation on contemporary and historical design discourse and encourages students to develop a strong curatorial/authorial point of view. Must have taken Design Theory I AGRA662.

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

"Talent Show" is co-taught by Sharon Lockhart (Photo and Media) and Ariel Osterweis (Dance). This is a course in practice and theory, and explores topics such as amateurism, aspiration, and adolescence. Working through questions of format (stage, television), function (in schools and community centers), audience and judgement, documentation (photography, TV, film), geography, and culture, students will collaboratively explore their own latent or shrouded talents that lie beyond their métier training and expertise as well as visit with (or study) artists working through these ideas. Artists include: Mike Kelley, Marnie Weber, Jim Shaw, Phil Collins, Chuck Barris, Jack Smith, Edgar Arceneaux, and more. With an eye toward U.S. and global entertainment, this course will interrogate the troubling relationship between freak shows, circus, talent shows, and reality TV. Fieldwork and research will be conducted in multiple formats. In addition to generating and documenting performance exercises, students will have the opportunity to write in several modes. This year, the semester culminates with Talent Show at REDCAT theater! This course is open to the Institute (with permission of instructors), including selected BFAs, and all interested MFA, MA, and BFA students must obtain permission of the instructors.

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-619 Routine Pleasures (3.00 cr.)
Open to Art School only.

"For the rustle," asserts Roland Barthes, "implies a community of bodies: in the sounds of the pleasure which is 'working,' no voice is raised, guides, or swerves, no voice is constituted; the rustle is the very sound of plural delectation-plural but never massive (the mass, quite the contrary, has a single voice, and terribly loud)." This course will consider the individual and the collective as tactical and historically charged positions for artists, with critical implications for agency and authorship as well as for notions of labor and pleasure. We will begin with Jean-Pierre Gorin's 1986 film-essay Routine Pleasures, an elliptical meditation on plural delectation, among other things. Along the way, we will also consider Manny Farber's "White Elephant Art vs. Termite Art," Don Cherry and Organic Music Society, EZTV, the quilters of Gee's Bend, Henry David Thoreau's Walden, Simon Leung's War After War, Simon Rodia's Nuestro Pueblo (Watts Towers), Noah Purifoy and the Outdoor Desert Art Museum, the Center for Land Use Interpretation, and Deep Listening Band, among others. The class will include screenings, readings, discussions, field trips, and student demonstrations and research projects.

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

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

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.

AAIC-663 Design Theory II (3.00 cr.)
Course available by Permission of Instructor only. Graphic Design MFA only. This course is intended for designers that view writing and curatorial activity as an essential part of their design process, and invites meditation on contemporary and historical design discourse and encourages students to develop a strong curatorial/authorial point of view. Must have taken Design Theory I AGRA662.

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-008 Claylab - Wheelthrowing (1.00 cr.)
(Fall and Spring)
This five-week intensive workshop will focus on the basics of wheelthrowing including wedging, centering, throwing, trimming, firing, and glazing. During each class students will have access to a throwing wheel and a class supply of clay to practice throwing along with individualized instruction. Students will be encouraged to apply throwing techniques in the generation of sculpture and functional objects. There is a $50.00 course fee for this class which includes one box of clay and the necessary throwing tools.

AART-009 Claylab - Handbuilding (1.00 cr.)
(Fall and Spring)
This workshop will be a five week intensive exploration into constructing sculptures and objects with clay. Topics covered will include handbuilding, coiling, slab forming, firing, and glazing. We will work on one project for the duration of the course. Students are encouraged to apply clay and ceramic into other areas of their practice and to experiment with building techniques and surface treatments. Students will gain an understanding of the processes for building with clay and learn material specific skills for interpreting ideas and drafts into three dimensional sculptures. There is a $50.00 course fee for this class which includes one box of clay and the necessary hand tools.

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.) A $25 course fee will be applied to cover the cost of basic materials.

AART-021 Ceramics (1.00 cr.)
(Winter Session)
This practicum workshop is restricted to Art School BFA students.Using the framework of a studio-based course, Ceramics provides BFA students the opportunity to study technical and conceptual processes through hands on experience. Ceramics offer an experience of an ancient artistic practice that allows many different approaches and outcomes. Different instructors may approach the method and concept of Ceramics differently. There will be a $15.00 fee accessed on your fee bill. 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-026 Textile Art (1.00 cr.)
(Winter Session)
This practicum workshop is restricted to Art School BFA students. Textiles are two-dimensional surfaces that can be cut and combined in different ways to become three dimensional forms. Fabric has been used to create shelters (tents), household objects, and garments of all kinds. Exploring the different qualities of fabrics and using hands-on techniques to learn how to sew and otherwise combine them will be the focus of the workshop. Different instructors may approach the method and concept of Textile Art 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 Sculpture: 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-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-048 LA's Artist-Run Spaces (1.00 cr.)
(Winter Session)

What makes an artist-run space different from another gallery or non-profit organization? Artist-run spaces are founded by and driven by the ideas and dreams of artists, though they often transform over time. Through a series of case studies, this course offers a brief history of alternative and artist-run spaces in Los Angeles, examining how ideas around alternatives have shifted since the 1970s. We will also look at contemporary artist-run spaces and curatorial endeavors that seek to expand and enrich the cultural landscape. There will be a focus on the sustainability of these projects and we will discuss how they operate in relation to capitalism, systemic racism, able-ism, and gentrification.

AART-049 The Body in 360° (1.00 cr.)
(Winter Session)

Using our bodies and surrounding environments, we will explore the physical and virtual possibilities of VR filmmaking with the Insta 360 One x2 VR camera. We will research the duality of physical and virtual world building by looking at the formal relationships between the two, while inspecting the dependency and dissonance of each. Students will learn how to construct movement for 360 capture, film and edit VR footage, and will culminate in an experimental short VR film.

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)

<html> 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 is available beginning two weeks prior to the start of the Fall and Spring term. Independent Studies are not available in the Summer or Winter sessions.

 Once submitted, your request will be reviewed and if approved, will be added to your schedule by the Registrar. The contract can be found by clicking Here </html>.

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-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-219 OK ANIMALS (2.00 cr.)
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-221 Time Based Studio: Copies (2.00-3.00 cr.)
(Fall and Spring)

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

The Studio Series is comprised of discipline-specific studio-based courses that provide BFA students the opportunity to learn both technically and conceptually through hands-on experience.

Each session is taught by different faculty. Studio Series courses count towards the 8-unit Studio Requirement for BFAs in the Art Program.

This is a comprehensive class on basic video production that includes a historical and theoretical survey and technical instruction. The student will learn to operate the School of Art's video production equipment including HD video cameras, microphones and audio recorders, lighting, video editing software and basic output. The class will also survey video art, avant-garde cinema, performance for video with an theoretical emphasis on postmodern notions of the authentic, the self, the original and the necessity of the copy. Students will be asked to participate in class discussion and complete one short video exercise and one final video project with class critique.

This course may be repeated for credit.

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-300J Snapshots (2.00 cr.)
(Fall and Spring)
This class will be a laboratory of the quotidien. Everyday crumbs swept together hastily. Small irresolute gestures, form on the move. Every session; a reading, a screening, and some words that deal with dailiness, alienation, time, process, history, change, observation, and difference. We will help each other see what we make anew. You will bring one work (object, text, installation, performance, whatever) starting the second week, and bring that same work back every week "changed." Change for us is broad. It can be a material, observable change, or it can be a shift in your disposition toward your thing. We will observe and make meaning of those changes together.

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-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-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-311E Sound Affects - Sound Art (3.00 cr.)
(Fall and 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-311F Building&Breaking As Practice (2.00 cr.)
(Fall and Spring)

"First forget inspiration. Habit is more dependable. Habit will sustain you whether you're inspired or not. Habit will help you finish and polish your stories. Inspiration won't. Habit is persistence in practice." Octavia Butler, Bloodchild and Other Stories

In BUILDING&BREAKING will focus on interdisciplinary, exploratory, conceptual, somatic, & material processes, for building and breaking into the notion of "having, building, making, exploring a daily practice."

BUILDING&BREAKING will explore techniques such as Somatics, Scores, Algorithms, Play, News Exorcisms, Internal-External Observation, and other creative approaches. Diving into practices that build habits and/or break from routines, we explore how we might develop them through spatial and sensory activities, repetition, meditation, excess, communication games,. We will apply notions of rest, observation, and recuperation to our accompanying Reading, Writing, Moving, and shared Research - group and solo.

BUILDING&BREAKING aims to support students at all stages, in any medium/school through the commitment of opening to experimentation that unearths our relationship to new and old habits, reorienting how we imagine success and failure while engaging in the potencies of discovery and loss.

AART-311G Making Bodies (2.00 cr.)
(Fall and Spring)

Making Bodies is a materially-driven sculpture studio course open to intermediate and upper-level undergraduate and graduate students that aims to generate alternative ways of viewing and understanding bodies. Students will manipulate materials to reimagine what bodies can be, what they can do, how they signify, and how they can resist and challenge common and reductive conceptions of essentialized bodies and identities. Students will use a variety of different processes-from casting, creating assemblages using found materials, and experimenting with developing your own techniques and gestures of material transformation. The course incorporates readings, presentations, and discussions on the critical role of sculpture in the societal construction of bodies in conjunction with race, gender, and other identities within systems of power and privilege. We will look at contemporary artistic practices that push the limits of sculptural traditions and hierarchies as a means of producing alternative ways of engaging with racism, sexism, transphobia, and other social justice issues while expanding the discourse of sculpture.

AART-311H Rip It Up and Start Again (2.00 cr.)
(Fall and Spring)

During this class we will investigate the significance of collecting materials relevant to each of our practices. We will explore the possibilities for arranging those materials into various forms, particularly collage. How can a collage reveal one's desires? We will consider this while looking at artists, performers and writers through a queer lens. Over the course of the semester, each student will create either a series of collages, a scrapbook, music or a film using their own collected materials. This course will involve readings, lectures, film screenings, field trips, and student presentations.

AART-311J Sticks, Stumps and 2X4'S (3.00 cr.)
(Fall and Spring)

Engaging both the pragmatic and the imaginative, this sculpture course explores a singular material that lends itself to a variety of methodologies, processes, and associations. Throughout human history wood has lent its strength to functionality and its beauty to ritual and we will make use of both practicality and aesthetics to meet our needs in this class. Students will realize several sculpture projects over the course of the semester that will be assessed in group critique. There will be readings, writing assignments, technical instruction and lectures. In this course students will gain experience with a range of tools, from the stationary power tools in the wood shop for expediency and precision to traditional hand tools for embodied experience. However, this course is not about technical mastery, it is about introduction to possibilities. Because we will be focusing on wood for the entire semester, students will have a great opportunity to explore and access a large number of conceptual and expressive possibilities.

AART-311K Building Collaborations (3.00 cr.)
(Fall and Spring)

Students will choose a site on campus to design and build (using mostly cast off construction materials) a temporary structure/installation. After reviewing and discussing the student design proposals we will collectively decide on the basic concept, design, and collaborate on further developing the project. Some aspects of development will include scale, form/s, texture, light and pattern, accessibility, site engagement, activation, material use and distribution, stability, structural and aesthetic connections and material transitions, etc... As a multidisciplinary collaboration, the class as a whole will build the final structure/installation.

We will discuss a selection of artists, designers and topics including; Gordon Matta-Clark, Dennis Oppenheim, Alison Knowles, Sarah Oppenheimer, Nancy Holt, Noah Purifoy, Hague Yang, Andrea Zittel, Buckminster Fuller, Chris Burden, JB Blunk, Liz Glynn, Rafa Esparza, Beatriz Cortez, Frederick Kiesler, Simone Leigh, Bauhaus, the intersection of art and architecture, ritual use of spaces, functionalist and vernacular architecture, design and engineering standards, spatial design, modular building, sustainable building materials and methods, sympathetic architecture, form light shadow studies, the politics of public space, and gendered spaces.

This class will function entirely collaboratively, meaning skill/knowledge sharing is a must and attendance and participation in all classes is mandatory.

AART-311L Collaborate, Perform, Document(2.00 cr.)
(Fall and Spring)
Collaborate, Perform, Document is a class for intermediate to advanced undergraduate and graduate students that introduces students to artists' strategies for collaboratively making and documenting performative, participatory, and other types of time-based and dematerialized work. With emphasis on the critical role of media and photography for documenting and circulating such art, this course explores the collaborative possibilities that exist between performers, audience-participants, objects, spaces, and media. Students will collaborate with each other in various groupings to experiment with different strategies for documentation and work towards collectively-directed projects that relate to the concepts explored in class and rethink artistic priorities through an ever-increasing awareness of socially-engaged media outside of institutional borders.

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-356 Finite and Infinite Games (2.00 cr.)
(Fall and Spring)

"There are at least two kinds of games. One could be called finite, the other infinite. A finite game is played for the purpose of winning, an infinite game for the purpose of continuing the play."

In this advanced seminar we'll use James Carse's notion of FINITE AND INFINITE GAMES to launch and frame a deep-dive into theories related to and branching off of the collision of indeterminacy, play and the notion of the Conceit. Subjects discussed may include: states of exception, pretending, temporary consensual agreements (rules) and frameworks, norms, radical free will, belief(s), thought experiments/mentation, art discourse (the idea and function of the Score, the Premise, the Experiment and the Exhibition), participation/assimilation (opacity), submission, game design (failure/success/learning), emotion as experience, the Real, conscious enculturation, vulnerability/gamification, fiction as game, non-fiction as game, panpsychism, the Performative Utterance, logical fallacies, generative false analogies and life as play and possibility. Additional readings may include selections from: Chandra Prescod-Weinstein, Gregory Bateson, Buckminster Fuller, Édouard Glissant, David Bohm, Karen Barad, Ray Kurzweill, Rosalind Krauss, and Roger Caillois.

"A finite player is trained not only to anticipate every future possibility, but to control the future, to prevent it from altering the past. This is the finite player in the mode of seriousness with its dread of unpredictable consequence. Infinite players, on the other hand, continue their play in the expectation of being surprised. If surprise is no longer possible, all play ceases..Because infinite players prepare themselves to be surprised by the future, they play in complete openness. It is not an openness as in candor, but an as in vulnerability. It is not a matter of exposing one's unchanging identity, the true self that has always been, but a way of exposing one's ceaseless growth, the dynamic self that has yet to be.To be prepared against surprise is to be trained. To be prepared for surprise is to be educated.".

AART-357 A Short Correspondence Course (3.00 cr.)
(Fall and Spring)
This class will be a collaboration across three art schools, CalArts, HDK Hamburg, and KABK The Hague, and will an attempt to create community through both digital and material means, framed through a reconsideration of Mail Art. Mail Art flourished in the 1960s and 70s, before budget airlines made it possible to visit other countries and continents cheaply and easily. It was an economic way for artists to make long distance connections and create artworks that were both ephemeral and immediate. After more than two years of social isolation, it is possible to travel again, but prices are rising, and not everybody feels safe. What if we were to reconsider the possibilities of the international postal system.

AART-358 ABSENT (3.00 cr.)
(Fall and Spring)

This class will consider absence (also known as "negative space") as content and a composition tool for creating installations, sculptures, and conceptual art works. This class focuses on the presence of absence, and will consider the political and commodity value of absence. This class also aims to consider "absence" in relation to art production effected by newer social behavior that is evolving in the current global pandemic.

While many past and current artworks will be referenced in class discussions, together we will closely examine these artworks: Lee Lozano's "Drop out Piece" (1970); David Hammons "Blizzard Ball Sale" (1983) and "Day's End" (2019); Doris Salcedo's " Shibboleth' (2007) and "Fragmentos" (2018); as well as two Whitney Biennial 2022 artworks, Raven Chacon's installation "Silent Choir", and EJ Hill's pink page* (*This piece has no title or listing, only a pink page in the Biennial catalog). I will be instructing weekly exercises for composition based on my practice with installation, performance, sculpture and conceptual art. The writings on human strike by the conceptual art duo Claire Fontaine, and "Positive and Negative Peace" essay by Johan Galtung, will be central to reading for class discussions.

Over the course of the class, students will participate in 2 critiques of their artworks that reflect the themes of the class. One presentation must be of new work created specifically for this class. Student's projects will be encouraged to consider installations in sites off campus as well as in studio.

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-426 Writing Workshop (2.00 cr.)
(Spring)

Art School only.

Critical discussion of students' writing. Presentations are e-mailed to the group early in the week. Two presentations are considered and critiqued each session. .

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-437 Work in Context (2.00 cr.)

Open to Art Program and Photography & Media Program BFA3 and BFA4.

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

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

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

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

AART-462 Lost River / Missing Lake (3.00 cr.)
(Spring)

Lost River/ Missing Lake: The Politics of Water in Los Angeles. This class will explore specific ways to transform real-world research into multi-form artworks. The research at the core of the class will focus on the problems of water scarcity in Los Angeles and the Southwest, and will consider various histories, politics, technologies and plans. Los Angeles is built on dry chaparral, originally irrigated by a seasonal river. To grow it had to import water and in the early 20th Century the Los Angeles Aqueduct drained Owens Lake on the eastern side of the Sierra Nevada, turning it into a dust bowl. This aqueduct passes through Santa Clarita on its way to Los Angeles. It was soon evident that this system would not support the growing city, and in the 1930s a new aqueduct was built to bring water from the Colorado River at Parker Dam. This system fed the eastern part of the metropolis, and also allowed the development of the desert cities around Palm Spings and Coachella. In the 1960s the State developed an even more ambitious aqueduct system to bring water from the Sacramento Delta area to all of Southern California, and the Los Angeles branch terminates at Castaic Lake. The entire area is in a multi-year drought and there is growing concern about future sustainability. Can we find new sources of water, or ways to use less? Artists cannot solve problems of this magnitude, but by understanding them and considering them together, we may open a discussion that will then lead to solutions.

The class will be structured around a series of lectures and presentations, as well as a number of field trips to various water significant sites in Santa Clarita and Los Angeles.

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-464 Sound and Video in Space (2.00 cr.)
(Fall and Spring)

Sound and Video in Space: Where the Quotidian Meets the Marvelous

3D sound and video installation will be studied, explored, and executed in class. Students will be asked to build their own installations both collaboratively with other students and individually. Video editing, and sound quality techniques will be addressed, with a deepening expertise encouraged. Students will be encouraged to consider video beyond its capacity to record and document, to think of time itself as a material and to think of the world around us as content to be cultivated and built not simply observed and exploited.

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-483 No Mastery, No Flaky Crit (2.00 cr.)
(Fall and Spring)
We don't make art alone - even though we are or often feel, alone in our thoughts, studios, ideas, or visions. This group course considers how we might reconsider notions of mutuality, collaboration, and collegiality alongside our art making. Experimenting with the critique seminar format and inspired by the book by author/lawyer/trans-activist/organizer, Dean Spade: "No Masters, No Flakes," we read with mutual aid group experience to think about and support the work we wish to make with and for others - including exploring themes of belonging in and out of the art-making community. This class aims to explore ways to communicate and receive support in one's pursuit of artmaking by communicating with sensitivity and awareness of self and others' and allows for opportunities to deepen our own perspectives, perceptual abilities, awareness, and sensitivity through our work as contributing artists in the midst of a complex and fast-shifting world.

AART-484 Art's Ghost (3.00 cr.)
(Fall and Spring)
Both a survey of fleeting work from contemporary art history as well as an exploration of ephemerality's expressive potential in our own studio practice. Performance, sound, social sculpture, impermanent materials and their afterimage will all be investigated. We will question the necessity of archival standards and embrace letting go as a means of preservation. In this course students will realize several projects that will fall somewhere on the spectrum of sculpture, installation, performance and/or intervention. There will be readings, lectures, writing assignments and critique. What does it mean to make work that doesn't last? What is the role of the audience in work that is no longer there? How do we know if it even happened? If a tree falls in the forest and no one is there to witness it. can we find the potential in its decline to the duff?.

AART-485 Queer Archives: Art&Advocacy (3.00 cr.)
(Fall and Spring)

From the VISUAL AIDS website: "Visual AIDS utilizes art to fight AIDS by provoking dialogue, supporting HIV+ artists, and preserving a legacy, because AIDS is not over."

We will focus on art, artists and practices in the subject of archives, advocacy, and the AIDS crisis. Using research techniques including oral, digital, and written histories and archives, this class will center the work of the organization Visual AIDS and its rich (digital) archive, The Registry that features HIV+ artists (living and artists who have crossed over.) We will visit the Los Angeles ONE ARCHIVE (field trip) and explore other archives such as the SCHOMBURG CENTER that centers POC artists/activists' work. We will engage with the work and ethics of the collective, What Would An HIV Doula Do (WWHIVDD) as well as the rich written texts from the 1980's Other Countries collective.

The seminar will include weekly illustrated presentations, bi-weekly readings and written assignments, and at least two guest speakers- including at least one artist who is in the registry and a visit from a queer archivist/writer/librarian. Students will delve into the Visual AIDS archive via past/present periods, histories/politics, explore form/metier/interest, and review and create guest-curated galleries.

Student discover(ies) will be based on their own metier(s) and experimentation as a way to explore the Visual AIDS archive (alongside other organizations/artists-activists as mentioned above). Projects include a mid-term project focused on citational practice and inter-generational oral history development and a final project further developed into an experimental curatorial project resulting in writing plus an artwork and/or a curated digital gallery.

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.

 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-500J Snapshots (2.00 cr.)
(Fall and Spring)
This class will be a laboratory of the quotidien. Everyday crumbs swept together hastily. Small irresolute gestures, form on the move. Every session; a reading, a screening, and some words that deal with dailiness, alienation, time, process, history, change, observation, and difference. We will help each other see what we make anew. You will bring one work (object, text, installation, performance, whatever) starting the second week, and bring that same work back every week "changed." Change for us is broad. It can be a material, observable change, or it can be a shift in your disposition toward your thing. We will observe and make meaning of those changes together.

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-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-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-511E Sound Affects - Sound Art (3.00 cr.)
(Fall and 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-511F Building&Breaking As Practice (2.00 cr.)
(Fall and Spring)

"First forget inspiration. Habit is more dependable. Habit will sustain you whether you're inspired or not. Habit will help you finish and polish your stories. Inspiration won't. Habit is persistence in practice." Octavia Butler, Bloodchild and Other Stories

In BUILDING&BREAKING will focus on interdisciplinary, exploratory, conceptual, somatic, & material processes, for building and breaking into the notion of "having, building, making, exploring a daily practice."

BUILDING&BREAKING will explore techniques such as Somatics, Scores, Algorithms, Play, News Exorcisms, Internal-External Observation, and other creative approaches. Diving into practices that build habits and/or break from routines, we explore how we might develop them through spatial and sensory activities, repetition, meditation, excess, communication games,. We will apply notions of rest, observation, and recuperation to our accompanying Reading, Writing, Moving, and shared Research - group and solo.

BUILDING&BREAKING aims to support students at all stages, in any medium/school through the commitment of opening to experimentation that unearths our relationship to new and old habits, reorienting how we imagine success and failure while engaging in the potencies of discovery and loss.

AART-511G Making Bodies (2.00 cr.)
(Fall and Spring)

Making Bodies is a materially-driven sculpture studio course open to intermediate and upper-level undergraduate and graduate students that aims to generate alternative ways of viewing and understanding bodies. Students will manipulate materials to reimagine what bodies can be, what they can do, how they signify, and how they can resist and challenge common and reductive conceptions of essentialized bodies and identities. Students will use a variety of different processes-from casting, creating assemblages using found materials, and experimenting with developing your own techniques and gestures of material transformation. The course incorporates readings, presentations, and discussions on the critical role of sculpture in the societal construction of bodies in conjunction with race, gender, and other identities within systems of power and privilege. We will look at contemporary artistic practices that push the limits of sculptural traditions and hierarchies as a means of producing alternative ways of engaging with racism, sexism, transphobia, and other social justice issues while expanding the discourse of sculpture.

AART-511H Rip It Up and Start Again (2.00 cr.)
(Fall and Spring)

During this class we will investigate the significance of collecting materials relevant to each of our practices. We will explore the possibilities for arranging those materials into various forms, particularly collage. How can a collage reveal one's desires? We will consider this while looking at artists, performers and writers through a queer lens. Over the course of the semester, each student will create either a series of collages, a scrapbook, music or a film using their own collected materials. This course will involve readings, lectures, film screenings, field trips, and student presentations.

AART-511J Sticks, Stumps and 2X4'S (3.00 cr.)
(Fall and Spring)

Engaging both the pragmatic and the imaginative, this sculpture course explores a singular material that lends itself to a variety of methodologies, processes, and associations. Throughout human history wood has lent its strength to functionality and its beauty to ritual and we will make use of both practicality and aesthetics to meet our needs in this class. Students will realize several sculpture projects over the course of the semester that will be assessed in group critique. There will be readings, writing assignments, technical instruction and lectures. In this course students will gain experience with a range of tools, from the stationary power tools in the wood shop for expediency and precision to traditional hand tools for embodied experience. However, this course is not about technical mastery, it is about introduction to possibilities. Because we will be focusing on wood for the entire semester, students will have a great opportunity to explore and access a large number of conceptual and expressive possibilities.

AART-511K Building Collaborations (3.00 cr.)
(Fall and Spring)

Students will choose a site on campus to design and build (using mostly cast off construction materials) a temporary structure/installation. After reviewing and discussing the student design proposals we will collectively decide on the basic concept, design, and collaborate on further developing the project. Some aspects of development will include scale, form/s, texture, light and pattern, accessibility, site engagement, activation, material use and distribution, stability, structural and aesthetic connections and material transitions, etc... As a multidisciplinary collaboration, the class as a whole will build the final structure/installation.

We will discuss a selection of artists, designers and topics including; Gordon Matta-Clark, Dennis Oppenheim, Alison Knowles, Sarah Oppenheimer, Nancy Holt, Noah Purifoy, Hague Yang, Andrea Zittel, Buckminster Fuller, Chris Burden, JB Blunk, Liz Glynn, Rafa Esparza, Beatriz Cortez, Frederick Kiesler, Simone Leigh, Bauhaus, the intersection of art and architecture, ritual use of spaces, functionalist and vernacular architecture, design and engineering standards, spatial design, modular building, sustainable building materials and methods, sympathetic architecture, form light shadow studies, the politics of public space, and gendered spaces.

This class will function entirely collaboratively, meaning skill/knowledge sharing is a must and attendance and participation in all classes is mandatory.

AART-511L Collaborate, Perform, Document(2.00 cr.)
(Fall and Spring)
Collaborate, Perform, Document is a class for intermediate to advanced undergraduate and graduate students that introduces students to artists' strategies for collaboratively making and documenting performative, participatory, and other types of time-based and dematerialized work. With emphasis on the critical role of media and photography for documenting and circulating such art, this course explores the collaborative possibilities that exist between performers, audience-participants, objects, spaces, and media. Students will collaborate with each other in various groupings to experiment with different strategies for documentation and work towards collectively-directed projects that relate to the concepts explored in class and rethink artistic priorities through an ever-increasing awareness of socially-engaged media outside of institutional borders.

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-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-556 Finite and Infinite Games (2.00 cr.)
(Fall and Spring)

"There are at least two kinds of games. One could be called finite, the other infinite. A finite game is played for the purpose of winning, an infinite game for the purpose of continuing the play."

In this advanced seminar we'll use James Carse's notion of FINITE AND INFINITE GAMES to launch and frame a deep-dive into theories related to and branching off of the collision of indeterminacy, play and the notion of the Conceit. Subjects discussed may include: states of exception, pretending, temporary consensual agreements (rules) and frameworks, norms, radical free will, belief(s), thought experiments/mentation, art discourse (the idea and function of the Score, the Premise, the Experiment and the Exhibition), participation/assimilation (opacity), submission, game design (failure/success/learning), emotion as experience, the Real, conscious enculturation, vulnerability/gamification, fiction as game, non-fiction as game, panpsychism, the Performative Utterance, logical fallacies, generative false analogies and life as play and possibility. Additional readings may include selections from: Chandra Prescod-Weinstein, Gregory Bateson, Buckminster Fuller, Édouard Glissant, David Bohm, Karen Barad, Ray Kurzweill, Rosalind Krauss, and Roger Caillois.

"A finite player is trained not only to anticipate every future possibility, but to control the future, to prevent it from altering the past. This is the finite player in the mode of seriousness with its dread of unpredictable consequence. Infinite players, on the other hand, continue their play in the expectation of being surprised. If surprise is no longer possible, all play ceases..Because infinite players prepare themselves to be surprised by the future, they play in complete openness. It is not an openness as in candor, but an as in vulnerability. It is not a matter of exposing one's unchanging identity, the true self that has always been, but a way of exposing one's ceaseless growth, the dynamic self that has yet to be.To be prepared against surprise is to be trained. To be prepared for surprise is to be educated.".

AART-557 A Short Correspondence Course (3.00 cr.)
(Fall and Spring)
This class will be a collaboration across three art schools, CalArts, HDK Hamburg, and KABK The Hague, and will an attempt to create community through both digital and material means, framed through a reconsideration of Mail Art. Mail Art flourished in the 1960s and 70s, before budget airlines made it possible to visit other countries and continents cheaply and easily. It was an economic way for artists to make long distance connections and create artworks that were both ephemeral and immediate. After more than two years of social isolation, it is possible to travel again, but prices are rising, and not everybody feels safe. What if we were to reconsider the possibilities of the international postal system.

AART-558 ABSENT (3.00 cr.)
(Fall and Spring)

This class will consider absence (also known as "negative space") as content and a composition tool for creating installations, sculptures, and conceptual art works. This class focuses on the presence of absence, and will consider the political and commodity value of absence. This class also aims to consider "absence" in relation to art production effected by newer social behavior that is evolving in the current global pandemic.

While many past and current artworks will be referenced in class discussions, together we will closely examine these artworks: Lee Lozano's "Drop out Piece" (1970); David Hammons "Blizzard Ball Sale" (1983) and "Day's End" (2019); Doris Salcedo's " Shibboleth' (2007) and "Fragmentos" (2018); as well as two Whitney Biennial 2022 artworks, Raven Chacon's installation "Silent Choir", and EJ Hill's pink page* (*This piece has no title or listing, only a pink page in the Biennial catalog). I will be instructing weekly exercises for composition based on my practice with installation, performance, sculpture and conceptual art. The writings on human strike by the conceptual art duo Claire Fontaine, and "Positive and Negative Peace" essay by Johan Galtung, will be central to reading for class discussions.

Over the course of the class, students will participate in 2 critiques of their artworks that reflect the themes of the class. One presentation must be of new work created specifically for this class. Student's projects will be encouraged to consider installations in sites off campus as well as in studio.

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.

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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-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-626 Writing Workshop (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. Conventional writing workshop. Presentations are e-mailed to the group early in the week. Two presentations are considered and critiqued each session. .

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-637 Work in Context (2.00 cr.)
Art and Photo and Media Programs only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.Art works are understood within the terms of the histories and traditions of the various media in play, and also as they intersect with the larger context of contemporary culture. In presenting work for critique, students will provide the class with a point of reference from outside their studio - a piece of writing, or some music, art, film, video, advertising, news. The class will have a week to consider this frame, and an excerpt will be re-presented with the work to initiate discussion. There will be two presentations each week.

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-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-662 Lost River / Missing Lake (3.00 cr.)
(Spring)

Lost River/ Missing Lake: The Politics of Water in Los Angeles. This class will explore specific ways to transform real-world research into multi-form artworks. The research at the core of the class will focus on the problems of water scarcity in Los Angeles and the Southwest, and will consider various histories, politics, technologies and plans. Los Angeles is built on dry chaparral, originally irrigated by a seasonal river. To grow it had to import water and in the early 20th Century the Los Angeles Aqueduct drained Owens Lake on the eastern side of the Sierra Nevada, turning it into a dust bowl. This aqueduct passes through Santa Clarita on its way to Los Angeles. It was soon evident that this system would not support the growing city, and in the 1930s a new aqueduct was built to bring water from the Colorado River at Parker Dam. This system fed the eastern part of the metropolis, and also allowed the development of the desert cities around Palm Spings and Coachella. In the 1960s the State developed an even more ambitious aqueduct system to bring water from the Sacramento Delta area to all of Southern California, and the Los Angeles branch terminates at Castaic Lake. The entire area is in a multi-year drought and there is growing concern about future sustainability. Can we find new sources of water, or ways to use less? Artists cannot solve problems of this magnitude, but by understanding them and considering them together, we may open a discussion that will then lead to solutions.

The class will be structured around a series of lectures and presentations, as well as a number of field trips to various water significant sites in Santa Clarita and Los Angeles.

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-664 Sound and Video in Space (2.00 cr.)
(Fall and Spring)
Sound and Video in Space: Where the Quotidian Meets the Marvelous

3D sound and video installation will be studied, explored, and executed in class. Students will be asked to build their own installations both collaboratively with other students and individually. Video editing, and sound quality techniques will be addressed, with a deepening expertise encouraged. Students will be encouraged to consider video beyond its capacity to record and document, to think of time itself as a material and to think of the world around us as content to be cultivated and built not simply observed and exploited.

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-683 No Mastery, No Flaky Crit (2.00 cr.)
(Fall and Spring)
We don't make art alone - even though we are or often feel, alone in our thoughts, studios, ideas, or visions. This group course considers how we might reconsider notions of mutuality, collaboration, and collegiality alongside our art making. Experimenting with the critique seminar format and inspired by the book by author/lawyer/trans-activist/organizer, Dean Spade: "No Masters, No Flakes," we read with mutual aid group experience to think about and support the work we wish to make with and for others - including exploring themes of belonging in and out of the art-making community. This class aims to explore ways to communicate and receive support in one's pursuit of artmaking by communicating with sensitivity and awareness of self and others' and allows for opportunities to deepen our own perspectives, perceptual abilities, awareness, and sensitivity through our work as contributing artists in the midst of a complex and fast-shifting world.

AART-684 Art's Ghost (3.00 cr.)
(Fall and Spring)
Both a survey of fleeting work from contemporary art history as well as an exploration of ephemerality's expressive potential in our own studio practice. Performance, sound, social sculpture, impermanent materials and their afterimage will all be investigated. We will question the necessity of archival standards and embrace letting go as a means of preservation. In this course students will realize several projects that will fall somewhere on the spectrum of sculpture, installation, performance and/or intervention. There will be readings, lectures, writing assignments and critique. What does it mean to make work that doesn't last? What is the role of the audience in work that is no longer there? How do we know if it even happened? If a tree falls in the forest and no one is there to witness it. can we find the potential in its decline to the duff?.

AART-685 Queer Archives: Art&Advocacy (3.00 cr.)
(Fall and Spring)
From the VISUAL AIDS website: "Visual AIDS utilizes art to fight AIDS by provoking dialogue, supporting HIV+ artists, and preserving a legacy, because AIDS is not over."

We will focus on art, artists and practices in the subject of archives, advocacy, and the AIDS crisis. Using research techniques including oral, digital, and written histories and archives, this class will center the work of the organization Visual AIDS and its rich (digital) archive, The Registry that features HIV+ artists (living and artists who have crossed over.) We will visit the Los Angeles ONE ARCHIVE (field trip) and explore other archives such as the SCHOMBURG CENTER that centers POC artists/activists' work. We will engage with the work and ethics of the collective, What Would An HIV Doula Do (WWHIVDD) as well as the rich written texts from the 1980's Other Countries collective.

The seminar will include weekly illustrated presentations, bi-weekly readings and written assignments, and at least two guest speakers- including at least one artist who is in the registry and a visit from a queer archivist/writer/librarian. Students will delve into the Visual AIDS archive via past/present periods, histories/politics, explore form/metier/interest, and review and create guest-curated galleries.

Student discover(ies) will be based on their own metier(s) and experimentation as a way to explore the Visual AIDS archive (alongside other organizations/artists-activists as mentioned above). Projects include a mid-term project focused on citational practice and inter-generational oral history development and a final project further developed into an experimental curatorial project resulting in writing plus an artwork and/or a curated digital gallery.

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.

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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-708 Claylab - Wheelthrowing (1.00 cr.)
(Fall and Spring)
This three-week intensive workshop will focus on the basics of wheel throwing including wedging, centering, throwing, trimming, firing and glazing. During each class students will each have access to a throwing wheel and a class supply of clay to practice throwing along with individualized instruction. Students will be encouraged to apply throwing techniques in the generation of sculpture and functional objects. There is a $30.00 course fee for this class which includes 50 pounds of clay per person.

AART-709 Claylab - Handbuilding (1.00 cr.)
(Fall and Spring)

This workshop will be a five week intensive exploration into constructing sculptures and objects with clay. Topics covered will include handbuilding, coiling, slab forming, firing, and glazing. We will work on one project for the duration of the course. Students are encouraged to apply clay and ceramic into other areas of their practice and to experiment with building techniques and surface treatments. Students will gain an understanding of the processes for building with clay and learn material specific skills for interpreting ideas and drafts into three dimensional sculptures. There is a $50.00 course fee for this class which includes one box of clay and the necessary hand tools.

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-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-719 OK ANIMALS (2.00 cr.)

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

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

A course exploring the role of the body in art via a guided practice in performance and performative video. The course will offer a number of different things at once, including exposure to recent and contemporary performance and performative video; opportunities to learn and employ performance strategies; familiarity with formal concepts in performativity, including costuming, pacing, duration, movement, humor, and editing; experiments and strategies for generating and performing text; and meditation on the possible roles and deployments of the body and materiality in our time. Such questions have been made all the more urgent by a cultural and artistic environment increasingly tied to and formed by the internet and the digital, 'virtual' world. Related concepts will include abjection, transgression, solidarity, queering, broader theorires of flesh (phenomenological, holographic, fantasy), dissensus, conjunction, and physical limitations as a source of artistic inspiration and political resistance.

Readings may include work by Rosi Braidoitti, Henri Bergson, Franco 'Bifo' Berardi, Gloria Anzaldua, and others. .

AART-721 Time Based Studio: Copies (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, Writing, Painting, Sculpture, Print Lab, Time-Based Studio,

Each session is taught by different faculty. Multiple sessions are offered in each semester. Different faculty may teach the same discipline-specific session to ensure exposure for various approaches. BFA Students are required to take at least 8 units of the Studio Series over the course of their attaining their BFA degree.

Please refer to course descriptions provided by each individual instructor for more details.

This is a comprehensive class on basic video production that includes a historical and theoretical survey and technical instruction. The student will learn to operate the School of Art's video production equipment including HD video cameras, microphones and audio recorders, lighting, video editing software and basic output. The class will also survey video art, avant-garde cinema, performance for video with an theoretical emphasis on postmodern notions of the authentic, the self, the original and the necessity of the copy. Students will be asked to participate in class discussion and complete one short video exercise and one final video project with class critique.

BFA Students are required to take at least 8 units of studio-based courses to fulfill their BFA degree requirement.

This course may be repeated for credits.

AART-799 Independent Study (0.50-15.00 cr.)
(Fall and Spring)
Permission of Instructor only.

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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.

ACSE-499 Independent Study (1.00-3.00 cr.)
(Spring)

An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.

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-026 Contemporary Design Literacy (1.00 cr.)
(Winter Session)
Contemporary Design Literacy offers a deep dive into the many modes of practice in graphic design today, and examines how urgent issues, such as diversity and inclusion, affect graphic design. In this project-based workshop, students will research contemporary designers and produce a visual outcome. This workshop is strongly recommended for transfer students, BFA1s and BFA 2s; and for 3s who want to expand their design literacy.

AGRA-027 The Brand Now (1.00 cr.)
(Winter Session)
A series of conversations, workshops and making sessions focusing on how contemporary brands function, how they show up in our lives, and why this matters. Branding strategies will be looked at critically from the point of view of the brand, the consumer, and the designers and strategists who are creating the brand.

AGRA-028 3.5D Typography (1.00 cr.)
(Winter Session)
3.5D Typography will be a workshop focussed on type created specifically for three-dimensional use onscreen. By creating a digital wordmark for a brand or institution, students will create and animate dimensional letterforms that push the envelope to go beyond traditional extrusion techniques. This workshop is recommended for students that have experience with Cinema4D and an interest in motion graphics, experimental type design, and kinetic typography.

AGRA-029 Honorable Mentions (1.00 cr.)
(Winter Session)
In this workshop, participants will identify a landmark around the CalArts campus - it can be historic, personal, or constructed-and research or reflect on its importance. The landmarks can be concrete (the library, the blue wall, Ed Fella's office) or irreverent (best parking spot, that weird fancy elevator, a favorite tree). Participants will design interpretive signage about their landmark for temporary on-site installation. The workshop will conclude with a public group tour of our honored sites.

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.

 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.

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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.

 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.

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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.

 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.

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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-436 Advanced Publication Design (2.00 cr.)
(Spring)

In this advanced editorial design course students will work on developing a single print publication over the entire semester. The course will cover all aspects of editorial design from conception, content development, design direction, typography and layout, extended design systems, and pre-press production techniques. Students are responsible for making, developing and collecting content and shaping it through design into a highly-considered and fully-developed prototype/mock-up. The process mirrors that used in the creation of professional book/magazine design.

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. Building on concepts covered in Typographics 1a, this class will introduce students to typographic practices for motion and screens. Through a series of projects, students will develop a critical understanding of typographic form as it relates to meaning. Course content will address the unique challenges of screen-based typography for multimedia environments.

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

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

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

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

AGRA-490F Design and Politics (2.00 cr.)
(Spring)

This studio/seminar hybrid workshop will take place over seven weeks and will take current geopolitical events as context for discussion of contemporary design's relationship to the major economic-political currents of our time. A curated series of readings, lectures and viewings will serve as provocations for independent research and visual work testing, critiquing, and speculating on design's current and potential relationship to politics. The course's output will take final form as a public facing event, exhibition, or publication.

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-497 Motion 2 (3.00 cr.)
(Spring)

Course open to MFA and BFA4 Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

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

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:
 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-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-636 Advanced Publication Design (2.00 cr.)
(Spring)

In this advanced editorial design course students will work on developing a single print publication over the entire semester. The course will cover all aspects of editorial design from conception, content development, design direction, typography and layout, extended design systems, and pre-press production techniques. Students are responsible for making, developing and collecting content and shaping it through design into a highly-considered and fully-developed prototype/mock-up. The process mirrors that used in the creation of professional book/magazine design.

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 Graphic Design students only, by Permission of Instructor only. Building on concepts covered in Typographics 1a, this class will introduce students to typographic practices for motion and screens. Through a series of projects, students will develop a critical understanding of typographic form as it relates to meaning. Course content will address the unique challenges of screen-based typography for multimedia environments.

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-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-685G Calarts Collaborates (3.00 cr.)
(Fall)

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

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

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

AGRA-690F Design and Politics (2.00 cr.)
(Spring)

This studio/seminar hybrid workshop will take place over seven weeks and will take current geopolitical events as context for discussion of contemporary design's relationship to the major economic-political currents of our time. A curated series of readings, lectures and viewings will serve as provocations for independent research and visual work testing, critiquing, and speculating on design's current and potential relationship to politics. The course's output will take final form as a public facing event, exhibition, or publication.

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-697 Motion 2 (3.00 cr.)
(Spring)

Course open to MFA and BFA4 Graphic Design students only by permission of instructor. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

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

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-799 Independent Study (0.50-15.00 cr.)
(Fall and Spring)
Available by Permission of Instructor only.

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AINT-299 Art - Internship (1.00-6.00 cr.)
(Fall and Spring)

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

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

AINT-799 Art - Internship (1.00-6.00 cr.)
(Fall and Spring)

APHM-003 Color Printing (Analog) (1.00 cr.)
(Winter Session)
This practicum workshop is restricted to Art School BFA students. This workshop provides an introduction to analog color photography, covering film exposure and printing. Attendance at all sessions is required. Limited to 14 students.

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-009 Lightroom/Photoshop (1.00 cr.)
(Spring)

Lightroom/Photoshop: Digital Work Flows

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

This workshop is designed to provide students with a basic foundation in professional photographic management and post processing using both Lightroom and Photoshop. Topics covered will be organization, preservation, retouching, management and distribution of photo files, particularly raw file formats, as well as the basics of digital manipulation for photomontage. If you shoot volumes of images, you need this workshop!.

APHM-011 Scanning & Photoshop (1.00 cr.)
(Winter Session)

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

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

APHM-021 Color Darkroom Printing (1.00 cr.)
(Fall and Spring)

This workshop provides an introduction to traditional chemical analog color photography work. Covering negative film exposure and darkroom printing. The class uses the the color darkroom facilities in the Photography Lab and the 50 inch color paper processor. There is a is a $50.00 course fee which provides the class with some basic materials, however students should be prepared to potentially purchase additional materials if their proposed project requires it. Attendance at all sessions is required.

APHM-031 Digital Bookmaking/InDesign (1.00 cr.)
(Fall and 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 will focus on Adobe InDesign for the assembling of artist's books. In getting one's work from a set of images and written text to the completed layout of a publication and then to its printing, students will be walked through each step so as to retain the most creativity and control over their pages from beginning to end. In addition to InDesign, the course will cover basics of typography and how to take your final layout into different methods for printing. Enrollment priority will be given to students of the Photography and Media program.

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-056 Fine Lines: Fashion & Fine Art (1.00 cr.)
(Fall and Spring)
This course combines lectures, discussions, lighting workshops, and other technical demonstrations to give students hands-on experience creating portraits in-studio and on-location. We will talk about photography as both a commercial practice and artistic medium while considering the ways in which portraiture, specifically, intersects with the history of photography as fine art.

APHM-057 The Photographic Blueprint (1.00 cr.)
(Winter Session)
This course will focus on the experimenting and investigating the photographic process of cyanotype. Students will be introduced to making images in this slow to react and inexpensive process in which photo sensitive materials react uniquely to ultraviolet light creating a cyan/blue image on specially coated paper and other materials. The chemical process is based on two combined chemical coated on a surface and is limited to processing and fixing in water. Originally developed in the 1840s, cyanotype is both visually specific in color and in tonal range. The process has been a staple in photo historical surveys and in recent years has become is both "hands on" and an aesthetically and informational counterpoint to contemporary computer / digital methods. The class requires full attendance, at least three small final images, and one larger image.

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)

New Lab is a semester long technical course for all BFA-1 and BFA-2 transfer students in the Photography and Media Program. The intent of this class is to orient incoming students to the Photography Lab and its production possibilities as a critical base for making work in the facility. Coursework includes a hands-on approach to photographic and image techniques widely used in the program with an emphasis placed on navigating student access to the culture of technical production.

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-110F Portraiture: Others As Self (2.00 cr.)
(Fall and Spring)
This course is designated to provide the students with technical skills, conceptual frameworks, and modalities of approaches towards photographic portraiture. Picturing others has always been one of the main subject matters for photographers. It seems crucial to address and explore the intentions and ethics of making photographs of/with others in this socio-political moment, under a new light. Regarding the range of student practices and the available courses on the roster, this course will offer the students a specific area of focus which allows them to explore portraiture more profoundly.

APHM-110G Sound Off (2.00 cr.)
(Fall and Spring)
This advanced digital media course explores the continuum between sound and silence in digital time-based work. Through screenings, listening sessions, readings and guest artist visits, we will think through artists' strategic implementations of silence and its ability to honor the inarticulable, refuse to incriminate, and preserve opacity. We will also listen closely to artists' imperatives to generate sound as they re-articulate historical narratives, resist erasure, and complicate the dynamics of who can be heard. As a class we will think about the limits of a visual frame, and the possibilities that offscreen and onscreen sound can offer. We'll investigate the voice as a medium, strategic use of diegetic and nondiegetic sound, and the history of recorded sound, among other topics. We will begin by learning about the materiality of sound waves and the recording devices that allow us to repeat them. Students will learn technical skills for recording audio, editing audio and video, and spatializing sound in installation. Each student will build their own audio archive to pull from, as well as learn to source from pre-existing archives. Over the course of the semester students will be expected to complete two finished works plus one short experiment, and participate actively in critique and class discussions.

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.

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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-325H Grad Seminar: Talk, Talk, Talk(3.00 cr.)
(Fall and Spring)

This graduate seminar takes as its subject matter the art of the interview and the interview of the artist. Interviews are both a tool of artists in contextualizing their work and can be the artwork itself. By their nature, they are the realm of discourse and, as such, a place where ideas can be developed and drawn out. This class will start with the history of interview as form and its use in art. For practitioners as diverse as Allen Funt, Studs Terkel, Paul Thek, Dick Cavett, Andy Warhol, Terry Gross, Fischli and Weiss, Hans Ulrich Obrist, Laura Poitras, Frances Stark, and Erroll Morris, the interview has been part information and part performance; a way of delivering texts and a way of undermining them. In the conceptualist era of the late sixties, interviews became a way of unearthing the textual. Magazines like Avalanche, co-founded by Willoughby Sharp and Lisa Bear, and Andy Warhol's Interview were efforts to create a new form. In anthropology, experimental film, and other mediums, the push and pull between disclosure and performance makes the interview one of the more dynamic and compelling ways of challenging the authority of the camera and the hierarchy of speakers and listeners, writers and readers. With this theoretical understanding of the interview in place, we will visit some of LA's most prominent artists in their work space in order to conduct interviews. These interviews will be created and developed by the students in conjunction with the subject, forming a working relationship that will last long after the interview is over. This is an exclusive opportunity to see a variety of artists' studios and get an inside look at their practice as well as developing a new approach to text.

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

Open to Art School BFA 2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

ARTIST AS WRITER explores the usage of the written word to promote ideas, describe concepts, illuminate issues, and for the further development of personal expression. Through the practice of writing, students will incorporate various scripting techniques as well as be presented with elements of narrative creation. The course will introduce students to aspects of writing suitable for print media, digital media, the Internet, and other forms of propaganda. Students will be encouraged to write for impact. Through a series of lectures, conversations, readings, and the practice of writing, students will be presented with a variety of tasks that should result in the enhancement of effective targeted communication. ARTIST AS WRITER will examine the possible effects that the dual role of Artist and Writer can play in local/national/global community of concerned creative people. Students will be required to read selected texts and be expected to write.

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-344 The Photographic Book (2.00 cr.)
(Fall and Spring)
Open to students in the Art School only. This course receives credit under Topics in Photo History. A stronly revisionist way to approach the history of photography is to bring photographic bookmaking into a center stage. Books are vehicles for complex structures of sustained photographic meaning. In this sense, books can provide an antidote to a fragmentary, inattentive and fashion-driven photographic culture. We will consider the difference between series and sequences, the relation between image, text and graphic design, and the authorial roles played by photographer, editor, designer, and writer. Students will produce a sketch for an own book, or possibly produce one.

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

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

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

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

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-420Q The Body, the Lens and the Law(2.00 cr.)
(Fall and Spring)
How have artists activated their own bodies and the bodies of others to examine the human condition and society at large? This class explore the ways in which artists use the human body to explore questions of labor, identify, sexuality, etc. through their work. Performative gestures and durational Life/Art works depend on documentation in order to circulate in popular imagination. We will examine the ways that censorship, legal definitions, and the Internet work to make bodies more and less visible, both today and historically. Contemporary societal norms can sometimes respond to art with legal ramifications, which artists should be acutely aware of. This course will address topics such as activism, obscenity, pubic art, and pornography.

APHM-420R Form & Funding (3.00 cr.)
(Fall and Spring)

While much is made of artistic freedom, the forms into which our efforts flow (sculpture, pictures, performance.) and the containers through which those forms can circulate legibly as artworks (museums, markets, the media.) are rather well-defined. If our ambition is to act effectively and with prominence in the cultural realm, we must present ourselves in a recognizable manner. These forms and containers are neither fixed nor neutral; they reflect evolving historical, political and economic conditions and concerns. This seminar will examine a number of instances in which the range of acceptable artistic expression was determined or regulated through funding by political (or politically-motivated) actors. By gaining familiarity with these relatively overt instances, participants will develop a sensitivity to the subtler ways in which power guides gesture. Subjects of study will include: the Works Progress Administration's Federal Art Project (1935-1943); the Congress for Cultural Freedom (1950-1966); and the National Endowment for the Arts (1965-present). We will consider the flourishing of corporate involvement in the arts throughout the 1980s, its relation to the economic policies of the Reagan administration, and its influence on post-conceptual art. Mary Jane Jacob's curatorial engagement with the Spoleto Festival (1991; 2000-2008) and Ruangrupa's Documenta 15 (2022) will help us to think about whether settlements of the International art elite can produce (rather than merely model) counter-hegemony. When artists have a realistic conception of the structural constraints under which they labor, they are in a position to succeed professionally while reserving space in their work and their spirit for esoteric meanings.

APHM-440D Gendered Geographies (2.00 cr.)
(Spring)

Open to Art School BFA2 and above. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

Perspective, position, locality and margin are spatial terms that form the metaphoric language that maps the ideology of gender difference. Feminist art criticism has concerned itself with identity politics, the construction of the self and theories of the representation of the body. Architectural criticism has analyzed the socially determined and political uses of built environments with less attention to gender theory. A feminist geography could redefine theories of place and explore the labyrinthine spaces where class, race and gender intersect.

This class will read literature from gender theory, feminist art criticism, architectural and landscape theory. Related genres and disciplines such as architectural photography, landscape painting and architecture, land art, real estate development, tourist souvenirs and visions of utopia will be discussed. Interpreting place and home through architectonic, electronic and political boundaries, artists can imagine a radical creative space, which will sustain the subjective. Throughout the class we will return to the question 'Who is seeing and what is being seen?'.

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-441W Experimental Documentary (2.00 cr.)
(Fall and Spring)
Through readings, screenings and discussion we will explore artists' strategies for engaging truth claims in video. We will look closely at ways experimental documentaries use speculative fiction, embodied practices, gossip, and journalistic techniques to question the "document". We will examine our ethical relationships to fact checking, "alternative facts", interview strategies, oral histories, and the power dynamics inherent in this field. Stemming from docere which means to teach, documentary practices are tied to pedagogical practices. In this course we will generate expansive relationships not only to the ways pedagogy is housed within experimental documentary work itself, but with the making and learning process in the classroom.

Students in this course will make two short experiments based on assignments, and two completed self-guided works. At least one of the self-guided works must incorporate video as a medium, but interdisciplinary approaches to the question of the document are welcome.

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-525H Grad Seminar: Talk, Talk, Talk(3.00 cr.)
(Fall and Spring)
This graduate seminar takes as its subject matter the art of the interview and the interview of the artist. Interviews are both a tool of artists in contextualizing their work and can be the artwork itself. By their nature, they are the realm of discourse and, as such, a place where ideas can be developed and drawn out. This class will start with the history of interview as form and its use in art. For practitioners as diverse as Allen Funt, Studs Terkel, Paul Thek, Dick Cavett, Andy Warhol, Terry Gross, Fischli and Weiss, Hans Ulrich Obrist, Laura Poitras, Frances Stark, and Erroll Morris, the interview has been part information and part performance; a way of delivering texts and a way of undermining them. In the conceptualist era of the late sixties, interviews became a way of unearthing the textual. Magazines like Avalanche, co-founded by Willoughby Sharp and Lisa Bear, and Andy Warhol's Interview were efforts to create a new form. In anthropology, experimental film, and other mediums, the push and pull between disclosure and performance makes the interview one of the more dynamic and compelling ways of challenging the authority of the camera and the hierarchy of speakers and listeners, writers and readers. With this theoretical understanding of the interview in place, we will visit some of LA's most prominent artists in their work space in order to conduct interviews. These interviews will be created and developed by the students in conjunction with the subject, forming a working relationship that will last long after the interview is over. This is an exclusive opportunity to see a variety of artists' studios and get an inside look at their practice as well as developing a new approach to text.

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

Open to Art School only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. ARTIST AS WRITER explores the usage of the written word to promote ideas, describe concepts, illuminate issues, and for the further development of personal expression. Through the practice of writing, students will incorporate various scripting techniques as well as be presented with elements of narrative creation. The course will introduce students to aspects of writing suitable for print media, digital media, the Internet, and other forms of propaganda. Students will be encouraged to write for impact. Through a series of lectures, conversations, readings, and the practice of writing, students will be presented with a variety of tasks that should result in the enhancement of effective targeted communication. ARTIST AS WRITER will examine the possible effects that the dual role of Artist and Writer can play in local/national/global community of concerned creative people. Students will be required to read selected texts and be expected to write.

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-544 The Photographic Book (2.00 cr.)
(Spring)

Open to students in the Art School only.

A stronly revisionist way to approach the history of photography is to bring photographic bookmaking into a center stage. Books are vehicles for complex structures of sustained photographic meaning. In this sense, books can provide an antidote to a fragmentary, inattentive and fashion-driven photographic culture. We will consider the difference between series and sequences, the relation between image, text and graphic design, and the authorial roles played by photographer, editor, designer, and writer. Students will produce a sketch for an own book, or possibly produce one.

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

Available by Permission of Instructor only.

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APHM-600B Queer Crit Potluck (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. Critique - Critique courses within the Photography and Media program center around critique of student work, to offer students critical reception to their projects, while cultivating tools for critical dialogue among the class at large, including vocabulary, methodology, looking and listening skills, as well as historical context for the role of critique in art, documentary, public discourse and social organization.

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

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-610F Portraiture: Others As Self (2.00 cr.)
(Fall and Spring)
This course is designated to provide the students with technical skills, conceptual frameworks, and modalities of approaches towards photographic portraiture. Picturing others has always been one of the main subject matters for photographers. It seems crucial to address and explore the intentions and ethics of making photographs of/with others in this socio-political moment, under a new light. Regarding the range of student practices and the available courses on the roster, this course will offer the students a specific area of focus which allows them to explore portraiture more profoundly.

APHM-610G Sound Off (2.00 cr.)
(Fall and Spring)
This advanced digital media course explores the continuum between sound and silence in digital time-based work. Through screenings, listening sessions, readings and guest artist visits, we will think through artists' strategic implementations of silence and its ability to honor the inarticulable, refuse to incriminate, and preserve opacity. We will also listen closely to artists' imperatives to generate sound as they re-articulate historical narratives, resist erasure, and complicate the dynamics of who can be heard. As a class we will think about the limits of a visual frame, and the possibilities that offscreen and onscreen sound can offer. We'll investigate the voice as a medium, strategic use of diegetic and nondiegetic sound, and the history of recorded sound, among other topics. We will begin by learning about the materiality of sound waves and the recording devices that allow us to repeat them. Students will learn technical skills for recording audio, editing audio and video, and spatializing sound in installation. Each student will build their own audio archive to pull from, as well as learn to source from pre-existing archives. Over the course of the semester students will be expected to complete two finished works plus one short experiment, and participate actively in critique and class discussions.

APHM-620Q The Body, the Lens and the Law(2.00 cr.)
(Fall and Spring)
How have artists activated their own bodies and the bodies of others to examine the human condition and society at large? This class explore the ways in which artists use the human body to explore questions of labor, identify, sexuality, etc. through their work. Performative gestures and durational Life/Art works depend on documentation in order to circulate in popular imagination. We will examine the ways that censorship, legal definitions, and the Internet work to make bodies more and less visible, both today and historically. Contemporary societal norms can sometimes respond to art with legal ramifications, which artists should be acutely aware of. This course will address topics such as activism, obscenity, pubic art, and pornography.

APHM-620R Form & Funding (3.00 cr.)
(Fall and Spring)

While much is made of artistic freedom, the forms into which our efforts flow (sculpture, pictures, performance.) and the containers through which those forms can circulate legibly as artworks (museums, markets, the media.) are rather well-defined. If our ambition is to act effectively and with prominence in the cultural realm, we must present ourselves in a recognizable manner. These forms and containers are neither fixed nor neutral; they reflect evolving historical, political and economic conditions and concerns. This seminar will examine a number of instances in which the range of acceptable artistic expression was determined or regulated through funding by political (or politically-motivated) actors. By gaining familiarity with these relatively overt instances, participants will develop a sensitivity to the subtler ways in which power guides gesture. Subjects of study will include: the Works Progress Administration's Federal Art Project (1935-1943); the Congress for Cultural Freedom (1950-1966); and the National Endowment for the Arts (1965-present). We will consider the flourishing of corporate involvement in the arts throughout the 1980s, its relation to the economic policies of the Reagan administration, and its influence on post-conceptual art. Mary Jane Jacob's curatorial engagement with the Spoleto Festival (1991; 2000-2008) and Ruangrupa's Documenta 15 (2022) will help us to think about whether settlements of the International art elite can produce (rather than merely model) counter-hegemony. When artists have a realistic conception of the structural constraints under which they labor, they are in a position to succeed professionally while reserving space in their work and their spirit for esoteric meanings.

APHM-640D Gendered Geographies (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. Practice Courses within the Photography and Media program focus on making work and developing the shape of students' practices. While each course under this category may offer a particular theme or subject matter, its primary organization and outcomes will center around making. This category will include, but not be limited to, modes of production fundamental to photographic and media-based practice, including film-based and digital photography, video and moving image production, sound production, performance and book-making, and will sometimes include a focus on the primary genres and categories of production common to media and photography.

Perspective, position, locality and margin are spatial terms that form the metaphoric language that maps the ideology of gender difference. Feminist art criticism has concerned itself with identity politics, the construction of the self and theories of the representation of the body. Architectural criticism has analyzed the socially determined and political uses of built environments with less attention to gender theory. A feminist geography could redefine theories of place and explore the labyrinthine spaces where class, race and gender intersect.

This class will read literature from gender theory, feminist art criticism, architectural and landscape theory. Related genres and disciplines such as architectural photography, landscape painting and architecture, land art, real estate development, tourist souvenirs and visions of utopia will be discussed. Interpreting place and home through architectonic, electronic and political boundaries, artists can imagine a radical creative space, which will sustain the subjective. Throughout the class we will return to the question 'Who is seeing and what is being seen?'.

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-641W Experimental Documentary (2.00 cr.)
(Fall and Spring)
Through readings, screenings and discussion we will explore artists' strategies for engaging truth claims in video. We will look closely at ways experimental documentaries use speculative fiction, embodied practices, gossip, and journalistic techniques to question the "document". We will examine our ethical relationships to fact checking, "alternative facts", interview strategies, oral histories, and the power dynamics inherent in this field. Stemming from docere which means to teach, documentary practices are tied to pedagogical practices. In this course we will generate expansive relationships not only to the ways pedagogy is housed within experimental documentary work itself, but with the making and learning process in the classroom.

Students in this course will make two short experiments based on assignments, and two completed self-guided works. At least one of the self-guided works must incorporate video as a medium, but interdisciplinary approaches to the question of the document are welcome.

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.

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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-706 Mural Printing (1.00 cr.)
This practicum is designed to introduce photography and media students to large-scale printing. Students must bring their own negatives to make large prints. Both color and black and white will be covered, with an emphasis this year on black and white. 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 - APHM-702 New Lab, or APHM-703 Color Printing.

APHM-711 Scanning & Photoshop (1.00 cr.)
This workshop provides an introduction to Adobe Photoshop software and flatbed scanning. The coursework includes utilizing scanning techniques for both transmissive and reflective materials, using and defining digital imaging and retouching terms, and creating photographic images that demonstrate correct color balance and density.

APHM-721 Color Darkroom Printing (1.00 cr.)
(Fall and Spring)
This workshop provides an introduction to traditional chemical analog color photography work. Covering negative film exposure and darkroom printing. The class uses the the color darkroom facilities in the Photography Lab and the 50 inch color paper processor. There is a is a $50.00 course fee which provides the class with some basic materials, however students should be prepared to potentially purchase additional materials if their proposed project requires it. Attendance at all sessions is required.

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-756 Fine Lines: Fashion & Fine Art (1.00 cr.)
(Fall and Spring)
This course combines lectures, discussions, lighting workshops, and other technical demonstrations to give students hands-on experience creating portraits in-studio and on-location. We will talk about photography as both a commercial practice and artistic medium while considering the ways in which portraiture, specifically, intersects with the history of photography as fine art.

APHM-799 Independent Study (0.50-15.00 cr.)
(Fall and Spring)
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ATEK-199 Independent Study (0.50-15.00 cr.)
(Fall and Spring)
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ATEK-330 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-346 Code As Nature (3.00 cr.)
(Fall and Spring)

Multi digital software explorations, network communications, and immersive environments for interactive media.

Code as Nature is a studio workshop that introduces a variety of contemporary artworks, computational software, networking strategies, and artificial environments used in integrated media. Artists use algorithms and simulations to explore and invent new approaches in the field of generativity, interactivity, transcoding and transmediality, connectivity, corporeality and virtuality. The learning process is a study and critique between simulations and the natural world. In this course, participants will employ artificial intelligence (AI), machine deep learning, augmented reality (AR), virtual reality (VR), extended reality (XR) technologies, using OpenAI Gym, Unreal Engine, Google Colab, RunwayML, Visual Studio Code, et al. to create artworks. According to Thomas Hauer's 2017 paper "technological determinism and new media", our regular use of technologies may influence the users and their surroundings, and the converse is also true. Artificial neural networks were invented, inspired by human cognition, and we can now observe machine intelligence and their vision though images, texts, sound, videos, 3D environments, and more.

ATEK-347 Data, Tied, and Tangled (3.00 cr.)
(Fall and Spring)

This class is a series of workshops exploring various ways that data enmeshes us in its tentacle webs and ways we can mold and weave this data web as a material for artistic exploration. It looks at data parsing as research, curation, and alternative world building. A particular focus will be placed on visual data collection and collage, AI machine writing, and volumetric scanning/ photogrammetry.

Each session will cover a series of topics related to data by examining, collecting, and transforming data as entangled digital material. These topics include LIDAR/ 3D Scanning, AI computer vision and surveillance technologies, digital avatars and deep fakes, web scraping text and images, collaborative writing with data, collage/bricolage, automatic video editing, cut-ups, and an assortment of experimental software and hacking. We will look at topics related to "big data" such as data ethics, data collection,data visualization, and reverse engineering/ hacking to understand the impacts of the flow of numbers in what Benjamin Bratton refers to as the Stack of Planetary Computation. Students will learn some basics of the Python programming language and data parsing, various open source experimental tools, and hacking existing frameworks used in data science and machine learning in order to utilize large datasets as research and art making.

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

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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-448 Machine Deep Dreaming (3.00 cr.)
(Fall and Spring)

This class explores artistic experiments with emerging technologies related to Artificial Intelligence and more specifically a subset of AI called Machine Learning. We will look at hands-on approaches to working with these Machine Learning models by interfacing via code and data collection to look at the impact of these emerging technologies on human-centric perspectives of creativity, property and ownership, data collection, and algorithmic control mechanisms in cultural production, finance, and surveillance.

The class will take the form of a series of workshops looking at various machine learning models in order to explore the future possibilities and unintended uses in relation to each student's individual art practices. Topics include using Generative Adversarial Networks to generate new images from our own datasets, text to image generation with Diffusion models, collaborative writing with GPT, deep fakes with first order motion, voice-cloning, and other neural network explorations. We will be learning some basics of the Python coding language in order to better understand how these AI models are constructed.

In addition to workshops, students will engage in critiques/ discussions around topics related to AI such as biometric surveillance, predictive policing algorithms, computer vision, anthropomorphic projections and cultural perceptions of AI.

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

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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-590 Computation Reconsidered (3.00 cr.)
(Fall)

How can computation be reconsidered within the critical context of an art practice? Within the digital realms of computation, what ways can artists rethink and engage with "physical" space and touch. This class will explore the basics of programming and physical computing/ speculative interaction design in relation to working with data inputs and sensors that engage with our immediate environment and body. Through understanding how energy is converted into data, we can find new ways of sculpting these data flows (whether touch, light, sound) with computational processes. This subtly altering this feedback between input and output data will allow us to create environments that constantly change in response to our own bodies. We will look at how to transform this energy back into the analog world through sound, image, and light. Programming experience is not required as we will engage in computational concepts in class and learn various methods for engaging with digital and physical systems in class by creating networked environments and installations that engage in fluid real time processes or performance. A final project will implement the body, sensors, and microprocessors using custom computer programs written in class.

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

Available by 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: <br> 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.

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-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 (3.00 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.

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-646 Code As Nature (3.00 cr.)
(Fall and Spring)

Multi digital software explorations, network communications, and immersive environments for interactive media.

Code as Nature is a studio workshop that introduces a variety of contemporary artworks, computational software, networking strategies, and artificial environments used in integrated media. Artists use algorithms and simulations to explore and invent new approaches in the field of generativity, interactivity, transcoding and transmediality, connectivity, corporeality and virtuality. The learning process is a study and critique between simulations and the natural world. In this course, participants will employ artificial intelligence (AI), machine deep learning, augmented reality (AR), virtual reality (VR), extended reality (XR) technologies, using OpenAI Gym, Unreal Engine, Google Colab, RunwayML, Visual Studio Code, et al. to create artworks. According to Thomas Hauer's 2017 paper "technological determinism and new media", our regular use of technologies may influence the users and their surroundings, and the converse is also true. Artificial neural networks were invented, inspired by human cognition, and we can now observe machine intelligence and their vision though images, texts, sound, videos, 3D environments, and more.

ATEK-647 Data, Tied, and Tangled (3.00 cr.)
(Fall and Spring)

This class is a series of workshops exploring various ways that data enmeshes us in its tentacle webs and ways we can mold and weave this data web as a material for artistic exploration. It looks at data parsing as research, curation, and alternative world building. A particular focus will be placed on visual data collection and collage, AI machine writing, and volumetric scanning/ photogrammetry.

Each session will cover a series of topics related to data by examining, collecting, and transforming data as entangled digital material. These topics include LIDAR/ 3D Scanning, AI computer vision and surveillance technologies, digital avatars and deep fakes, web scraping text and images, collaborative writing with data, collage/bricolage, automatic video editing, cut-ups, and an assortment of experimental software and hacking. We will look at topics related to "big data" such as data ethics, data collection,data visualization, and reverse engineering/ hacking to understand the impacts of the flow of numbers in what Benjamin Bratton refers to as the Stack of Planetary Computation. Students will learn some basics of the Python programming language and data parsing, various open source experimental tools, and hacking existing frameworks used in data science and machine learning in order to utilize large datasets as research and art making.

ATEK-648 Machine Deep Dreaming (3.00 cr.)
(Fall and Spring)

This class explores artistic experiments with emerging technologies related to Artificial Intelligence and more specifically a subset of AI called Machine Learning. We will look at hands-on approaches to working with these Machine Learning models by interfacing via code and data collection to look at the impact of these emerging technologies on human-centric perspectives of creativity, property and ownership, data collection, and algorithmic control mechanisms in cultural production, finance, and surveillance.

The class will take the form of a series of workshops looking at various machine learning models in order to explore the future possibilities and unintended uses in relation to each student's individual art practices. Topics include using Generative Adversarial Networks to generate new images from our own datasets, text to image generation with Diffusion models, collaborative writing with GPT, deep fakes with first order motion, voice-cloning, and other neural network explorations. We will be learning some basics of the Python coding language in order to better understand how these AI models are constructed.

In addition to workshops, students will engage in critiques/ discussions around topics related to AI such as biometric surveillance, predictive policing algorithms, computer vision, anthropomorphic projections and cultural perceptions of AI.

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

Available by 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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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.

 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: <br> 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.

IIMC-647 Data, Tied, and Tangled (3.00 cr.)
(Fall and Spring)

This class is a series of workshops exploring various ways that data enmeshes us in its tentacle webs and ways we can mold and weave this data web as a material for artistic exploration. It looks at data parsing as research, curation, and alternative world building. A particular focus will be placed on visual data collection and collage, AI machine writing, and volumetric scanning/ photogrammetry.

Each session will cover a series of topics related to data by examining, collecting, and transforming data as entangled digital material. These topics include LIDAR/ 3D Scanning, AI computer vision and surveillance technologies, digital avatars and deep fakes, web scraping text and images, collaborative writing with data, collage/bricolage, automatic video editing, cut-ups, and an assortment of experimental software and hacking. We will look at topics related to "big data" such as data ethics, data collection,data visualization, and reverse engineering/ hacking to understand the impacts of the flow of numbers in what Benjamin Bratton refers to as the Stack of Planetary Computation. Students will learn some basics of the Python programming language and data parsing, various open source experimental tools, and hacking existing frameworks used in data science and machine learning in order to utilize large datasets as research and art making.

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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 at the California Institute of the Arts.

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

Year 1, Wintersession
Theorist in Residence (1 unit)

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

Independent Study (2 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.

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.

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Office of the Registrar

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9am-5pm weekdays (during academic year)

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SITE MAP

CONSUMER INFO

ABOUT THIS SITE

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Valencia, California 91355
661-255-1050

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-262 Latin American/Latinx Writing (3.00 cr.)
(Spring)

In this course we will immerse ourselves in literature written by Latinx authors in the U. S., exploring fiction, nonfiction and poetry genres. In line with most recent literary developments and topical concerns such as climate catastrophe, social justice and historical reckoning, we will delve into speculative and science fiction, as well as fantasy, magical realism and other subgenres in literary, young adult and graphic novels and short stories. This course will cover new nonfiction works in memoir and cultural criticism as well as poetry that delves into the complexities of community, family and culture. We will explore writing by women, nonbinary and LGBTQ authors from across the Latinx diaspora, including immigrant, Indigenous, Afro-Latinx/ perspectives grounded in the pleasures of the body as well as the violences of on-going colonialism. Can calling upon joy and trauma through poetry and memoir, heal, transform and liberate? How do the techniques of speculative and science fiction speak to and ask us to deal with the question of the future?.

CCRW-317 Latin American/Latinx Writing (3.00 cr.)
(Fall)

In this course, we will dive into Latin American and Latinx literature and art in the surreal, magical, gothic traditions. This course will introduce you to the historical and cultural contexts in which these traditions flourished. Exploring this together, we ask how they may shed a new uncanny light onto our own lives today. Through readings, discussion, creative and essay-writing assignments and a research project, we will listen to voices and stories that narrate lives and events. We will also get to question how the act of storytelling in itself brings forth new dimensions of reality that seem to exist beyond the actuality of our lived experience but nevertheless are embedded within it. In light of this, we will investigate how these fictive imaginings of the unknown construct meaning for us today and what this meaning is.

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-414 ReVerb (3.00 cr.)
(Spring)

From the buzzy anticipation of Gough & Miller's Wednesday, Neil Gaiman's Sandman and Octavia E. Butler's Kindred, the Broadway musical of the graphic novel Fun Home, the Manet-inspired odalisques of painter Mickalene Thomas and memes turned art world NFTs, to the mythic mashups of countless TV shows, and the long lineages of beat samples, lyric interpolations and dub riddims, pop culture and high art is enthralled by (re)verbs: (re)vision, (re)cycle, (re)interpret, (re)contextualize, (re)cast and reboot. Is adapting the work of another artist an act of love widening the circle of its appreciation, is it a theft, or is it both? Can revising or reenacting existing work radically destabilize the status quo? What of collage, found poems, erasure or fan fiction in literature? To sound out these and other reverberations, we'll focus on how artists and writers repurpose, reimagine or lift the works of others as a basis for their own, sift through issues of ethics, copyright, IP, influence and originality, and explore our expectations of fidelity to and innovation with well-known and obscure materials. This course takes a hands-on approach to a myriad of techniques, methods and technologies for appropriation, intervention and reinterpretation of the myths, images, sounds and narratives of our cultures. Using in-class exercises, prompts, viewings and experiments, and through engagement with critical and creative texts, students will produce and discuss their own original projects in a lab/workshop environment. Come prepared to reconfigure your most expansive shared Imaginary and not just make it new, but make it do.

CCRW-425 Science Fiction (3.00 cr.)
(Fall and Spring)

Science Fiction & Modern Fantastic. Open to BFA-3 and BFA-4 students only. This creative writing class focuses on contemporary cross-genre works of science fiction, horror and fantasy. Students are introduced to genre works, ranging from turn of the century horror to contemporary fabulists and fantasists, and to the present practices of the "new weird," "slipstream" and "bizarro" fiction. Short writing projects are peer reviewed in a workshop format. Students may write works in the genre of their choice: fiction, poetry, screenplay. Sub-genres include ghosts and hallucinations, early weird writing, the fantastic, fairy tales, the uncanny, new wave speculative science fiction, body horror, post-humanism and post-Anthropocene fiction. Students are introduced to key critical perspectives on the literature of science fiction and fantastic. Guest lecturers include local authors, filmmakers and artists.

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-489 Tiny Fictions (3.00 cr.)
(Fall)

This workshop will focus on extremely short pieces as a way in to writing narrative and non-narrative prose. We'll read flash fiction, sudden fiction, blast fiction, short-shorts, microfiction, minimalist fiction, prose poems, microessays. We might look at Anne Carson's short talks, Lydia Davis's work, John Keene's Annotations, Ben Marcus's fake instruction sets, etc. We'll investigate all of these as way to think about the limits of what prose can do in a condensed and linguistically focused space. We'll think about the sentence as a unit of meaning and as an aesthetic gesture, discuss the acoustics of prose, rhythm and sound in fiction, and so on. The heart of the class will be workshopping your very short pieces.

CCRW-514 ReVerb (3.00 cr.)
(Spring)

From the buzzy anticipation of Gough & Miller's Wednesday, Neil Gaiman's Sandman and Octavia E. Butler's Kindred, the Broadway musical of the graphic novel Fun Home, the Manet-inspired odalisques of painter Mickalene Thomas and memes turned art world NFTs, to the mythic mashups of countless TV shows, and the long lineages of beat samples, lyric interpolations and dub riddims, pop culture and high art is enthralled by (re)verbs: (re)vision, (re)cycle, (re)interpret, (re)contextualize, (re)cast and reboot. Is adapting the work of another artist an act of love widening the circle of its appreciation, is it a theft, or is it both? Can revising or reenacting existing work radically destabilize the status quo? What of collage, found poems, erasure or fan fiction in literature? To sound out these and other reverberations, we'll focus on how artists and writers repurpose, reimagine or lift the works of others as a basis for their own, sift through issues of ethics, copyright, IP, influence and originality, and explore our expectations of fidelity to and innovation with well-known and obscure materials. This course takes a hands-on approach to a myriad of techniques, methods and technologies for appropriation, intervention and reinterpretation of the myths, images, sounds and narratives of our cultures. Using in-class exercises, prompts, viewings and experiments, and through engagement with critical and creative texts, students will produce and discuss their own original projects in a lab/workshop environment. Come prepared to reconfigure your most expansive shared Imaginary and not just make it new, but make it do.

CCRW-525 Science Fiction (3.00 cr.)
(Fall and Spring)

Science Fiction & Modern Fantastic. This creative writing class focuses on contemporary cross-genre works of science fiction, horror and fantasy. Students are introduced to genre works, ranging from turn of the century horror to contemporary fabulists and fantasists, and to the present practices of the "new weird," "slipstream" and "bizarro" fiction. Short writing projects are peer reviewed in a workshop format. Students may write works in the genre of their choice: fiction, poetry, screenplay. Sub-genres include ghosts and hallucinations, early weird writing, the fantastic, fairy tales, the uncanny, new wave speculative science fiction, body horror, post-humanism and post-Anthropocene fiction. Students are introduced to key critical perspectives on the literature of science fiction and fantastic. Guest lecturers include local authors, filmmakers and artists.

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-589 Tiny Fictions (3.00 cr.)
(Fall)

This workshop will focus on extremely short pieces as a way in to writing narrative and non-narrative prose. We'll read flash fiction, sudden fiction, blast fiction, short-shorts, microfiction, minimalist fiction, prose poems, microessays. We might look at Anne Carson's short talks, Lydia Davis's work, John Keene's Annotations, Ben Marcus's fake instruction sets, etc. We'll investigate all of these as way to think about the limits of what prose can do in a condensed and linguistically focused space. We'll think about the sentence as a unit of meaning and as an aesthetic gesture, discuss the acoustics of prose, rhythm and sound in fiction, and so on. The heart of the class will be workshopping your very short pieces.

Please note, this offering is not available for students within the Creative Writing program. If you are in the Creative Writing program, please enroll in CWMP-684 instead..

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-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-224 The End (3.00 cr.)
(Fall and Spring)

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

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

This is a course on the concept of utopia, the history of U.S. utopian practices of the nineteenth and twentieth centuries, and the theme of utopia in art, music and literature. Is utopia always shadowed by dystopia? And is it worth pursuing anyway? A selection of U.S. religious and socialist utopian communities of the nineteenth century, utopian communes of the nineteen-sixties and imaginary utopias 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-263 Feminist Text(ile) Practices (3.00 cr.)
(Fall)

What is a feminist practice? How can texts and textiles inform it? Drawing on literature, creative writing, critical theory, visual arts/crafts, and feminist theory, we will explore how texts and textiles have been interwoven in the formation of feminized subjects and have been challenged and repurposed by feminist movements, and how these different artistic practices communicate with each other. Collectives and authors will be invited, such as sewing circles working in the Latin American tradition of denouncing state violence through enduring fabric arts.

We will engage in weekly discussion on different feminist readings, both literary and critical, and visual arts and crafts which engage fabrics or feminist discourse. We will look at text pieces that engage language as a textile, how a book can be woven, how words can be threaded, how a textile can engage a language. As a group, we will reflect and discuss about the elements that make up a feminist practice. Students will write an essay that engages a text(ile) feminist practice , homework that engages reflections or prompts, an oral presentation about an artist not discussed in class, and a final collaborative project that involves creative work related to the class.

CCST-264 Asian American Genres (3.00 cr.)
(Fall)

How might reading across genres within contemporary Asian American popular culture help us understand "Asian American" as itself a pan-ethnic umbrella term that contains many "genres" of Asianness? What might seemingly unrealistic Asian American genre fictions tell us about real material changes to Asian identity and culture? How is generic Asianness represented through language versus the cinematic screen? And finally, how do emerging Asian American artists continue to negotiate the task of representing Asianness in and through genre? How much is the idea of an "authentic" Asian American identity shaped by fictional forms?

This course explores the ostensibly generic category that is "Asian American" through many forms of popular culture. Examining the construction of Asian American identity through conventions associated with generic narratives and tropes, literary genres (e.g. memoir, campus novel) and visual culture (e.g. sci-fi, martial arts) will be our primary objects of inquiry.

Maxine Hong Kingston's ground-breaking text The Woman Warrior (1976) is a foundational example of Asian American genre fiction. The contested generic status of The Woman Warrior-is it a real-life memoir or a fictional novel?-allows us to examine the often slippery relationship between what counts an "authentic" versus "fake" Asian. The syllabus's more contemporary examples, departing from the memoir and memoir-adjacent narratives typically associated with the Asian American canon, more contemporary examples draw increasingly on "lowbrow" genres such as romance, kung fu, spy fiction, and sci-fi.

CCST-276 Cyberpunk (3.00 cr.)
(Fall and Spring)

The outsider 'net addicted hackers of cyberpunk served as a neon-soaked prism refracting dystopian anxieties of the 1980s. Megacorps ruled the world. Most of humanity had been left to languish in sprawling sky-high slums. And the tragic, alienated protagonists were always too down-and-out to even hope for redemption.

This course asks students to accept the four primary rules of cyberpunk - "style over substance," "attitude is everything," "always take it to the edge," and "break the rules" - while looking for a way to rescue it from aesthetic cliché, which has deadened its power of critique.

We will explore that vast array of mediums that have taken up cyberpunk, including short stories, novels, cinema, anime and manga, board games, video games, music, fashion, design, and more. Along the way, we will interrogate its cultural conventions, including the figures of the femme fatale, queer cyborg, afro-futurist rockers, techno-orientalist robots, holographic celebrities, slum-dwelling underclass, synthetic transhuman enhancements, chemical additions, automated androids and AI, mega-cities, exclusion zones, secretive military projects, splashy subcultures, nihilist deathcults, and new age religions based around techno-gods.

For assignments, students will undertake projects to develop characters with tragic flaws, worlds plagued by certain irresolvable problems, environments that exaggerate specific hostilities, technologies that magnify existing anxieties, subcultures that amplify particular conflicts, musical soundtracks that set the mood, lifestyles that express values, and stories that specify the causes for them all. These assignments will be paired with critical reflection to explain why/how these choices with scholarly thinking.

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-330 Walking Places (3.00 cr.)
Walking Places: Pedestrian Activity and Spatial Politics

"A walk can exist like an invisible object in a complex world." ?Hamish Fulton

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

Each week, students will take excursions on foot either individually or in organized class meetings and reflect on these walks in their journals. Journal entries will contextualize these walking exercises in relation to specific course readings, using various historical and theoretical texts as framing devices. A final research project is also required.

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-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-416 Imagined Asias: Race & Media (3.00 cr.)
(Fall)

This lecture and seminar examines how British and American cultures have conceptualized and represented Asianness in global media and, indeed, often as media or technology itself. We will study the relationship between Asian racialization and technology as it has been figured in the Western imagination, grounding this history in both its pre-capitalist and modern/contemporary societal contexts.

Ranging from 19th-century representations of the Mandarin to today's Asian beauty blogs, this seminar traces and traverses how Asianness has been mediated in both global history and theory. We will explore key tropes of the global Asian (including but not limited to aesthetic ornament, coolie, yellow peril, model minority) alongside theoretical work by Eric Hayot, Anne Anlin Cheng, Rey Chow, Lydia Liu, Colleen Lye, Lisa Lowe, and Thuy Linh Nguyen Tu, among others. We will situate these stereotypical figures within critical analyses of imperialism, racialization, migration, and the shifting parameters of relevant fields of study, including critical race studies, Asian American critique, Asian diaspora studies, and new media theory.

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-463 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. 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. 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? And what might that have to do with how we construct the human, in culture and in the humanities? We'll address these questions and more through screenings of narrative fiction films and documentaries, alongside texts from a range of writers and theorists. 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-483 Algorithms, Enclosures (3.00 cr.)
(Fall and Spring)

Algorithms, Enclosures: Digital Infrastructure and the Technlogical Imagination

This class will investigate the increasingly interconnected digital networks that shape and reshape the global economy. Considering the material, ecological and political implications of this evolving technological system, we will seek to understand both how digital infrastructures actually work on a technical level and uncover the cultural assumptions surrounding networks. What political and social networks are given form through digital infrastructures? How are artists visualizing and mapping the infrastructure of the internet to make visible hidden relationships and power dynamics? We will investigate increasingly complex global technological systems as a way to think about notions of the public, spatiality and labor. Structured as a seminar, with readings and in-class discussion, the class will also involve field trips to locations associated with digital infrastructures. In addition, we will consider the broader question the commons and how the liberating promise of the internet and networks have so often delivered novel and not so novel forms of enclosure.

CCST-516 Imagined Asias: Race & Media (3.00 cr.)
(Fall)

This lecture and seminar examines how British and American cultures have conceptualized and represented Asianness in global media and, indeed, often as media or technology itself. We will study the relationship between Asian racialization and technology as it has been figured in the Western imagination, grounding this history in both its pre-capitalist and modern/contemporary societal contexts.

Ranging from 19th-century representations of the Mandarin to today's Asian beauty blogs, this seminar traces and traverses how Asianness has been mediated in both global history and theory. We will explore key tropes of the global Asian (including but not limited to aesthetic ornament, coolie, yellow peril, model minority) alongside theoretical work by Eric Hayot, Anne Anlin Cheng, Rey Chow, Lydia Liu, Colleen Lye, Lisa Lowe, and Thuy Linh Nguyen Tu, among others. We will situate these stereotypical figures within critical analyses of imperialism, racialization, migration, and the shifting parameters of relevant fields of study, including critical race studies, Asian American critique, Asian diaspora studies, and new media theory.

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.

CCST-563 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. 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. 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? And what might that have to do with how we construct the human, in culture and in the humanities? We'll address these questions and more through screenings of narrative fiction films and documentaries, alongside texts from a range of writers and theorists. 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-583 Algorithms, Enclosures (3.00 cr.)
(Fall and Spring)
Algorithms, Enclosures: Digital Infrastructure and the Technlogical Imagination

This class will investigate the increasingly interconnected digital networks that shape and reshape the global economy. Considering the material, ecological and political implications of this evolving technological system, we will seek to understand both how digital infrastructures actually work on a technical level and uncover the cultural assumptions surrounding networks. What political and social networks are given form through digital infrastructures? How are artists visualizing and mapping the infrastructure of the internet to make visible hidden relationships and power dynamics? We will investigate increasingly complex global technological systems as a way to think about notions of the public, spatiality and labor. Structured as a seminar, with readings and in-class discussion, the class will also involve field trips to locations associated with digital infrastructures. In addition, we will consider the broader question the commons and how the liberating promise of the internet and networks have so often delivered novel and not so novel forms of enclosure.

CHMN-105 Feminist Poetics (3.00 cr.)
(Spring)

Feminist Poetics Special Topics course for BFA-1 students only.

Through the lens of feminist poetics, we will explore how writers and artists navigate relationships between writing, identity, culture, politics, and art making in their work. We will ask, how might feminist poetics offer strategies for envisioning and re-visioning language use, form, genre, and ideas? How are feminist poetics modes of critique, desire, invention, research, inquiry, and imaginative praxis? How have writers and artists taken up feminist poetics to create visions of resistance and transformation?

Together, we will read poems, prose, essays, statements of poetics, prompts, provocations, and interviews. We'll also listen to podcasts, watch videos, and hear from guests who share about their work and commitments. Our class spirit is generative and collaborative. It invites process, inquiry and reflection. As a Level-100 Special Topics course, you will participate in weekly writing workshops related to the course material. The workshops and writing assignments are opportunities to build writing skills and confidence, explore different writing methods and strategies, and compose critical-creative papers and poetic pieces that explore your thinking about course texts and ideas. Writing workshops are a central component of our class where students share their own writing and respond to their peers' work.

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-203 History of Women Artists (3.00 cr.)
(Fall)

This course will focus on women both as the subjects and the creators of art in the European and American traditions. It will be organized chronologically and thematically. This will involve a historical survey of women artists and their artistic contributions, as well as an examination of the religious, mythological and secular images of women in art. Extensive attention will be given to the creation, modification and persistence of these images throughout history, due to various social, economic, psychological and intellectual conditions. The class will include slide-illustrated lectures, weekly readings, a field trip and museum paper, short-essay exams, film screenings and a research paper and presentation. All aspects of the course are intended to work together to create a conversation about artistic production and the role that this activity has played in the secular and sacred life of women throughout history.

CHMN-208 Digging Up California (3.00 cr.)
(Fall and Spring)

What does it mean for a place to continually be dug up by people, natural forces, and myth? How can we use what we dig up in California such as history and topography to craft familiar and not so familiar narratives? This class will examine how these narratives can transform the landscape, people, and history of California and how California shapes it all back. From the iconic literature of Hollywood from Joan Didion, writings of Angela Morales growing up in Los Angeles, to an intimate film about gentrification in San Francisco by Joe Talbot, this course will examine how to reshape narrative within a place that is always reshaping itself out of forgotten memory and the not-so-far-away buried past. This course will also examine the essentials of a Californian city. Each student will write an essay examining a past incident in California and where the traces of it are seen now, and an essay that examines the use of the past in a literary work we read and discussed in class. By the end of the course, each student will use both essays to craft a creative piece grounded in some form of text in response to their research and careful examinations of place within California.

CHMN-212 Fiction As Witness (3.00 cr.)
(Fall)

Fiction as Witness: Form, Trauma & 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, research, 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 a collaborative annotated sourcebook of narrative approaches by Black women writers.

CHMN-219W Quilting (0.50 cr.)
(Winter Session)

We will look into the quintessentially U.S. American tradition of quilting, looking at historical examples and particular artists, such as the AIDS quilt, Gee's Bend, Faith Ringgold, among others. We will visit the Huntington Library, Museum and Gardens, particularly to view the Gee's Bend: Shared Legacy exhibit on display at the Scott Gallery for American Art, the traditional 18th century quilts, and the Kehinde Wiley Blue Boy painting. There will be creative/critical writing prompts throughout that engage quilting as visual art, as collective practice, and as language.

The Huntington visit will take place at the end of the first week of the winter session. If you take the course during the second week, you will visit the Huntington on the first week of winter session as a first session of the class, so the first week students and the second week students will have the group visit together.

A final reflection on the course (2-3 pages), inviting a writing that engages quilting will be submitted at the end of the class. This reflection can be an expansion from one of the writing prompts engaged with during the class, or something different. As part of it, students will respond to at least two pieces or artists of their choice.

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 "The Great Wall of Los Angeles" 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-307 Introduction to Ethics (3.00 cr.)
(Spring)

Introduction to Ethics - Spinoza, Kant - An Experimental Moral perspective (introductory/intermediate levels):

This class is a review of key philosophical issues in ethics and meta-ethics in both historical and conceptual perspectives. Starting with Plato and Aristotle and moving to Spinoza and Kant, the course examines ethical questions by contrasting traditional analysis of moral categories with more current approaches of both phenomenological approach and Experimental Moral Philosophy. Questions concerning judgments, normativity, essentialism, emotivism and naturalism in ethics are probed through an experimental approach that re-describes the psychological (first person perspective) through a philosophical grounding of epistemological 'internalism' through simulative psychological experiments.

Students should expect to spend approx. $100 on books and supplies.

CHMN-312 Ethnic Public Intellectual (3.00 cr.)
(Spring)

This course takes the figure of the public intellectual as central to the history of ethnic American experience, politics, and representation. How have the ongoing realities of American race relations placed particular political pressures on ethnic American writers? And how does an author's racialization change the stakes and status of the production, circulation, and distribution of their writing? Who is the ethnic writer's intended or implied audience? The course proceeds chronologically, starting with W.E.B. du Bois's essays, before moving onto the New York intellectuals (often Jewish writers whose ethnicity has only retroactively been domesticated as "white," such as Hannah Arendt and Lionel Trilling), followed by novelists James Baldwin's and Ralph Ellison's negotiation of 1960s black nationalism, before moving into the contemporary era of ethnic public intellectuals who increasingly write online, across multiple platforms, and often engage social media (Claudia Rankine, Christina Sharpe, Junot Diaz, Viet Thanh Nguyen, Teju Cole). Because many of these ethnic public intellectuals write both fiction and non-fiction, we will also juxtapose their literary works against their more theoretical writing.

Students will engage critical race theory and ethnic studies in two modes: not just as theoretical lenses through which to read texts, but also as primary texts themselves whose rhetorical practices often incite subsequent theoretical and institutional movements. As students examine racialized knowledge production as it occurs across different public mediums (newspapers, pamphlets, magazine, manifesto, podcasts, Twitter) and different genres (essay, interview, blogpost, tweet), they will also interrogate how different forms of intellectual labor intersect with questions of race.

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-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-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-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-491 Sentiment, Feeling, Vibes (3.00 cr.)
(Spring)

This course will introduce students to the social, political, and aesthetic history of what is often known today as "affect theory." While the recent "affective turn" is largely associated with poststructuralist theory, this course seeks to broaden the conceptual framework for thinking about what constitutes emotions and feelings in our contemporary moment. Starting with the history of political sentiment and female sentimentality from the Romantic period, students will track the changing contours and definitions of feelings as they have evolved from the 18th century to the present. In particular, we will focus on the relationship between affect and the public sphere to consider how seemingly individual, embodied, and private feelings are increasingly imbricated in political decision-making, mass culture, and everyday life.

Students will read, consider, and debate a range of affect theory: the foundational work of Gilles Deleuze which stems from the philosophical traditions of Spinoza and Bergson; the work of psychoanalyst Silvan Tomkins which greatly influences later queer and feminist theorists such as Eve Kosofksy Sedgwick and Sianne Ngai; as well as more recent scholarship on "vibes" and "atmosphere" that find their roots in German media theory and phenomenology. In addition to reading canonical works of affect theorists such as Lauren Berlant, Rei Terada, and Brian Massumi, students will also engage work by scholars less frequently associated with affect theory proper, such as James Chandler, Stanley Cavell, Janice Radway, and Linda Williams. In the spirit of affect's own mercurial and porous nature, our aim is to consider affect theory both within and outside of its disciplinary boundaries.

In addition to critical reading summaries and reflections, students will also play with different genres of writing about their affective experiences and encounters in this class. Drawing on the critical frameworks from our syllabus, students will be encouraged to experiment with more creative forms of essayist writing, such as the "aesthetic report" or the daily journal.

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-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-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-591 Sentiment, Feeling, Vibes (3.00 cr.)
(Spring)

This course will introduce students to the social, political, and aesthetic history of what is often known today as "affect theory." While the recent "affective turn" is largely associated with poststructuralist theory, this course seeks to broaden the conceptual framework for thinking about what constitutes emotions and feelings in our contemporary moment. Starting with the history of political sentiment and female sentimentality from the Romantic period, students will track the changing contours and definitions of feelings as they have evolved from the 18th century to the present. In particular, we will focus on the relationship between affect and the public sphere to consider how seemingly individual, embodied, and private feelings are increasingly imbricated in political decision-making, mass culture, and everyday life.

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In addition to critical reading summaries and reflections, students will also play with different genres of writing about their affective experiences and encounters in this class. Drawing on the critical frameworks from our syllabus, students will be encouraged to experiment with more creative forms of essayist writing, such as the "aesthetic report" or the daily journal.

CINT-599 Critical Studies Internship(1.00-6.00 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.

CMAP-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.

CMWP-601 Writing Now First Year Seminar (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-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-617 Poetics and Practice (3.00 cr.)
(Spring)

Poetics and Practice: Projects, Translations, Interventions, Rupture, Static

This course will explore the interplay between the context and the poem, between place and craft, poem as intervention. Craft not as a pound of product but as process or flux, form that can fold into mutation. Close reading of poems with a view to what still lives for you. With "galleries" of Futurists, Dadaists, Surrealists, etc. in Jerome Rothenberg's Poems for the Millenium as a guide, we'll survey poems and poetics in context for discussions in some depth of interrelations between language and aesthetics, between manifestos and politics. Students will explore poetics in specificity and select relevant examples to share in presentation and selections from personal projects to workshop as poems.

CMWP-632 Deformations (3.00 cr.)
(Fall)

Deformations: An Undisciplined Salon The infusion of Other ecologies of knowledge into the academy-punk, queer, womanist, hiphop, feminist, BIPOC and more - has instigated necessary and generative challenges to conventions of form and scholarly discipline. Creative writers are no strangers to the porous membrane between genres, or between their output and scholarship, a membrane that has become excitingly more trafficked and flexible of late, as certain scholars, committed to principles of deformation of discipline, push alongside creative writers for an engagement with knowledge production and receipt of writing that destabilizes binaries and boundaries between critical and creative, self and subject, singular and collective. These exchanges between thinking practitioners yield new methods in all manner of writing, stimulating fresh possibilities for discourse, collaboration, and affirmation of a range of "undisciplined" intellects, from Patricia J. Williams, John-Michael Rivera and Anelise Chen, to Ernest Hardy, Wayne Koestenbaum and Julietta Singh. This seminar, offered in the spirit of the literary salon, is an opportunity to immerse in, reflect and present on, and respond to, writings that deform expectations of structure, address, objectivity, expertise and the register of study, from within and beyond academic disciplines such as anthropology, sociology, cultural, gender, ethnic, Black studies, and question how (or indeed, if) such undisciplined approaches to art, thought, and writing from outside of the academy get through to us, and vice-versa. Our goal? To cultivate fresh reading perspectives and writing practices for the present future of research and artistic practice in words..

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

This workshop is devoted primarily to developing your novel projects, with opportunities to share your work and receive feedback from participants several times over the course of the semester. A few novels by contemporary writers will be assigned and discussed, with an eye toward providing different models of form and content. By the end of the semester you will have a strong sense of your project and where it is going, as well as how and where it fits into the landscape of contemporary fiction.

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-641 Translated Bodies (3.00 cr.)
(Spring)

Translated Bodies: Reading & Writing Literary & Cultural Translations

In this class, we will consider translated bodies¬-bodies that shift/ have been shifted from one state to another. We will read and discuss non-fiction, fiction, poetry, and performance writing. In these texts, we will regard bodies in states of emergency, desire, trauma, power, and literary magic. Following disability scholar Tobin Siebers, bodies here will also be understood as physical, cultural, historical, literary, and artistic forms. We will also notice how bodies are raced, gendered, classed, colonized/ decolonized, sexually oriented, socially constructed, and memorialized. Traditional notions of literary value will tangle with cultural appropriation, heritage, and exchange. Sparked by the possibilities, we will try our hands at literary translation and experience the translation of our own work. Engaging migration, family, love, loyalty, and resistance, we will record the translated bodies in our own lives and languages. Re/marking these translations, we will build new bodies of work (in our work). We will transform our own writing and be transformed.

Students should expect to spend $150-$180 on books for this course.

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-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-661 Subject, Form & Nonfiction (3.00 cr.)
(Fall and Spring)

This seminar/workshop investigates what occurs 'under the sign' of nonfiction: autobiography, memoir, lyric essay, biography, and hybrids thereof. We will focus on the selection of subject, from to cultural phenomenon, philosophical musings and experiments in meaning making, zero in on the traditions and innovations with form, read closely and discuss thoughtfully our observations and discoveries. Some provocations: Can memoirs be collaborative? What might our and enduring state of archive fever and citational fervor indicate about our 21st century so far? Where has film, cultural criticism and pop culture writing gone? What kinds of research do you or could you engage with? And what modes of writing fascinate you: excavation, reportage, portraiture, meditation, interview, radical conjure, some other unnamed action? What do you make of/from/with/despite this genre? To understand the ways in which writing about/through oneself and writing about/with the world we share with others can collide, collude and reveal greater truths than ever anticipated, students will present, discuss and revise their own writing alongside assigned reading, as well as generate sketches and schemes for future works.

CMWP-684 Tiny Fictions (3.00 cr.)
(Spring)

This workshop will focus on extremely short pieces as a way in to writing narrative and non-narrative prose. We'll read flash fiction, sudden fiction, blast fiction, short-shorts, microfiction, minimalist fiction, prose poems, Anne Carson's short talks, Lydia Davis's work, John Keene's Annotations, Ben Marcus's fake instruction sets, etc., and use these to think about the limits of what prose can do in a condensed and linguistically focused space. We'll think about the sentence as a unit of meaning and as an aesthetic gesture, discuss the acoustics of prose, rhythm and sound in fiction, and so on. The heart of the class will be workshopping your short pieces and a final project.

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

Queer questions have been in the air for over a generation, 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 attentive 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, criticality, 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, Kevin Killian, Lauren Berlant, Gloria Anzaldua, Jean Genet, Audre Lorde, William Burroughs, Juliet Jacques, Andrea Lawlor, Jose Esteban Munoz, Monique Wittig, Jack Halberstam, or Kathy Acker. The readings will be tailored to the class's participants, who will also workshop one text of their own, a new or developing work, short or chapters of a longer practice, and of variable or evolving queer form. According to Jose Esteban Munoz, "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.".

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.

CSCM-125 There's a Gene for That? (3.00 cr.)
(Spring)

Genetics has revolutionized the way we understand who we are, and where we came from. Modern genetics has opened the door to exciting and controversial new pathways that can guide where humanity might be going. This course begins with the fundamentals of how genes store, use, and pass on information to the next generation. With these fundamentals are under our belts, we can shift our focus to the impact of modern genetics on society.

The history of genetics has been stained by the eugenics movement and efforts to "use science" to support certain ideologies. We will look at how modern genetic analyses, using the scientific method, have challenged and disavowed the idea that a biologically based concept of human race exists. In doing so, we gained insight into a prehistory of humans that had been recorded in our genomes. Through a series of case studies, we will investigate what genetics tell us about complex behavior. We will look at the discovery and problematic characterization of a single gene (called MAOA) as a cause and thus potential predictor of aggressive and violent behavior. The story behind the MAOA gene is a story of how poor scientific communication, combined with the pseudoscience of eugenics was able to influence the judicial system and ultimately required an intervention by the Supreme Court. We will see how powerful new techniques have shed light on the genetics of sexual orientation and gender identity and see how researchers have improved upon the way they communicate this type of research to the public. By contrasting different methodologies, we will see how the "Nature versus Nurture" (genetic versus environmental causes) debate has become more nuanced. We will explore how scientists, sometimes willingly and at times unwittingly engage in conversations about the ethics of scientific discoveries as we explore molecular technologies that have revolutionized areas as diverse as agriculture, medicine, and law enforcement.

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-225 Biology of Human Disease (3.00 cr.)
(Spring)

This course is a non-major, general biology course that focuses on the history of major human diseases. This course covers the cause of the infection, how it was spread and its impact on the world. The course encompasses diseases of the past including Hemophilia, Smallpox, the Bubonic Plague, etc. and as well as diseases of the present Malaria, Influenza and the AIDS epidemic. This course will also focus on the recent biological advances that have changed how we currently treat disease.

CSCM-252 World Behind Glass (3.00 cr.)
(Fall and Spring)

What does it mean to collect and display natural things? What is the history of such efforts? What does classification of the natural world rely on? How does the choice of classification criteria affect the classification and our understanding of the interrelations of all living things? What display techniques, traditional and depending on new technology, are effective in conveying meanings and understandings of the things displayed and their relationships in the world? We will examine these questions and students will carry out projects that modify, interpret, and add to the Institute's Natural History Collection. Local field trips are planned.

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-265 Number, Numeral, Shape & Struc (3.00 cr.)
(Fall and Spring)
Number, Numeral, Shape and Structure. This course explores the nature of mathematics starting with how the human brain conceptualizes numbers and how human cultures have represented numbers through the use of oral and written language. Through a series of lectures and readings, we will examine how a wide range of cultures developed mathematical ideas such as zero, the infinitely small and the even idea that there are types of infinity that exceed what you might think of as infinity. We will see where geometry and algebra are similar and how mathematicians discovered entirely different ways of conceptualizing the Universe by challenging what they thought was know about "truth" and "proof". This course provides a general survey of some of the major ideas in mathematics and as such puts far less emphasis of how to make calculations and places much more emphasis on how mathematics have enabled humanity to understand patterns and how that understanding helps us to make further discoveries. Short essays and problem sets will be assigned but students will also complete a final project where they critically engage a mathematical concept through the arts.

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-331 How Food Makes the Human Body (3.00 cr.)
(Spring)

This course examines molecules as the fundamental building blocks of the human body. The course begins with the basics of atoms and chemical bonds. You will then learn how molecules are put together to form basic nutrients which are the building blocks of our food and, of course, the building blocks of our bodies. Along the way, you will see how food preparation can alter how these molecules interact with each other and within your body. You will explore the science and politics of diet, obesity and their relationship to public health. We will consider how various nutrients and food items went from popular culture/nutrition "hero" to "super villain" (and the reverse, in some cases). We will look at the causes of these shifts and how culture/society went with or against solid scientific evidence. The class will take part in critically engaged explorations of diet with perspectives that combine biology and sociology. You will be able to apply this level of criticality to your own decisions about nutrition and food. The last segment of the course combines what was learned about molecules to the study of muscle contraction, and to our senses (taste, touch, sight, smell and vision). You will gain an appreciation for how molecules work together to allow humans, or any animal, to experience the world. Course content is primarily delivered through lectures but there will be many hands-on demonstrations, some involving food and some experiments that can be done in the kitchen. The main assignments include a critical analysis, involving primary scientific literature, of diet and human health. There is also a final project where students will present and critique what they have learned. The format of the final project may be through text and/or their preferred métier practice.

CSCM-409 Signals in the Noise (3.00 cr.)
(Spring)

Signals in the noise: Data Science. In this course, you will learn the fundamentals of how to ask and answer questions through the analysis of quantitative data. Data science has become increasingly important as organizations, both commercial and nonprofit, are becoming "data informed" (a more accurate expression than "data driven"). Data science can also be a helpful tool for artists and activists who need to interpret complex patterns described by others or enable you to uncover patterns in data that speak to your specific areas of interest. Through a set of lectures and hands on exercises, you will become familiar with the basics of data collection, descriptive statistics, hypothesis testing, and modeling data to describe simple patterns. We will also look at how models can remove "noise" and amplify the "signal" when data contains latent or obscured patterns. We cover the basics of data visualization and introduce a couple platforms to get started with data analysis. Throughout the semester we will look at the history of data analysis within the natural and social sciences, consider issues that arise from the era of "Big Data", and finally see how politicians, businesses, non-profits and artists can harness and contribute to these methods. A major part of the course will be conceiving of and working on your own individual or small group project. Each project will ask and attempt to answer a question will data. You will present your question, lead the class in discussions on ways to approach finding answers and ultimately present what you discovered. The formats in which these questions and answers are presented are almost limitless as you may choose among infographics, models (of many types), sonifications, and even performances.

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-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-509 Signals in the Noise (3.00 cr.)
(Spring)

Signals in the noise: Data Science. In this course, you will learn the fundamentals of how to ask and answer questions through the analysis of quantitative data. Data science has become increasingly important as organizations, both commercial and nonprofit, are becoming "data informed" (a more accurate expression than "data driven"). Data science can also be a helpful tool for artists and activists who need to interpret complex patterns described by others or enable you to uncover patterns in data that speak to your specific areas of interest. Through a set of lectures and hands on exercises, you will become familiar with the basics of data collection, descriptive statistics, hypothesis testing, and modeling data to describe simple patterns. We will also look at how models can remove "noise" and amplify the "signal" when data contains latent or obscured patterns. We cover the basics of data visualization and introduce a couple platforms to get started with data analysis. Throughout the semester we will look at the history of data analysis within the natural and social sciences, consider issues that arise from the era of "Big Data", and finally see how politicians, businesses, non-profits and artists can harness and contribute to these methods. A major part of the course will be conceiving of and working on your own individual or small group project. Each project will ask and attempt to answer a question will data. You will present your question, lead the class in discussions on ways to approach finding answers and ultimately present what you discovered. The formats in which these questions and answers are presented are almost limitless as you may choose among infographics, models (of many types), sonifications, and even performances.

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-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.
 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-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-121 Democracy in the Americas (3.00 cr.)
(Spring)

Democracy in the Americas Special Topics course for BFA-1 students only by permission of instructor. The Americas-both North and South America-are a socially, politically, and culturally diverse region of the planet. But the region nonetheless shares a significant number of historical and contemporary political and social problems and perspectives. This course focuses on these shared problems and perspectives as they relate to the current state of democracy in the region. During the semester we will structure the conversations around the reading of four emblematic books of contemporary political science and theory. The first section will be devoted to one of the most insightful books ever written on the foundational experience of the American republic and its legacy in the present: Hannah Arendt's On Revolution. In the second section, we will focus on the equally foundational, but more recent experiences of contemporary Latin American modern democracies, paying particular attention to the emblematic cases of Argentina, Brazil, and Chile-the most important cases of late twentieth century democratization processes and early twenty-first century left-wing governments. During the second half of the semester, we will move to our own time and to the question of democracy in the United States and Latin America in the present. In this context, we will conceptually narrow down our perspective and focus on two specific dimensions of contemporary democracy: 1) the question of "dualist democracy" as a form of society in both North and South America, and 2) the question of left and right-wing populisms in the region, in particular focusing in the cases of the United States, Ecuador, Venezuela, and Bolivia. During the entire semester we will read from the aforementioned Arendt, and from Argentine political scientist Marcelo Cavarozzi, Chilean political sociologist Manuel Antonio Garretón, American constitutional theorist Bruce Ackerman, Mexican political theorist Paulina Ochoa Espejo, Paraguayan political and social theorist Benjamín Arditi, and Ecuadorian sociologist and political scientist Carlos de la Torre, among others. Students will be also asked to regularly read the Los Angeles, Buenos Aires and Rio Times' online editions as a way of permanently relating the class discussions to current events.

CSOC-156 Mother Tongue (3.00 cr.)
(Spring)

Mother Tongue: Communication Across Language & Culture Special Topics course for BFA-1 students only.

This Special Topics language and culture course focuses on the theory, practice, methods of enquiry, understanding and empathy necessary for language acquisition, effective inter/cross cultural communication, and artistic collaboration. Taking advantage of the rich cultural and linguistic diversity at CalArts, this course creates a shared space for those for whom English is a "mother tongue" and those for whom English is not a "mother tongue." Together, monolingual speakers and multilingual speakers will explore the possibilities, complexity, and promises of intercultural engagement and develop increased understanding of new languages and cultures of communication.

Throughout the course, students will expand their understanding of language acquisition through active study of a new language of their choice, examine culturally based verbal and nonverbal communication styles that are barriers to effective intercultural collaboration, and challenge cultural biases, hierarchies, and Westernized and Standardized English-language-centric worldviews. The course will draw purposefully on the expertise of multilingual students in the language acquisition process and ask all students to share existing cultural knowledge to support each other in growth along a proficiency continuum of intercultural competencies. The course also interrogates legacies of colonialism that have positioned English in its current role in international communication, examining such phenomena as the use Global English in commerce, the multiplicity of diverse forms of English ("Englishes") around the world, and the impact of translingualism in contemporary arts and culture as represented in works by Cathy Park Hong, Elif Batuman, and others.

By engaging with a variety of materials and participating in highly interactive classes involving language study, informal and formal oral and written assignments, and collaborative and individual activities that center the classroom as a space of translation for all, students will deepen their understanding of the practice of critical thinking and process of critical writing explored in Introduction to Critical Studies. Building on this, the class

culminates in a final research-based writing project framed by each student with the goal of producing with an enquiring approach an articulation of their own understanding of complexity, complicity, points of tension, and possibilities inherent in intercultural communication and language acquisition. Through practice and engagement with course materials and each other, students will reflect on the complexities of language acquisition socially and culturally, drawing out comparisons between them and applying ideas and cultural competencies in new contexts to support their future studies and careers, collaborative and individual artistic practice, and impact as global citizens.

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. 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. Course will be co-convened with students from the Institute for American Indian Arts (IAIA) in Santa Fe. Each institution will have its own designated instructor and students will meet together via Zoom. At CalArts, the instructor will provide a blend of in-person and online instruction.

CSOC-209 Observing Ourselves (3.00 cr.)
(Fall)

Observing Ourselves: An Introduction to the Study of Human Cultures This course is an introduction to cultural anthropology which brings a global comparative perspective to the study of human beings. We will compare and contrast cultural practices related to language, food, family structures, gender and sexuality, politics, economics, supernaturalism, illness and healing, and more. Through a combination of lectures, films, assigned readings and in-class activities, we will explore and challenge the assumptions that we all hold about what is "natural," "normal" and "true." Students will also participate in a field study of the CalArts community, applying anthropological concepts and methodologies learned in the course.

CSOC-220 Introduction to Psychology (3.00 cr.)
(Fall and Spring)

Introduction to Psychology. This course is designed to give students an understanding and appreciation of the scientific approach to human behavior, thought and action, and to provide the basic conceptual framework for studying the cognitive, emotional, and social aspects of human activity. This course will look at the many different areas of psychology such as biological, learning, cognitive, sociocultural and psychodynamic theories. In addition we will look at the science of psychology and how it affects our day-to-day lives.

CSOC-231W Cities in California Part 1 (0.50 cr.)
(Winter Session)

(Part one of this course will look at one set of materials and part two will look at another set of materials.) Fake cities can be defined by many aspects such as movie sets, caricature towns like Little Tokyo, theme parks, ghost towns, temporary cities, and sets left in and around Los Angeles that have later been incorporated. When do these cities become fake or real, and how can we use historical inquiry to find out? This course will be a case study on fake cities located in California, and it will also examine the essentials of a Californian city within that framework. It will also explore how to use the fake city to create a narrative or an understanding of history. This course will wonder where we can find the fake city seeping into literature, movies, and mixed media. We will study works such as Ansel Adams' "Born Free and Equal", Mark Twain's California writings, Carey McWilliams' "Southern California", Jordan Peele's "Nope", and primary texts about historical events. This idea of the fake city will also be used to understand the socioeconomic and parasocial relationships (meaning between audience and creator) we have with the fake/temporary city and its inhabitants. Each student will participate through class discussions and by bringing in an item (such as a photograph, map, vase, etc.) to discuss. They will also use this item as complementary evidence to the text(s). Lastly, the student will create a presentation generated from these discussions.

CSOC-232W Cities in California Part 2 (0.50 cr.)
(Winter Session)

Part two of this course will look at another set of materials.) Fake cities can be defined by many aspects such as movie sets, caricature towns like Little Tokyo, theme parks, ghost towns, temporary cities, and sets left in and around Los Angeles that have later been incorporated. When do these cities become fake or real, and how can we use historical inquiry to find out? This course will be a case study on fake cities located in California, and it will also examine the essentials of a Californian city within that framework. It will also explore how to use the fake city to create a narrative or an understanding of history. This course will wonder where we can find the fake city seeping into literature, movies, and mixed media. We will study works such as Ansel Adams' "Born Free and Equal", Mark Twain's California writings, Carey McWilliams' "Southern California", Jordan Peele's "Nope", and primary texts about historical events. This idea of the fake city will also be used to understand the socioeconomic and parasocial relationships (meaning between audience and creator) we have with the fake/temporary city and its inhabitants. Each student will participate through class discussions and by bringing in an item (such as a photograph, map, vase, etc.) to discuss. They will also use this item as complementary evidence to the text(s). Lastly, the student will create a presentation generated from these discussions.

CSOC-235 Intersectional Transfeminisms (3.00 cr.)
(Spring)

Spring 2023 Topic: In response to the 2022 Supreme Court reversal on Roe v. Wade and its immediate and widespread impact on access to abortion and reproductive care in much of the US, our class will focus on the history, politics, activism and art surrounding the reproductive justice movement in the US and internationally. Moving beyond the narrow rhetoric of "choice" and "women's bodies," our class will focus on bodily autonomy more broadly, exploring the connections between the recent abortion bans and similar bans limiting access to healthcare, representation, and social inclusion for transgender people, especially children. We will also find connections with global feminist struggles for bodily autonomy, and gender expression, including the "green wave" of abortion rights victories in Latin America and the revolution in Iran ignited and led by young women. Students will complete short weekly written assignments using a combination of personal and critical writing and will produce a class presentation about a group, organization, or artist's work related to reproductive justice and bodily autonomy.

Topics for the course change each semester, always with an intersectional and international analytical framework that centers intersectional and antiracist feminism, transgender rights and inclusion, and the progressive history of feminist thought and organizing throughout the world. 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. Through this class students will be introduced to the social transformational 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.

CSOC-265 Food for Thought (3.00 cr.)
(Fall and Spring)

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

CSOC-283 Abnormal Psychology (3.00 cr.)
(Spring)

Abnormal Psychology is a branch of psychology that deals with psychopathology and abnormal thoughts and behaviors, often in a clinical context. The term covers a broad range of disorders, from mood and anxiety disorders to personality disorders to psychosis.

This course offers a comprehensive and integrated approach to the understanding abnormal psychology and treatment. It is important to note that to understand abnormal psychology it is essential to first understand what it means when we say "abnormal". The course includes a survey of the different categories of mental disorders including biological, psychological, and social/cultural determinants as well as psychosocial and pharmacological interventions.

CSOC-328 Modern Economic History (3.00 cr.)
(Fall and Spring)

The course provides an introduction to modern economic history by looking into emblematic moments from the past that have created the contemporary experience. By focusing on moments of crisis, transformation, and debate an historicized perspective on our times comes into focus. This course reads dispatches from and about critical moments in modern economic history and considers them in consort with illustrative artworks. In this class we will look at pre-industrial Florence and Prague, England at the time of the Corn Laws and the triangular trade, fin de siècle Paris the experience of modernization, the long 20th Century (WWI & the end of laissez faire, the end of Bretton Woods, the end of the cold war), and both sides of the Northern Pacific in our current moment of crisis.

CSOC-354 Political Theory in L.A. (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." To theorize is thus to reach for the other side of the visible-for "its" invisible, its meaning. The political theory coming out of Latin America springs from the region's multiple and diverse shared experiences with political and social life. Our own perspective will distance itself from two more conventional approaches to this dynamic: the political theory of Latin America and the political theory imported by Latin Americans. For us, "political theory in Latin America" means the thinking that, while having emerged from Latin America, it 1) nevertheless was and remains in dialogue with other global theoretical traditions, and 2) has impacted on those global traditions in novel and productive ways. During the semester, we will center on the two major political events theorized by Latin American thinkers during the past few decades. In the first half of the course, we will deal with the process of democratization, the human rights violations perpetrated by the previous military dictatorships, the question of retroactive justice, and the theorizing of evil. During the second half of the course, our focus will move to question of political theology, the phenomenon of populism, its clash with neoliberal ideology, and the emergence on a new Latin American Left. We will explore these major intellectual debates through the close reading of a few of the most emblematic and globally influential Latin American political and social theorists: Argentine philosopher and legal theorist Carlos Nino, Mexican social and political thinker María Pía Lara, Brazilian political philosopher and cultural theorist Marilena Chauí, and Argentine political and social theorist Ernesto Laclau.

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-407W Aesthetics of Politics (1.00 cr.)
(Winter Session)

This year's Research Seminar on the Aesthetics of Politics will focus on six books, six authors, and three theoretical dialogues on the aesthetic-as opposed to the theological or epistemic-understanding of politics in general and of democracy in particular. These six aesthetico-political authors are: French philosophers Maurice Merleau-Ponty and Claude Lefort, American pragmatist and neo-pragmatist philosophers John Dewey and Richard Rorty, and Jewish-German American political thinker Hannah Arendt and American philosopher Judith Butler. The course is thus about the aesthetics of politics, but doubly so. On the one hand, it is about the way in which both art and political action participate in the political institution of the social-that is, about the way in which our aesthetic and political practices shape, stage, and make sense of our societies. On the other hand, the course is also about a particular understanding of that very political institution of society. Societies institute themselves in a plurality of ways. This plurality could be simplified in three forms: theological, epistemic, and aesthetic. With the help of the mentioned thinkers, we will engage in the exploration of what we will call the aesthetic political horizon. We will devote the first and last classes to introduce the general topic and themes, and to conclude with a recapitulation and a discussion around the students' final presentations. During the seminar's main six classes we will deal with one book by each of our selected thinkers during each of the sessions. This strategy will allow us to focus, in the most effective manner possible, and during a very intensive, two-week long seminar, on the crucial contribution each of these authors and dialogues has made and continues to make to the field of an intertwined-both practically and theoretically-aesthetics and politics. At the same time, this Winter session course is designed to potentially become the triggering event of a much larger relationship with either or all these authors/theoretical debates. MA in Aesthetics and Politics and other students will be welcome to suggest Spring semester independent studies, or to take a specifically designed course around the unclassifiable work of Argentine writer Jorge Luis Borges, to further incursion on the introduced matters. The seminar is open to MA, MFA, and Upper Level BFA students.

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-487 Borges' Aesthetics of Politics (3.00 cr.)
(Spring)

This course will not be just about Argentine writer Jorge Luis Borges; but it will all happen in the inconceivable Borgesian pluriverse. The course is about the aesthetics of politics, and doubly so. On the one hand, it is about the way in which art in general, and Borges in particular, engage in the interrogation of the political institution of the social-that is, about the way in which our aesthetic practices try, and sometimes manage, to interrogate the way in which societies shape, stage, and make sense of themselves. On the other hand, the course is also about a particular understanding of that political institution of society. Societies institute themselves in a plurality of ways. This plurality could be simplified in three forms: theological, epistemic, and aesthetic. With and within Borges short stories, essays, and other hybrid forms of his writing-plus the help of a few political philosophers we will read together with Borges-we will engage in the exploration of what we will call the aesthetic, as opposed to theological or epistemic, political horizon.

Argentine writer Jorge Luis Borges enjoys an almost mythical global stature. He has been influential in the world of literature, of course, but his work has appeared as an inspiring and sometimes unexpected presence in the fields of film, fine arts, theatre, and even television and other contemporary cultural and visual forms. Borges' work has also been engaged by many philosophers and social theorists such as Foucault, Derrida, Deleuze among many others. What is somehow surprising, however, is that given the fact that many of his short stories, poems, and essays have often dealt with political matters, these terribly insightful and conceptually rich incursions into the field of the political has not been sufficiently explored yet. In this course, Borges will be taken seriously as a thinker of political forms, political imagination, and political alterity and his work will be interrogated in dialogue with four highly influential twentieth and twenty first century philosophers: William James, Claude Lefort, Hannah Arendt, and Judith Butler.

CSOC-493W Aesthetics of Politics (1.00 cr.)
(Winter Session)

Research Seminar on the Aesthetics of Politics. 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: Argentine fiction writer Jorge Luis Borges and French philosopher Maurice Merleau-Ponty. The strategy we will follow will reverse the usual expectations regarding these thinkers. In the case of Borges, an author widely but wrongly regarded as "a-political", we will reveal the way in which his "fictions" were in fact 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. In the case of Merleau-Ponty, a passionately involved left-wing political thinker, we will analyze the way in which it was in fact his aesthetic and most philosophical writings rather than the strictly politi al ones those that might give us the most profound understanding of political life. The first week of the seminar will offer a multilayered political reading of Borges' fiction and non-fiction writings. As we just said, although he was not a "political" writer in the conventional sense of the word, his texts constantly engaged in the indirect interrogation of our shared, political world. Our first approach to his writings will be concerned with his non-fiction critique of Nazism and Fascism in Europe and Latin America. During the following sessions, 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. Although Merleau-Ponty's early phenomenology of perception and his essays on art, politics, and language already showed an affinity between the aes hetic 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 course assumes to be his aesthetico-political understanding of politics, revolution, and democracy.

CSOC-507W Aesthetics of Politics (1.00 cr.)
(Winter Session)

This year's Research Seminar on the Aesthetics of Politics will focus on six books, six authors, and three theoretical dialogues on the aesthetic-as opposed to the theological or epistemic-understanding of politics in general and of democracy in particular. These six aesthetico-political authors are: French philosophers Maurice Merleau-Ponty and Claude Lefort, American pragmatist and neo-pragmatist philosophers John Dewey and Richard Rorty, and Jewish-German American political thinker Hannah Arendt and American philosopher Judith Butler. The course is thus about the aesthetics of politics, but doubly so. On the one hand, it is about the way in which both art and political action participate in the political institution of the social-that is, about the way in which our aesthetic and political practices shape, stage, and make sense of our societies. On the other hand, the course is also about a particular understanding of that very political institution of society. Societies institute themselves in a plurality of ways. This plurality could be simplified in three forms: theological, epistemic, and aesthetic. With the help of the mentioned thinkers, we will engage in the exploration of what we will call the aesthetic political horizon. We will devote the first and last classes to introduce the general topic and themes, and to conclude with a recapitulation and a discussion around the students' final presentations. During the seminar's main six classes we will deal with one book by each of our selected thinkers during each of the sessions. This strategy will allow us to focus, in the most effective manner possible, and during a very intensive, two-week long seminar, on the crucial contribution each of these authors and dialogues has made and continues to make to the field of an intertwined-both practically and theoretically-aesthetics and politics. At the same time, this Winter session course is designed to potentially become the triggering event of a much larger relationship with either or all these authors/theoretical debates. MA in Aesthetics and Politics and other students will be welcome to suggest Spring semester independent studies, or to take a specifically designed course around the unclassifiable work of Argentine writer Jorge Luis Borges, to further incursion on the introduced matters. The seminar is open to MA, MFA, and Upper Level BFA students.

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.

CSOC-587 Borges' Aesthetics of Politics (3.00 cr.)
(Spring)

This course will not be just about Argentine writer Jorge Luis Borges; but it will all happen in the inconceivable Borgesian pluriverse. The course is about the aesthetics of politics, and doubly so. On the one hand, it is about the way in which art in general, and Borges in particular, engage in the interrogation of the political institution of the social-that is, about the way in which our aesthetic practices try, and sometimes manage, to interrogate the way in which societies shape, stage, and make sense of themselves. On the other hand, the course is also about a particular understanding of that political institution of society. Societies institute themselves in a plurality of ways. This plurality could be simplified in three forms: theological, epistemic, and aesthetic. With and within Borges short stories, essays, and other hybrid forms of his writing-plus the help of a few political philosophers we will read together with Borges-we will engage in the exploration of what we will call the aesthetic, as opposed to theological or epistemic, political horizon.

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CSOC-593W Aesthetics of Politics (1.00 cr.)
(Winter Session)

Research Seminar on the Aesthetics of Politics. 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: Argentine fiction writer Jorge Luis Borges and French philosopher Maurice Merleau-Ponty. The strategy we will follow will reverse the usual expectations regarding these thinkers. In the case of Borges, an author widely but wrongly regarded as "a-political", we will reveal the way in which his "fictions" were in fact 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. In the case of Merleau-Ponty, a passionately involved left-wing political thinker, we will analyze the way in which it was in fact his aesthetic and most philosophical writings rather than the strictly politi al ones those that might give us the most profound understanding of political life. The first week of the seminar will offer a multilayered political reading of Borges' fiction and non-fiction writings. As we just said, although he was not a "political" writer in the conventional sense of the word, his texts constantly engaged in the indirect interrogation of our shared, political world. Our first approach to his writings will be concerned with his non-fiction critique of Nazism and Fascism in Europe and Latin America. During the following sessions, 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. Although Merleau-Ponty's early phenomenology of perception and his essays on art, politics, and language already showed an affinity between the aes hetic 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 course assumes to be his aesthetico-political understanding of politics, revolution, and democracy.

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 Technique, Hip Hop/Street Dance 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 semester course in either the fundamental skills of theatrical production or video production which includes

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 4 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 Technique
- DTCH 161, 162 Hip Hop/Street Dance
- DTCH 101, 102 Ballet Technique
- DPER 101, 102 Choreo/Performance Lab
- DCHR 130, 131 Composition I
- DPRD 111 or DPRD 113 Production Technology: Theater or Production Technology: Video
- DAIC 101, 201, Intro to Critical Dance Studies, Dance After 1960s
- DAIC 220 Music For Dancers: Styles and Rhythm
- DPER-121 Voice for Dancers
- Winter Session: Minimum one unit including one technique class

Second Year

- DTCH 221, 222 Contemporary Technique
- DTCH 261, 262 Hip Hop/Street Dance
- DTCH 201, 202 Ballet Technique
- DPER 201, 202 Choreo/Performance Lab
- DCHR 230, 231 Composition II
- DAIC 120 Music for Dancers: Audio Lab
- DAIC 102, 202 The Anthropology of Dance, Body in Performance
- DSCM 230, 231 The Anatomy of Movement
- Winter Session: Minimum one unit including one technique class

Third Year

- DTCH 321, 322 Contemporary Technique

- DTCH 361, 362 Hip Hop/Street Dance
- DTCH 301, 302 Ballet Technique
- DPER 301, 302 Choreo/Performance Lab
- DPRD 360 Dance Film Foundations (Fall or Spring)
- DPRD 432 NEXT! Preparing for My Future in Dance (Fall)
- Winter Session: Minimum one unit including one technique class
- DCHR-440 Choreography (Fall)

Fourth Year

- DTCH 421, 422 Contemporary Technique
- DTCH 461, 462 Hip Hop/Street Dance
- DTCH 401, 402 Ballet Technique
- DPER 401, 402 Choreo/Performance Lab
- Winter Session: Minimum one unit including one technique class

Elective Courses for Undergraduates

- DTCH 141,142 Repertory Partnering
- DTCH 255, 256 Pilates Reformer I
- DTCH 352 The Conscious Dancer
- DTCH-380 Dance Practice Series: Electives that center around a variety of technical approaches to physical practice
- DPER 311 Faculty/Guest Repertory
- DPER 320 Hip Hop/Street Dance Repertory*
- DPER 340 Contemporary Repertory*
- DPER 452 Between Dance and Theater (Spring)*
- DCHR 320 Hip Hop/Street Dance Composition*
- DCHR 360 Creation + Critique
- DCHR 415 Choreographer/Composer Seminar (Open to BFA 4s by Permission of Instructor)
- DCHR 440 Choreography* (Open to BFA 4s by Permission of Instructor)
- DPRD-350 When Screen Dances

- 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 standards of the BFA students 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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SITE MAP

CONSUMER INFO

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24700 McBean Parkway
Valencia, California 91355
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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-410B Talent Show (3.00 cr.)
(Spring)

"Talent Show" is co-taught by Sharon Lockhart (Photo and Media) and Ariel Osterweis (Dance). This is a course in practice and theory, and explores topics such as amateurism, aspiration, and adolescence. Working through questions of format (stage, television), function (in schools and community centers), audience and judgement, documentation (photography, TV, film), geography, and culture, students will collaboratively explore their own latent or shrouded talents that lie beyond their métier training and expertise as well as visit with (or study) artists working through these ideas. Artists include: Mike Kelley, Marnie Weber, Jim Shaw, Phil Collins, Chuck Barris, Jack Smith, Edgar Arceneaux, and more. With an eye toward U.S. and global entertainment, this course will interrogate the troubling relationship between freak shows, circus, talent shows, and reality TV. Fieldwork and research will be conducted in multiple formats. In addition to generating and documenting performance exercises, students will have the opportunity to write in several modes. This year, the semester culminates with Talent Show at REDCAT theater! This course is open to the Institute (with permission of instructors), including selected BFAs, and all interested MFA, MA, and BFA students must obtain permission of the instructors.

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-510B Grad Topics: Talent Show (3.00 cr.)
(Spring)

"Talent Show" is co-taught by Sharon Lockhart (Photo and Media) and Ariel Osterweis (Dance). This is a course in practice and theory, and explores topics such as amateurism, aspiration, and adolescence. Working through questions of format (stage, television), function (in schools and community centers), audience and judgement, documentation (photography, TV, film), geography, and culture, students will collaboratively explore their own latent or shrouded talents that lie beyond their métier training and expertise as well as visit with (or study) artists working through these ideas. Artists include: Mike Kelley, Marnie Weber, Jim Shaw, Phil Collins, Chuck Barris, Jack Smith, Edgar Arceneaux, and more. With an eye toward U.S. and global entertainment, this course will interrogate the troubling relationship between freak shows, circus, talent shows, and reality TV. Fieldwork and research will be conducted in multiple formats. In addition to generating and documenting performance exercises, students will have the opportunity to write in several modes. This year, the semester culminates with Talent Show at REDCAT theater! This course is open to the Institute (with permission of instructors), including selected BFAs, and all interested MFA, MA, and BFA students must obtain permission of the instructors.

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-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-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-440 Choreography (1.00-2.00 cr.)
(Fall and Spring)
Each semester a roster of dance artists lead eight 2-hour sessions exploring the choreographic system, practice or methodology, allowing students to deeply investigate their own voices through a variety of points of view and contexts. Each instructor brings unique practices, experiments, and assignments to their four week section. Taught by dance faculty and guest artists, this is a physical practice class with additional out of class assignments.

Open to BFA3 & BFA4 by permission of instructor.

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-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-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-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.

DIND-199 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-299 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:
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 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:
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 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.

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DIND-599 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:
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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-399 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-210W MFA Thesis Project Rehearsal (0.50 cr.)
(Winter Session)

This course is designed to be an intensive rehearsal for the MFA thesis cast. Performance materials will be set and rehearsed using different choreographic methods. The course will give the cast and technical team time to work on: interdisciplinary collaboration, dance improvisation to set choreography, the development of text with movement, partnering, collaborative communication, theatrical staging, music collaboration, props/set investigation, and/or the staging of live video projection. The course gives the cast time to invest deeply with the material for the performances and to create the final structure for the show.

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
(Fall and 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-452 Between Dance and Theatre (2.00 cr.)
(Fall and Spring)

This movement class will further develop dancers' and actors' investigation into Movement for Performance. Students will meet once a week, coupled with outside work led by dance instructor, Julie Bour and theatre movement instructor, Anthony Nikolchev, in an advanced class that digs into the cross-over territory between dance and theater. The students will enter the work from their backgrounds as performers, and the class aims to define tools and deficits from either discipline - from dance to theatre - as origin points and goals posts when making physically driven work. In merging the two trajectories from the two general different starting points, the class hopes to identify and begin to create the 360-degree, 4-dimensional movement based performer.

Methodology: Led by two instructors and professional movement practitioners - one dance and one theater - the students will be led through the creation process of a short movement based performance. The students will be responsible to develop their own process by demanding outside work, to prepare material for each week based on creation prompts and provocations driven by the instructors. They will be exposed to the meeting between a dance devising process and a theatre devising process for movement based performance. They will witness where the two intersect and where the two collide in order to define and create their own versions of movement-based performance.

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-510W MFA Thesis Project Rehearsal (1.00 cr.)
(Winter Session)

This course is designed to be an intensive rehearsal for the MFA thesis cast. Performance materials will be set and rehearsed using different choreographic methods. The course will give the cast and technical team time to work on: interdisciplinary collaboration, dance improvisation to set choreography, the development of text with movement, partnering, collaborative communication, theatrical staging, music collaboration, props/set investigation, and/or the staging of live video projection. The course gives the cast time to invest deeply with the material for the performances and to create the final structure for the show.

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.

DPER-652 Between Dance and Theatre (2.00 cr.)
(Fall and Spring)

This movement class will further develop dancers' and actors' investigation into Movement for Performance. Students will meet once a week, coupled with outside work led by dance instructor, Julie Bour and theatre movement instructor, Anthony Nikolchev, in an advanced class that digs into the cross-over territory between dance and theater. The students will enter the work from their backgrounds as performers, and the class aims to define tools and deficits from either discipline - from dance to theatre - as origin points and goals posts when making physically driven work. In merging the two trajectories from the two general different starting points, the class hopes to identify and begin to create the 360-degree, 4-dimensional movement based performer.

Methodology: Led by two instructors and professional movement practitioners - one dance and one theater - the students will be led through the creation process of a short movement based performance. The students will be responsible to develop their own process by demanding outside work, to prepare material for each week based on creation prompts and provocations driven by the instructors. They will be exposed to the meeting between a dance devising process and a theatre devising process for movement based performance. They will witness where the two intersect and where the two collide in order to define and create their own versions of movement-based performance.

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-113 Dance Production Tech: Video (1.00 cr.)
(Fall)
This course is the Video Production section for Dance Production Technology. BFA1 students can choose either this class or Theatrical Production for the Fall semester.

This class is a semester-long introduction and overview of video production techniques for dance projects at CalArts. Topics covered include camera operation, live sound capture, video editing, and lighting for video recording. Project management and inter-department collaboration will be also be discussed. Lectures will include practical demonstrations of the techniques discussed.

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-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-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-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-004A Bunny Jazz (1.00 cr.)
(Fall and Spring)
Taught by Shoji Yamasaki, MFA 2 in Choreography. This course introduces a concoction of bunny body language and jazz techniques that emphasize on developing body awareness with correct alignment and spatial awareness, including but not limited to body coordination, flexibility, and strength, through various locomotive movements, bunny gestures, and stylized rhythmic choreography. We will warm up and stretch for the first half of the class and will learn a combination for the second half of the class, that will accumulate for 4 weeks and change to a new song. Open to all levels. Bunny ears and tails are optional.

DTCH-004B Pilates Mat (1.00 cr.)
(Fall and Spring)
Beginning Pilates Mat class open to the Institute.

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-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-204 Flamenco Fusion (1.00 cr.)
(Fall and Spring)

Dance fusion between Flamenco and Spanish dance. During the class we will study techniques for both styles of dance. Open to the institute. This course will be taught by an MFA Student in the School of Dance.

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-232W Combat for Stage and Film (0.50 cr.)
(Winter Session)
Combat for Stage and Film will be an introduction to Stage Combat. This will be a crash course that will focus on the basics of choreographing and performing fight scenes. Starting with staging for a theatre audience, and then having to adjust the same fight for film. The first week of this course will focus purely on Unarmed Combat and the second week will focus on Sword and Knife fighting. The students will learn basics moves, be asked to safely stage a quick fight with a partner and then present it to the entire class.

DTCH-233W Jazz Dance (1.00 cr.)
(Winter Session)
This class includes Matt Mattox based technique and Theatre dance rep with original combinations ranging from Bennett to Fosse to Gilliam Lynne. It focuses on a center warm up and across the floor exercises that travel through the use of plie to ground the student, so they can feel physical freedom with the control. Matt's technique due to its isolation focused exercises help to give dancers the tools to execute many different styles of dance with incredible accuracy.

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-332 Pointe (0.50 cr.)
(Spring)

Open to Dance School students 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-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-382W Partnering in Relation (0.25 cr.)
(Winter Session)
This contemporary dance workshop explores a mix of skills from contact improvisation, group lifting, group partnering, weight-sharing, flying ,and catching. We will learn conditioning skills associated with athletic dancing, as well as how to safely lift one another and be lifted. We will develop nuanced and thoughtful partnering skills with higher aspirations to garner more compassion in the way we dance, and relate to our fellow dance partners. The goal of this class is to introduce these skills to the trained dancer as a means to widen their tool belt, giving them a strong foundation and a competitive edge in the dance world. We will begin this class with improvisation and slowly build to setting material. Prior experience in partnering is highly encouraged.

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-455 Pilates Reformer 2 (1.00 cr.)
(Fall)
Course open by Permission of Instructor only. A Pilates advanced exercise course using the Pilates equipment, specifically the Universal Reformer and the Trapeze Table.

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-501 Ballet Technique (2.00 cr.)
(Fall)
Course open to Dance Program students only. A focused and realized approach to ballet technique and its training methods, geared toward the individual with the goal of discovering the unique physical potential of each student. Classes emphasize a particular focus on body alignment, coordination and an ability to apply ballet technique to all forms of dance.

DTCH-504 Flamenco Fusion (1.00 cr.)
(Fall and Spring)
Dance fusion between Flamenco and Spanish dance. During the class we will study techniques for both styles of dance. Open to the institute. This course will be taught by an MFA Student in the School of Dance.

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

DTCH-533W Jazz Dance (1.00 cr.)
(Winter Session)
This class includes Matt Mattox based technique and Theatre dance rep with original combinations ranging from Bennett to Fosse to Gilliam Lynne. It focuses on a center warm up and across the floor exercises that travel through the use of plie to ground the student, so they can feel physical freedom with the control. Matt's technique due to its isolation focused exercises help to give dancers the tools to execute many different styles of dance with incredible accuracy.

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

DTCH-582W Partnering in Relation (0.25 cr.)
(Winter Session)
This contemporary dance workshop explores a mix of skills from contact improvisation, group lifting, group partnering, weight-sharing, flying ,and catching. We will learn conditioning skills associated with athletic dancing, as well as how to safely lift one another and be lifted. We will develop nuanced and thoughtful partnering skills with higher aspirations to garner more compassion in the way we dance, and relate to our fellow dance partners. The goal of this class is to introduce these skills to the trained dancer as a means to widen their tool belt, giving them a strong foundation and a competitive edge in the dance world. We will begin this class with improvisation and slowly build to setting material. Prior experience in partnering is highly encouraged.

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-604A Bunny Jazz (1.00 cr.)
(Fall and Spring)
Taught by Shoji Yamasaki, MFA 2 in Choreography. This course introduces a concoction of bunny body language and jazz techniques that emphasize on developing body awareness with correct alignment and spatial awareness, including but not limited to body coordination, flexibility, and strength, through various locomotive movements, bunny gestures, and stylized rhythmic choreography. We will warm up and stretch for the first half of the class and will learn a combination for the second half of the class, that will accumulate for 4 weeks and change to a new song. Open to all levels. Bunny ears and tails are optional.

DTCH-604B Pilates Mat (1.00 cr.)
(Fall and Spring)
Beginning Pilates Mat class open to the Institute.

DTCH-632W Combat for Stage and Film (0.50 cr.)
(Winter Session)
Combat for Stage and Film will be an introduction to Stage Combat. This will be a crash course that will focus on the basics of choreographing and performing fight scenes. Starting with staging for a theatre audience, and then having to adjust the same fight for film. The first week of this course will focus purely on Unarmed Combat and the second week will focus on Sword and Knife fighting. The students will learn basics moves, be asked to safely stage a quick fight with a partner and then present it to the entire class.

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.

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School of Film/Video Academic Requirements

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Residence Requirements

The Bachelor of Fine Arts in the School of Film/Video is a four-year residential program.

- Students who enter as BFA-1s are required to be in residence for four years of full-time study.
- Transfer students who enter as BFA-2s or -3s are required to be in residence for a minimum of two years of full-time study.
- The BFA Certificate of Fine Arts for programs in the School of Film/Video requires a minimum of two years of full-time study in residence.

The Master of Fine Arts and MFA Advanced Certificate of Fine Arts programs require three full-time 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. There is no part-time enrollment in the School of Film/Video.

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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)
- Winter Session (1 credit)

Recommended: FAIC400 Film Today, FPFV448 Advanced Production, FPFV447 Under 15 Minutes, FSFV420J Color Correction & Grading (Spring, 2 credits)

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. All undergraduate students are required to take (FPFV424) Aesthetics of Sound and Image (which is recommended in the BFA1 year) over the course of their time in the program. They must also take at least one Visiting Filmmaker Workshop (FPFV450) over the course of their time in the program.

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.

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

- 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

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 Experimental Animation Undergrad Critique. (This course must be taken twice. May be taken in BFA3 year with permission of instructor, or BFA4 year. May be taken for 3 or 6 credits, by permission of instructor)**
- Other métier practice* (2 credits)
- Critical Studies and electives as needed (13-16 credits recommended)

BFA4

Fall Semester

- FVEA482 Experimental Animation Undergrad Critique. (This course must be taken twice. May be taken for 3 or 6 credits, by permission of instructor)**
- Critical Studies and electives as needed (8-14 credits recommended)

Spring Semester

- Winter Session (1 credit)
- Graduation review/Submit Senior Project

- FVEA482 Experimental Animation Undergrad Critique. (This course must be taken twice. May be taken for 3 or 6 credits, by permission of instructor)**
- 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

- FVEA482 Experimental Animation Undergrad Critique. (This course must be taken twice. May be taken for 3 or 6 credits, by permission of instructor)**
- Critical Studies and electives as needed (9-15 credits recommended)

Spring Semester

- Winter Session (1 credit)
- Graduation Review/Submit Senior Project
- FVEA482 Experimental Animation Undergrad Critique. (This course must be taken twice. May be taken for 3 or 6 credits, by permission of instructor)**
- 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

- FVEA504 Digital Workflow for Animators (1 credit)
- 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)
- FVEA521 Experimental Animation Thesis Concept Seminar B (3 credits)
- 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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Office of the Registrar

661-253-7842
registrar@calarts.edu
Room F303
9am-5pm weekdays (during academic year)

CALARTS STORE

CAMPUS SAFETY

661-222-2702

SITE MAP

CONSUMER INFO

ABOUT THIS SITE

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California Institute of the Arts
24700 McBean Parkway
Valencia, California 91355
661-255-1050

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-410 History of Documentary Film I (3.00 cr.)
(Fall and Spring)

This course is available for online registration and also open by Permission of the Instructor at Advising Day.

An historical survey of documentary (or non-fiction) tradition in motion pictures and it major genre: the exploration film, the ethnographic film, the travel film, historical reconstruction and essay film. Offered by the Program in Film and Video. Maybe repeated for credit.

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.

Offered by Program in Film and Video. Required of PFV BFA1 and EA BFA1. May be repeated for credit.

FAIC-430 History of Video Art (3.00 cr.)
(Fall and Spring)

This course will survey video art and alternative media practice following the introduction of portable video recording equipment in the late 1960s. This term the course will also specifically integrate video art from various Latin American and Caribbean cultural scenes in conjunction with the Getty-sponsored LA/LA exhibitions held in various museums and galleries throughout the southern California. Guest speakers will include two Getty video curators and LA/LA artists. From both North American and Latin American video scenes we will examine early video projects responding to a radical late 60s shift in cultural strategies where perceptual process and performance were often valorized over art product, where artists explored properties of the electronic signal, and how media consumers and grassroots documentarians were approached as potential producers in efforts to democratize telecommunications. We will examine video work from the 1980s through mid 90s that registered theoretical shifts from post-minimalism to post-modernism together with the impact of new subjectivities. And an examination of the impact of digital and new technologies in the mid 1990s will set the stage for "new media" and the net cultural environment. Readings will focus on critical texts by curators and critics and writings by artists. Students will keep a weekly journal and also complete a short written assignment. The course is open to both BFAs and MFAs, and fulfills Critical Studies criteria. Permission of instructor required.

FAIC-435 The Room (3.00 cr.)
(Fall)

This seminar is an attempt to reflect critically on our past/recent/or current experience of the Covid 19 pandemic, and acquire critical tools to think about life, filmmaking, writing and art making in a situation of confinement or quarantine. Even though the confinement might be over - at least in California - it has profoundly affected our memory, our sense of the self and the other. We will discuss the concepts of door, window, perspective, vista, entrance and exit, the intimate, the blocked gaze (analyzing the role of the off-screen space); as well as the relationship between the inside and the outside, between seeing and hearing; surveillance, autonomy and freedom; architecture, memory, gender, and subjectivity.

FAIC-450 ST: Realist Style (3.00 cr.)
(Fall)

Course available by permission of instructor only.

An investigation into the formal means that narrative filmmakers (from the Italian neo-realists to Dogme95, Renoir to Cassavetes) have used to achieve a heightened sense of "reality" in their work. Topics include the incorporation of documentary technique into fictional films, "improvisation," performance styles and the relationship between these "naturalist" filmmakers and the mainstream cinema. The class consists of a lecture/discussion and a screening each week. Students are required to present a one hour seminar based on a 15 to 20 page paper or a short original film.

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-610 History of Documentary Film I (3.00 cr.)
(Fall and Spring)

This course is available for online registration and also open by Permission of the Instructor at Advising Day.

An historical survey of documentary (or non-fiction) tradition in motion pictures and it major genre: the exploration film, the ethnographic film, the travel film, historical reconstruction and essay film. Offered by the Program in Film and Video. Maybe repeated for credit.

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.

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-630 History of Video Art (3.00 cr.)
(Fall and Spring)

This course will survey video art and alternative media practice following the introduction of portable video recording equipment in the late 1960s. This term the course will also specifically integrate video art from various Latin American and Caribbean cultural scenes in conjunction with the Getty-sponsored LA/LA exhibitions held in various museums and galleries throughout the southern California. Guest speakers will include two Getty video curators and LA/LA artists. From both North American and Latin American video scenes we will examine early video projects responding to a radical late 60s shift in cultural strategies where perceptual process and performance were often valorized over art product, where artists explored properties of the electronic signal, and how media consumers and grassroots documentarians were approached as potential producers in efforts to democratize telecommunications. We will examine video work from the 1980s through mid 90s that registered theoretical shifts from post-minimalism to post-modernism together with the impact of new subjectivities. And an examination of the impact of digital and new technologies in the mid 1990s will set the stage for "new media" and the net cultural environment. Readings will focus on critical texts by curators and critics and writings by artists. Students will keep a weekly journal and also complete a short written assignment. The course is open to both BFAs and MFAs, and fulfills Critical Studies criteria. Permission of instructor required.

FAIC-635 The Room (3.00 cr.)
(Fall)

This seminar is an attempt to reflect critically on our past/recent/or current experience of the Covid 19 pandemic, and acquire critical tools to think about life, filmmaking, writing and art making in a situation of confinement or quarantine. Even though the confinement might be over - at least in California - it has profoundly affected our memory, our sense of the self and the other. We will discuss the concepts of door, window, perspective, vista, entrance and exit, the intimate, the blocked gaze (analyzing the role of the off-screen space); as well as the relationship between the inside and the outside, between seeing and hearing; surveillance, autonomy and freedom; architecture, memory, gender, and subjectivity.

FAIC-650 ST: Realist Style (3.00 cr.)
(Fall and Spring)

Course available by Permission of Instructor only. An investigation into the formal means that narrative filmmakers (from the Italian neo-realists to Dogme95, Renoir to Cassavetes) have used to achieve a heightened sense of "reality" in their work. Topics include the incorporation of documentary technique into fictional films, "improvisation," performance styles and the relationship between these "naturalist" filmmakers and the mainstream cinema. The class consists of a lecture/discussion and a screening each week. Students are required to present a one hour seminar based on a 15 to 20 page paper or a short original film.

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-299 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-345 FDP Narrative Methodologies (2.00 cr.)
(Fall and Spring)
A course taught in rotation by core faculty and visiting artists that focuses on specific methodologies and practices of Narrative in Film and time based making.

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-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-422 Looking At The Sky (1.00 cr.)
(Fall and Spring)
This course is available by Permission of Instructor only on Advising Day.

The entire sky is a grand narrative filled with stories enacted by protagonists and antagonists portraying legendary tropes and mythologies. This course explores story structure through experiences of , and exposure to, the history of astronomy including how the constellations were named and placed in the heavens. Students will invent cinematic story ideas through the process of looking at the canvas of stars in the night sky. Additionally this process will examine the basic concepts of cinematography such as depth of field, lens perspectives, exposure and aesthetics of composition while gazing through a telescope or capturing nighttime images on field trips. A creative project is required for completion of the course. Field trips will be a regular part of the class programming. .

FFDP-423 Screenwriting Workshop: LF (2.00 cr.)
(Fall and Spring)
Course available by Permission of Instructor only. Prerequisite: Advanced Scripting FFDP-425. Advanced work in screenwriting, focusing on the creation of long form narrative scripts. Operates as both a lecture on narrative and dramatic forms and a workshop to create and critique advanced, long form student work. Screenwriting tools such as story beats, scene cards and treatments support writers toward completion of a feature length screenplay or series pilot/episodes. 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 Screenwriting Workshop: Short (2.00 cr.)
(Fall and Spring)
Course available by Permission of Instructor only. Operates as both a discussion on dramatic narrative form and a workshop to create and critique short form narrative work. Screenwriting tools such as story beats, scene cards and treatments support writers toward completion of a short form screenplay. Can be taken more than once.

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-472 Fictions of Completion (2.00 cr.)
(Fall and Spring)
This class explores alternative, non-linear methodologies of cinema production-from filming and editing as a path to writing a script to shooting dramatic scenes without a screenplay to constructing characters throughout the entire production process. The aim of the class is for students to discover their own processes when producing their work and feel encouraged to challenge the conventional, linear mode of dramatic production: pre-production, production, post-production.

This course also centers its discussion on the idea of completion: when is a film a film? Does a film-a work of art-ever reach completion? This is all with the goal 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 from filmmakers across the world.

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 2-semester course aims to provide students with a deep understanding of the Film & TV industry, both in terms of career and creative opportunities. It is strongly suggested that students take both semesters of the sequence; additional students will be added in the Spring based on capacity.

Through a combination of lectures, workshop and guest speaker Q&A sessions, the students are encouraged to think about their future beyond graduation as both artists and professionals, analyzing different career paths, creative practices and resources, learning what it means to be a "working director", and identifying goals for themselves. It will also discuss potential career paths in Narrative Cinema beyond directing or in cooperation with a career as a Narrative Director.

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-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-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-521 Narrative Structure and Form (3.00 cr.)
(Fall and Spring)
Narrative Structure and Form Course open to MFA1 Film Directing students only, by Permission of Instructor only.

This course is an examination of narrative film structure and form. The course examines the construction of narrative works ranging from dramatic narrative to epic, episodic and anecdotal forms. These lectures will draw on the practical ideas introduced in your production classes, and ask you to interrogate your assumptions about construction of events in time, and the making of images and meaning. It is meant to question such basic assumptions as cinema and narrative, while developing an understanding of the material and language of both. Assignments will include analysis, writing and shooting assignments.

FFDP-522 Looking At The Sky (1.00 cr.)
(Fall and Spring)
This course is available by Permission of Instructor only on Advising Day.

The entire sky is a grand narrative filled with stories enacted by protagonists and antagonists portraying legendary tropes and mythologies. This course explores story structure through experiences of , and exposure to, the history of astronomy including how the constellations were named and placed in the heavens. Students will invent cinematic story ideas through the process of looking at the canvas of stars in the night sky. Additionally this process will examine the basic concepts of cinematography such as depth of field, lens perspectives, exposure and aesthetics of composition while gazing through a telescope or capturing nighttime images on field trips. A creative project is required for completion of the course. Field trips will be a regular part of the class programming.

FFDP-523 Screenwriting Workshop: LF (2.00 cr.)
(Fall and Spring)
Course available by Permission of Instructor only. Prerequisite: Advanced Scripting FFDP-625. Advanced work in screenwriting, focusing on the creation of long form narrative scripts. Operates as both a lecture on narrative and dramatic forms and a workshop to create and critique advanced, long form student work. Screenwriting tools such as story beats, scene cards and treatments support writers toward completion of a feature length screenplay or series pilot/episodes. 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-545 FDP Narrative Methodologies (2.00 cr.)
(Fall and Spring)
A course taught in rotation by core faculty and visiting artists that focuses on specific methodologies and practices of Narrative in Film and time based making.

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-580 Production Sound (2.00 cr.)
(Fall and Spring)
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.

FFDP-599 Independent Project (0.50-9.00 cr.)
(Fall and Spring)
Available by permission of instructor only.

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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 Screenwriting Workshop: Short (2.00 cr.)
(Fall and Spring)
Course available by Permission of Instructor only. Operates as both a discussion on dramatic narrative form and a workshop to create and critique short form narrative work. Screenwriting tools such as story beats, scene cards and treatments support writers toward completion of a short form screenplay. 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-672 Fictions of Completion (2.00 cr.)
(Fall and Spring)

This class explores alternative, non-linear methodologies of cinema production-from filming and editing as a path to writing a script to shooting dramatic scenes without a screenplay to constructing characters throughout the entire production process. The aim of the class is for students to discover their own processes when producing their work and feel encouraged to challenge the conventional, linear mode of dramatic production: pre-production, production, post-production.

This course also centers its discussion on the idea of completion: when is a film a film? Does a film-a work of art-ever reach completion? This is all with the goal 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 from filmmakers across the world.

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-680 Post Production Sound (2.00 cr.)
(Spring)

This course is by Permission of Instructor. It is required of MFA1 Film Directing students. Covers all aspects of post-production and basic sound design, editing and mixing concepts. Gives access to individual Pro Tools rooms and E 105 basic studio.

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 2-semester course aims to provide students with a deep understanding of the Film & TV industry, both in terms of career and creative opportunities. It is strongly suggested that students take both semesters of the sequence; additional students will be added in the Spring based on capacity.

Through a combination of lectures, workshop and guest speaker Q&A sessions, the students are encouraged to think about their future beyond graduation as both artists and professionals, analyzing different career paths, creative practices and resources, learning what it means to be a "working director", and identifying goals for themselves. It will also discuss potential career paths in Narrative Cinema beyond directing or in cooperation with a career as a Narrative Director.

FFDP-698 Internship (1.00-6.00 cr.)
(Fall and Spring)

FFDP-699 Independent Project (0.50-9.00 cr.)
(Fall and Spring)
Available by permission of instructor only.

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FFDP-798 Internship (1.00-6.00 cr.)
(Fall and Spring)

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-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-298 Internship (1.00-6.00 cr.)
(Fall and Spring)

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 lighting for motion pictures. Starting by analyzing different lighting styles in film history, this course will then cover a range of lighting practices in original locations and in studio, looking at different light sources and techniques. The student will be guided through the conceptual process of designing a lighting plan, selecting units and rigs for single and multi-camera shoots. Through a series of in-class lectures, workshops, and practical lighting assignments, the student will gain a strong working knowledge of specific aesthetics with variables in controlling the various properties of light (direction, exposure, color, saturation, contrast ratios, and texture). Special emphasis is placed on lighting for story and emotional impact, with a focus on Genre and Period lighting.

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)

In this workshop class we expand your knowledge from the fundamentals of cinematography, toward harnessing the technical tools of the craft for creating impactful images in advanced productions, while strengthening your unique voice as an artist. You will gain fluency working with RED cameras and introduced to other professional Digital Cine cameras while creating work collaboratively. We will explore aesthetic and blocking concepts working with specific formats, optics, textures and camera movements, and refine lighting techniques. Projects you shoot inside and outside the class will hone your understanding of the cinematographer's role from pre-production through post, including the creative use of look up tables (LUTs) and color grading. Practical work includes designing dynamic blocking and camera moves, shooting with multiple cameras and on-set DIT look management. Visits to vendors (and possible rental of ARRI Alexa and high-end optics for in-class shoots) will extend our knowledge beyond the technical realm of CalArts.

Prerequisites: FPFV-246 Intermediate Cinematography, and a solid understanding of exposure, fundamentals of lighting, grip and electric, and safety on set.

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-398 Internship (1.00-6.00 cr.)
(Fall and Spring)

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-412 Shadowlands (2.00 cr.)
(Spring)

Shadowlands: Haunted Media, Spectral images

From the beginning, film and photography have been characterized by their ability to record the world as it appears - and yet coincidentally spurred a fascination with unseen worlds, even seeming to offer proof of them. In this class we will examine the technical and aesthetic entanglement of the cinematic and the uncanny. Through in-class workshops in 16mm, screenings, readings and performances we shall investigate the aesthetics of mysterious terrain where the familiar becomes unfamiliar, and vice versa.

The class is structured around five topics of inquiry: Shadows, Manifestations, Exorcisms, Second Sight, and Specters. A week devoted to aesthetics, readings, discussion and screenings will alternate with a week devoted to workshop investigations.

Students will be required to make five short projects which may take the form of films, photographs, performances, constructions or texts.

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-421 Babelisms (3.00 cr.)
(Fall)

This class will explore the aesthetic and political openings provided by incorporating multiple languages in film and moving image media. While the use of different spoken languages and dialects will be the starting point, the class will also encompass broader notions, like cinematic languages (classical narrative, modernist, documentary, avant-garde) and other practices we may explore (music, body language, computer code, etc.).

If language is the most common way in which we engage with the world and describe it, then using multiple languages may expand our experience of it and question our basic assumptions. Through this inquiry, the students will build a more perceptive and involved practice and understanding of cinematic form and practice.

These ideas will be approached through screenings, lectures/discussions, exercises and critique, with an emphasis on how this interrogation of language can take different forms and potentially inform the students' artistic practice. Students will make a final project or write a critical paper engaging with the course's themes.

FPFV-423 Composing in Space (3.00 cr.)
(Spring)

Choreographing camera and or/subject movements in film can be an ever-changing and diverse experience. This is what makes it exciting and extremely challenging. The maker needs a vast range of skills to compose a picture in space (from natural to stylized movements and perspectives) and must always be ready to adapt and change to best serve the ideas of the film. We'll look at the process of working with different types of movement choreographed in film production. There are a host of details and elements that need to be considered at each stage of the process, in addition to the actual creation of the work. With discussions and practical hands-on exercises, we'll explore different challenging scenarios that can present themselves in the student's work, including - Looking at different approaches from varying films, genres, and directors - How does the movement fit into the narrative of the film and/or scene - Working on blocking one shot and multiple shot scenes - Discussing communication between and the role of other team partners (directors, assistant directors, costume departments, sound departments, art and props departments); - Practical sessions in creating and filming by choreographing both camera movements and the movement in front of the camera with actors, dancers, and or puppets and objects -working with differing levels of skills, abilities, and comfort zones.

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-427 'i'-Sight: First-Person Cinema (3.00 cr.)
(Fall and Spring)

The 'I' is the moment of failure in every narrative effort to give an account of oneself. - Judith Butler

We now see subjectivities and truths as plural not only among subjects, but within a given subject, the self that is divided, and even in part unknown to itself. - Maureen Turim

Who and what is the "I" that claims to see and speak through constructed images in first-person films? Is "I" one or multiple, an authentic 'performance' or a simulated projection, an entrenched monologue or an active dialogue? Is this "I" best expressed literally or figuratively; verbally or visually; through exposition or through lyrical association and juxtaposition?

This course examines the theory and practice of first-person filmmaking in both historical and contemporary practice. Beginning with a theoretical examination of the first-person filmmaking that flourished starting in the late 1960s (mostly white and male) and was reignited by women and minority makers the 1980s and '90s, the latter half of the course will focus on films from 2010s and 20s emerging from this tradition. We will examine a variety of films in which the filmmaker leaves or interrogates their corporeal trace on the medium, whether through embodied presence, personified voice, or gestural camera movements. First-person films raise a number of issues about 'voice' in film; about the nature and performance of 'self;' about the desire to be seen and to authentically see; and about the power and politics of representation. From the naïve to the self-reflexive or strategic "I," and with poetic or political intention, first-person cinema offers a range of affective potential and epistemological complexity. Acknowledging the position from which they speak, or interrogating conventional boundaries between private and public, first-person filmmakers frequently reflect on the filmmaking process to explore strategies of representation and to acknowledge the labor that comprises their process.

We will look at a broad selection of work that is geographically, politically, ethnically and gender-diverse. Students will be responsible for researching the work of given filmmakers and presenting to the class so as to expand our range over the fourteen weeks of the semester.

Filmmakers examined include Jon Jost, Kazuo Hara, Marlon Riggs, Marlon Fuentes, Marilu Mallet, and well as many working in the short form. Recent films of the last five years include work by Khalik Allah, Carolina Moscosa, Madsen Minax, Jason Lord, and Jean-Baptiste de Laubier (contemporary filmmakers may shift depending on class interests and knowledge).

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-436 Experimental Film Techiques I (2.00 cr.)
(Fall)

Course available by Permission of Instructor only. Advanced explorations into various aspects of the 16mm filmmaking process. Topics will include thorough examinations of different film stocks and image manipulation techniques. Students will learn and gain access to 16mm intervalometer and high-speed cameras. The class includes lectures, class shoots, and the viewing of many short experimental films. This class seeks to inspire and encourage alternative cinematic visions. Advanced celluloid-based cinematography with an experimental bent. Students must shoot a minimum 3 rolls of film.

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-441 Pre-Production/Visualization (3.00 cr.)
(Fall)

Pre-Production/Pre-Visualization explores concept development through story analysis, and the conceptual and visceral intent of your vision, as it is affected by camera choice, film grammar techniques, environmental considerations such as the controlled environment of a studio, and/or alternative interior and exterior locations analyzing space, light, sound, and choreography of movement.

All film genres, from experimental, to exploratory narrative in various stages of development, from idea, story, or script will be considered. Lectures, practice and location field trips will take place during the class period, except for one evening lecture.

Pre-production/Pre-visualization, is a prerequisite for the Advanced Production Class. .

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.)
(Fall and 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 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-451 The Feminist Moving Image (2.00 cr.)
(Fall)

The Feminist Moving Image Across Discipline is a new course that will consider work across disciplines of several women and feminist filmmakers and moving-image practitioners, covering a wide range of practices and forms-film-editing, diary-writing, experimental documentary, art installation, figurative painting, critical scholarship, screenplay, short story, dance and theatrical performance, and narrative cinema, to name a few-from the 1920s to the present day.

When grounded in filmmaking, can a political vision be found in the interdisciplinary artist who moves from form to form? What common threads can be found in these geographically and historically disparate figures' strategies of archival collage, reappearance, repetition, dislocation, wandering, staging, and reenactment? We will also periodically return to questions around the boundaries of artistry and language: How is "women" still a demanding category, today? How does an artistic medium become a "discipline"? Is activism a medium an artist could move into? Is acting a form, like painting, that an artist could reject? And we will also look for connections in intertexts, reading excerpts from socialist Flora Tristan's diary, as referenced in Claudia von Alemann's Blind Spot (1981), for instance; or Etel Adnan's poetry and writing, which served as inspiration for filmmaker Jocelyne Saab's Beirut trilogy.

Other practitioners we may look at include Esfir Shub, Maya Deren, Madeline Anderson, Marguerite Duras, Marjorie Keller, Assia Djebar, Zeinabu irene Davis, Alanis Obomsawin, Chantal Akerman, Joyce Wieland, Barbara Loden, Yvonne Rainer, Kathleen Collins, Maria Lassnig, Theresa Hak Kyung Cha, Trinh T. Minh-ha, Qiu Miaojin, Cecilia Vicuña; and more contemporary makers like Moyra Davey, Larissa Sansour, Iva Radivojevic, Sílvia das Fadas, and Steffani Jemison (or others to be determined). Guest speakers will help us make embodied connections to contemporary practice, and we may also make one or two visits to off-campus venues to watch films relevant to our conversations.

FPFV-452 Cinema of Transformation (3.00 cr.)
(Fall)

The course will view films that are, in very different ways, centrally concerned with inner life, faith/lack of faith, and various forms of transformation. Although film is a visual medium, and these films are without exception beautiful and powerful visually, they point to experiences which touch the deepest core of our invisible spirit. We will view work by Tarkovsky, Bresson, Parajanov, Cocteau, Bergmann...and many others. The reading combines theoretical/critical texts, fiction, and Jungian theory of transformation.

Additional spaces may be available on Course Advising Day.

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-465 Media Sketchbook (2.00 cr.)
(Spring)

"Media are our infrastructures of being, the habitats and materials through which we act and are...at some level, expression and existence merge." (John Durham Peters, The Marvelous Clouds)

In this course students will plumb the reaches of their own archive of collected material; photo text video and film, creating works that encourage a heightened awareness of the means through which we absorb and share expressions of ourselves and our world. In workshop settings we look at what happens as hand speaks to eye, and how such primary gestures have evolved into a fugitive complex of remote cause and effect. Through screenings, readings, discussion and in-class collaborative exercises, we will consider the notion of speculative representations, media portraits and self in forms that both trouble and harmonize inner and outer worlds. Students will complete a fully realized work at the course conclusion.

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-473 Acting Bad (3.00 cr.)
(Fall)

A course to de-construct acting and narration. The main goal will be to define performance in new, non-traditional ways. Students will develop dialogues and/or narrations taken from real life (court transcripts, overheard conversations) to fictional (soap operas, novels) and poetic texts. These texts will then be performed in class emphasizing a multitude of executions. Each performance will be recorded on video, studied and then re-performed.

FPFV-476 Feminist Film History (2.00 cr.)
(Spring)

This seminar takes a transnational approach to exploring the history of cinema, video, documentary, and experimental film by examining the contributions of women, queer, and trans* filmmakers, directors, actors, and film collectives in a global context; and by charting key interventions in contemporary theories of gender and sexuality, feminist-film theory, and critical philosophy. Using CalArts's own history of feminist collaboration-the film and installation, "Womanhouse"-as a starting point, the course covers debates in feminist movements, paying attention to the relationship between feminism, diaspora, and nationalism; and arguments about the race, color, class, and sexual dimensions of gender in the building of feminist analysis and community. Through the lens offered by readings in postcolonial studies and critical race studies, poetry and translation, Native and queer theory, political theory, psychoanalysis, poststructuralism, and affect and emotion studies; and by studying such themes as authorship, form and aesthetics, spectatorship and audiences, media industries, media production, and local, national, and world cinemas, members of the course will interpret the work of renowned and unsung women and feminist cinema workers.

This course also investigates a range of interrelated questions around the social, cultural, economic, and industrial factors that have shaped the films and workers under discussion, to include Anna May Wong, Dorothy Arzner, Martha Rosler, Susan Stryker, Julie Dash, Zeinabu irene Davis, Shirley Clarke, Elaine May, Sara Gómez, Pratibha Parmar, Penelope Spheeris, Cecilia Mangini, Cheryl Dunye, Tracey Moffatt, Agnès Varda, Sally Potter, Mira Nair, Trinh T. Minh-ha, Chick Strand, Chantal Akerman, Kira Muratova, Barbara Hammer, Jill Godmilow, Anne Charlotte Robertson, Helke Misselwitz, Shanta Apte, Jackie Raynal, Carole Roussopoulos and Delphine Seyrig, Margaret Tait, Shirin Neshat, Sarah Polley, Deborah Stratman; French, Italian, British, Korean, Greek, and Latin American feminist-film collectives; and contemporary practitioners Madeline Hunt-Erlich, Maryam Tafakory, Sasha Wortzel, and Tourmaline. How does highlighting the experiences of such directors and participants in the film world cause us to rewrite dominant film histories? Creative, collaborative, and interdisciplinary responses to assignments encouraged. Assignments will include independent

presentations; keeping a weekly screening-response journal, to be submitted in intervals; and turning in one final creative project or academic paper.

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-486 Black Futures (2.00 cr.)
(Fall)

Surveying the Black Futurist Movement is positioned at the intersection of various African American traditions including music, performance, poetry, and filmmaking. The course will vacillate between sound and cinema as we investigate the language and function of abstraction. Derived from an expanded meditation on Afrofuturism, conceptual art, and various aesthetic methods, this class will interrogate the radical and imaginative innovations of Black artists. The ideas explored by these auteurs, writers, and musicians rely on looking beyond traditional interpretations of time and space, fact and fiction, history and myth. Our listening will follow the moods of Alice Coltrane, Erykah Badu and Sun Ra. Our screenings will analyze the intentions of Bill Gunn, George Clinton, and Rickey Laurentiis. We will discuss a variety of questions, debate our own theories, and engage with artists, filmmakers, and critics.

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/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.

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 lighting for motion pictures. Starting by analyzing different lighting styles in film history, this course will then cover a range of lighting practices in original locations and in studio, looking at different light sources and techniques. The student will be guided through the conceptual process of designing a lighting plan, selecting units and rigs for single and multi-camera shoots. Through a series of in-class lectures, workshops, and practical lighting assignments, the student will gain a strong working knowledge of specific aesthetics with variables in controlling the various properties of light (direction, exposure, color, saturation, contrast ratios, and texture). Special emphasis is placed on lighting for story and emotional impact, with a focus on Genre and Period lighting.

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-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-521 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-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)

In this workshop class we expand your knowledge from the fundamentals of cinematography, toward harnessing the technical tools of the craft for creating impactful images in advanced productions, while strengthening your unique voice as an artist. You will gain fluency working with RED cameras and introduced to other professional Digital Cine cameras while creating work collaboratively. We will explore aesthetic and blocking concepts working with specific formats, optics, textures and camera movements, and refine lighting techniques. Projects you shoot inside and outside the class will hone your understanding of the cinematographer's role from pre-production through post, including the creative use of look up tables (LUTs) and color grading. Practical work includes designing dynamic blocking and camera moves, shooting with multiple cameras and on-set DIT look management. Visits to vendors (and possible rental of ARRI Alexa and high-end optics for in-class shoots) will extend our knowledge beyond the technical realm of CalArts.

Prerequisites: FPFV-546 Intermediate Cinematography, and a solid understanding of exposure, fundamentals of lighting, grip and electric, and safety on set.

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-612 Shadowlands (2.00 cr.)
(Spring)

Shadowlands: Haunted Media, Spectral images

From the beginning, film and photography have been characterized by their ability to record the world as it appears - and yet coincidentally spurred a fascination with unseen worlds, even seeming to offer proof of them. In this class we will examine the technical and aesthetic entanglement of the cinematic and the uncanny. Through in-class workshops in 16mm, screenings, readings and performances we shall investigate the aesthetics of mysterious terrain where the familiar becomes unfamiliar, and vice versa.

The class is structured around five topics of inquiry: Shadows, Manifestations, Exorcisms, Second Sight, and Specters. A week devoted to aesthetics, readings, discussion and screenings will alternate with a week devoted to workshop investigations.

Students will be required to make five short projects which may take the form of films, photographs, performances, constructions or texts.

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-621 Babelisms (3.00 cr.)
(Fall)

This class will explore the aesthetic and political openings provided by incorporating multiple languages in film and moving image media. While the use of different spoken languages and dialects will be the starting point, the class will also encompass broader notions, like cinematic languages (classical narrative, modernist, documentary, avant-garde) and other practices we may explore (music, body language, computer code, etc.).

If language is the most common way in which we engage with the world and describe it, then using multiple languages may expand our experience of it and question our basic assumptions. Through this inquiry, the students will build a more perceptive and involved practice and understanding of cinematic form and practice.

These ideas will be approached through screenings, lectures/discussions, exercises and critique, with an emphasis on how this interrogation of language can take different forms and potentially inform the students' artistic practice. Students will make a final project or write a critical paper engaging with the course's themes.

FPFV-623 Composing in Space (3.00 cr.)
(Spring)

Choreographing camera and or/subject movements in film can be an ever-changing and diverse experience. This is what makes it exciting and extremely challenging. The maker needs a vast range of skills to compose a picture in space (from natural to stylized movements and perspectives) and must always be ready to adapt and change to best serve the ideas of the film. We'll look at the process of working with different types of movement choreographed in film production. There are a host of details and elements that need to be considered at each stage of the process, in addition to the actual creation of the work. With discussions and practical hands-on exercises, we'll explore different challenging scenarios that can present themselves in the student's work, including - Looking at different approaches from varying films, genres, and directors - How does the movement fit into the narrative of the film and/or scene - Working on blocking one shot and multiple shot scenes - Discussing communication between and the role of other team partners (directors, assistant directors, costume departments, sound departments, art and props departments); - Practical sessions in creating and filming by choreographing both camera movements and the movement in front of the camera with actors, dancers, and or puppets and objects -working with differing levels of skills, abilities, and comfort zones.

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-627 'i'-Sight: First-Person Cinema (3.00 cr.)
(Fall and Spring)

The 'I' is the moment of failure in every narrative effort to give an account of oneself. - Judith Butler

We now see subjectivities and truths as plural not only among subjects, but within a given subject, the self that is divided, and even in part unknown to itself. - Maureen Turim

Who and what is the "I" that claims to see and speak through constructed images in first-person films? Is "I" one or multiple, an authentic 'performance' or a simulated projection, an entrenched monologue or an active dialogue? Is this "I" best expressed literally or figuratively; verbally or visually; through exposition or through lyrical association and juxtaposition?

This course examines the theory and practice of first-person filmmaking in both historical and contemporary practice. Beginning with a theoretical examination of the first-person filmmaking that flourished starting in the late 1960s (mostly white and male) and was reignited by women and minority makers the 1980s and '90s, the latter half of the course will focus on films from 2010s and 20s emerging from this tradition. We will examine a variety of films in which the filmmaker leaves or interrogates their corporeal trace on the medium, whether through embodied presence, personified voice, or gestural camera movements. First-person films raise a number of issues about 'voice' in film; about the nature and performance of 'self;' about the desire to be seen and to authentically see; and about the power and politics of representation. From the naïve to the self-reflexive or strategic "I," and with poetic or political intention, first-person cinema offers a range of affective potential and epistemological complexity. Acknowledging the position from which they speak, or interrogating conventional boundaries between private and public, first-person filmmakers frequently reflect on the filmmaking process to explore strategies of representation and to acknowledge the labor that comprises their process.

We will look at a broad selection of work that is geographically, politically, ethnically and gender-diverse. Students will be responsible for researching the work of given filmmakers and presenting to the class so as to expand our range over the fourteen weeks of the semester.

Filmmakers examined include Jon Jost, Kazuo Hara, Marlon Riggs, Marlon Fuentes, Marilu Mallet, and well as many working in the short form. Recent films of the last five years include work by Khalik Allah, Carolina Moscosa, Madsen Minax, Jason Lord, and Jean-Baptiste de Laubier (contemporary filmmakers may shift depending on class interests and knowledge).

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-636 Experimental Film Techniques I (2.00 cr.)
(Fall)

Course available by Permission of Instructor only. Advanced explorations into various aspects of the 16mm filmmaking process. Topics will include thorough examinations of different film stocks and image manipulation techniques. Students will learn and gain access to 16mm intervalometer and high-speed cameras. The class includes lectures, class shoots, and the viewing of many short experimental films. This class seeks to inspire and encourage alternative cinematic visions. Advanced celluloid-based cinematography with an experimental bent. Students must shoot a minimum 3 rolls of film.

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-641 Pre-Production/Visualization (3.00 cr.)
(Fall and Spring)
Pre-Production/Pre-Visualization explores concept development through story analysis, and the conceptual and visceral intent of your vision, as it is affected by camera choice, film grammar techniques, environmental considerations such as the controlled environment of a studio, and/or alternative interior and exterior locations analyzing space, light, sound, and choreography of movement. All film genres, from experimental, to exploratory narrative in various stages of development, from idea, story, or script will be considered. Lectures, practice and location field trips will take place during the class period, except for one evening lecture. Pre-production/Pre-visualization, is a prerequisite for the Advanced Production Class.

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.)
(Fall and 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 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-651 The Feminist Moving Image (2.00 cr.)
(Fall)

The Feminist Moving Image Across Discipline is a new course that will consider work across disciplines of several women and feminist filmmakers and moving-image practitioners, covering a wide range of practices and forms-film-editing, diary-writing, experimental documentary, art installation, figurative painting, critical scholarship, screenplay, short story, dance and theatrical performance, and narrative cinema, to name a few-from the 1920s to the present day.

When grounded in filmmaking, can a political vision be found in the interdisciplinary artist who moves from form to form? What common threads can be found in these geographically and historically disparate figures' strategies of archival collage, reappearance, repetition, dislocation, wandering, staging, and reenactment? We will also periodically return to questions around the boundaries of artistry and language: How is "women" still a demanding category, today? How does an artistic medium become a "discipline"? Is activism a medium an artist could move into? Is acting a form, like painting, that an artist could reject? And we will also look for connections in intertexts, reading excerpts from socialist Flora Tristan's diary, as referenced in Claudia von Alemann's Blind Spot (1981), for instance; or Etel Adnan's poetry and writing, which served as inspiration for filmmaker Jocelyne Saab's Beirut trilogy.

Other practitioners we may look at include Esfir Shub, Maya Deren, Madeline Anderson, Marguerite Duras, Marjorie Keller, Assia Djebar, Zeinabu irene Davis, Alanis Obomsawin, Chantal Akerman, Joyce Wieland, Barbara Loden, Yvonne Rainer, Kathleen Collins, Maria Lassnig, Theresa Hak Kyung Cha, Trinh T. Minh-ha, Qiu Miaojin, Cecilia Vicuña; and more contemporary makers like Moyra Davey, Larissa Sansour, Iva Radivojevic, Sílvia das Fadas, and Steffani Jemison (or others to be determined). Guest speakers will help us make embodied connections to contemporary practice, and we may also make one or two visits to off-campus venues to watch films relevant to our conversations.

FPFV-652 Cinema of Transformation (3.00 cr.)
(Fall)

The course will view films that are, in very different ways, centrally concerned with inner life, faith/lack of faith, and various forms of transformation. Although film is a visual medium, and these films are without exception beautiful and powerful visually, they point to experiences which touch the deepest core of our invisible spirit. We will view work by Tarkovsky, Bresson, Parajanov, Cocteau, Bergmann...and many others. The reading combines theoretical/critical texts, fiction, and Jungian theory of transformation.

Additional seats may be available on Course Advising Day.

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-665 Media Sketchbook (2.00 cr.)
(Spring)

"Media are our infrastructures of being, the habitats and materials through which we act and are...at some level, expression and existence merge." (John Durham Peters, The Marvelous Clouds)

In this course students will plumb the reaches of their own archive of collected material; photo text video and film, creating works that encourage a heightened awareness of the means through which we absorb and share expressions of ourselves and our world. In workshop settings we look at what happens as hand speaks to eye, and how such primary gestures have evolved into a fugitive complex of remote cause and effect. Through screenings, readings, discussion and in-class collaborative exercises, we will consider the notion of speculative representations, media portraits and self in forms that both trouble and harmonize inner and outer worlds. Students will complete a fully realized work at the course conclusion.

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-673 Acting Bad (3.00 cr.)
(Fall)

A course to de-construct acting and narration. The main goal will be to define performance in new, non-traditional ways. Students will develop dialogues and/or narrations taken from real life (court transcripts, overheard conversations) to fictional (soap operas, novels) and poetic texts. These texts will then be performed in class emphasizing a multitude of executions. Each performance will be recorded on video, studied and then re-performed.

FPFV-676 Feminist Film History (2.00 cr.)
(Spring)

This seminar takes a transnational approach to exploring the history of cinema, video, documentary, and experimental film by examining the contributions of women, queer, and trans* filmmakers, directors, actors, and film collectives in a global context; and by charting key interventions in contemporary theories of gender and sexuality, feminist-film theory, and critical philosophy. Using CalArts's own history of feminist collaboration-the film and installation, "Womanhouse"-as a starting point, the course covers debates in feminist movements, paying attention to the relationship between feminism, diaspora, and nationalism; and arguments about the race, color, class, and sexual dimensions of gender in the building of feminist analysis and community. Through the lens offered by readings in postcolonial studies and critical race studies, poetry and translation, Native and queer theory, political theory, psychoanalysis, poststructuralism, and affect and emotion studies; and by studying such themes as authorship, form and aesthetics, spectatorship and audiences, media industries, media production, and local, national, and world cinemas, members of the course will interpret the work of renowned and unsung women and feminist cinema workers.

This course also investigates a range of interrelated questions around the social, cultural, economic, and industrial factors that have shaped the films and workers under discussion, to include Anna May Wong, Dorothy Arzner, Martha Rosler, Susan Stryker, Julie Dash, Zeinabu irene Davis, Shirley Clarke, Elaine May, Sara Gómez, Pratibha Parmar, Penelope Spheeris, Cecilia Mangini, Cheryl Dunye, Tracey Moffatt, Agnès Varda, Sally Potter, Mira Nair, Trinh T. Minh-ha, Chick Strand, Chantal Akerman, Kira Muratova, Barbara Hammer, Jill Godmilow, Anne Charlotte Robertson, Helke Misselwitz, Shanta Apte, Jackie Raynal, Carole Roussopoulos and Delphine Seyrig, Margaret Tait, Shirin Neshat, Sarah Polley, Deborah Stratman; French, Italian, British, Korean, Greek, and Latin American feminist-film collectives; and contemporary practitioners Madeline Hunt-Erlich, Maryam Tafakory, Sasha Wortzel, and Tourmaline. How does highlighting the experiences of such directors and participants in the film world cause us to rewrite dominant film histories? Creative, collaborative, and interdisciplinary responses to assignments encouraged. Assignments will include independent

presentations; keeping a weekly screening-response journal, to be submitted in intervals; and turning in one final creative project or academic paper.

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-686 Black Futures (2.00 cr.)
(Fall)

Surveying the Black Futurist Movement is positioned at the intersection of various African American traditions including music, performance, poetry, and filmmaking. The course will vacillate between sound and cinema as we investigate the language and function of abstraction. Derived from an expanded meditation on Afrofuturism, conceptual art, and various aesthetic methods, this class will interrogate the radical and imaginative innovations of Black artists. The ideas explored by these auteurs, writers, and musicians rely on looking beyond traditional interpretations of time and space, fact and fiction, history and myth. Our listening will follow the moods of Alice Coltrane, Erykah Badu and Sun Ra. Our screenings will analyze the intentions of Bill Gunn, George Clinton, and Rickey Laurentiis. We will discuss a variety of questions, debate our own theories, and engage with artists, filmmakers, and critics.

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-698 Internship (1.00-6.00 cr.)
(Fall and Spring)

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-798 Internship (1.00-6.00 cr.)
(Fall and Spring)

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-315 This Is Not a Sound Class (2.00 cr.)
(Fall)

As with the representative painting from Magritte ,"This is not a pipe," we will reflect on the concept of sound, its perception and its representation. The act of listening is very important in order to create a strong relationship with sound. This class will create a space to stop and listen. We will focus our attention to certain sound pieces (worldwide sound art) and also to natural soundscapes. Listening sessions in the Mix Theater and off-campus listening tours are some of the main methods of this course. Workshops will include group work with what I call cartographies, where throughout the semester students will make recordings from their everyday lives, encouraging listening in their own ambit, and will put it together as an exquisite corpse. Another workshop will create individual soundscapes from a location we visit together. There will also be lectures and screenings in order to connect all the workshops. The process of creating sound for films is a creative one rather than just technical. I believe that if you take your headphones out and listen, something unexpectedly beautiful is going to happen. In this class we will conceive sound as a musical note that you can combine with others in order to create poetic constructions. This class invites you to create and think your project through with sound as the main character and focus.

FSFV-321 Writing Through Filmmaking (3.00 cr.)
(Fall and Spring)

NOTE additional seats will be available for this course at course advising day.

Where do film ideas come from? How can we write and make short films that are not simply didactic, explanatory, or formulaic and instead start these projects from sensory experience, and observational based practices? This course takes a highly flexible, frequently collaborative approach, to the generative processes of writing and developing films. Through a cascade of short self-reflective experiential processes, we will engage in short-form "screenwriting" that includes micro-exercises in video making and sound recording with a focus on perceptual/cognitive phenomena rather than on formulaic style or techniques. Through this process oriented class, we will learn that film ideas are everywhere and that writer's block is an unproductive myth.

The title of the course includes the word "practice." By this I mean regular and consistent work, similar to how one learns a musical instrument or an athletic skill. This is also a team-based class meaning that much of the work we do in class is "circumstantially" collaborative in that we will freely work from and with other students' work. There will be in-class and out-of-class exercises that regularly require using other students' work as catalysts for your own. This is another strategy that diversifies our modes of engagement. To that end, students must complete weekly writing exercises, and/or visual or audio exercises, and/or researching material for ideas, and/or drawing/graphing --all as starting places, or what I call "disruptive nodes" for any kind of film.

This is a class in writing and development for the writer/director--the personal filmmaker. As such, we will include cinematic concerns such as cinematography, sound, blocking, and art design -- aspects typically not included in screenwriting. Video sketches may be used to test out various aesthetic and conceptual ideas. In addition to half a dozen short weekly exercises, by course end, each student will have completed a final 7-10 page written document that includes a visual pre-production packet that may serve as the blueprint for a future project. This course is useful for anyone from any discipline with an interest in concept development related to the moving image and sound.

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-420Y Inter.Network (3.00 cr.)
(Fall)

Where did you make your first internet friend? The geographies of virtual spaces are inhabitable, traversable and emotional. "Inter. network" is a semester-long course that will explore the creation of interactive online art and social spaces through rhizomatic processes. Rhizomes, named for the horizontally growing roots of plant stems, present information as sprawling cartographies of events and influences. With this in mind, we will encounter and invent potential paths for storytelling on web platforms that include Figma, Twine 2.0, and Neocities. The course is open to the Institute and coding experience is not required!.

FSFV-421A Valences of Montage (3.00 cr.)
(Spring)

Despite the historical and curricular prominence of Eisenstein's montage theory, the filmic edit remains an undertheorized gesture, given its constitutive function in cinema. In this class we will explore the aesthetic, political, and practical dimensions of the cut, toward a deeper understanding and more confident deployment. We will read theory from numerous areas of thought related to cuts, splits, time, and sequencing, from film theory, philosophy, and psychoanalysis to more oblique paths such as meteorology and the occult. Screenings will include narrative, experimental, and documentary works that may supplement or trouble the readings, and will include experimental screening situations such as multiple films screened at once, to see what unexpected resonances may emerge. The practical side will include in-class collaborative workshops ranging from 16mm found footage to MIDI-controlled live montage, sometimes aided by visiting artists, as well as short assignments designed to hone students' skills and thinking, and potentially serve as jumping off points for more involved works. As final projects, each student will make a moving image work or write a theoretical text engaging with ideas covered in the class. FPFV-134 Digital Editing (or equivalent knowledge)is a pre-requisite for this course.

FSFV-421B You Can't Do That on TV (3.00 cr.)
(Spring)

Students will transform and propel the animated image from its 2D surface into the expanded space of live performance. Employing puppets, digital projection, live-feeding cameras, and the human body, we will consider animation's ability to reveal an unseen kinship between the physical, spiritual, and digital worlds by generating live experiments that attempt to blur the lines between performance and the moving image. Through readings and screenings, students will also investigate lost and marginalized modes of media technology, such as the early 20th-century Kino Vari, which combined projection, live sound, and the human body into dimensional space, to help imagine alternative realities for time-based media practices. At the end of this course, students will collaborate to organize and present a public cabaret that will showcase each student's final expanded cinematic performance. As a result, students will gain the skills to develop, rehearse, and produce a live cross-disciplinary event.

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-445 Making Music Videos (3.00 cr.)
(Fall)

Students in this class will complete a number of collaborative music video production projects in groups that include students from the schools of music, dance, film/video and experimental animation.

Music videos can be a wonderful tool for filmmakers to explore and expand on their art of image-making through rhythm and gesture, and for musicians to explore how their sonic compositions can be enlivened by moving images that respond to what they hear.

In this production class, we will start by looking at music videos to develop a critical sense of the conventions and challenges of the media, in order to confront, interrogate and re-envision them. Students will be encouraged to conceive of music video both as an aesthetic entity as well as an opportunity to govern the narrative of the song, and to push their audio-visual ideas further through the elaboration of technique, language and experimentation.

Considering narrative as our first approach, we will explore how meaning is conveyed, either as a reflection of or in contrast to the lyrics and narrative content of the song, taking in mind various levels of representation: literal, poetic, metaphorical, and surreal.

We will also explore Visual Music and consider how tempo, rhythm, phrasing, tonality and structure can create a dialogue with the rhythmic and structural components of the moving image by controlling both the editing and the movement inside and outside the frame. The possibility of synesthesia and abstraction within music video practice will allow students to research deeply and boundlessly into movement and editing in both the audio and visual realm, gaining tools they can later apply to their own filmmaking, composition and choreography.

The class will put a strong emphasis on pre-production, creative development, and treatment crafting, with talks by visiting music video artists who will elaborate on industry practice. We will look at music video treatments from various artists to demonstrate how directors have planned for their shoots through animatics, references and mood-boards. We will also host technical workshops that demonstrate ways of shooting live music and how to direct play-backs and/or live performances

in unconventional ways.

After working on different groups through the thematic exercises, each collaborative group (which will include musicians, dancers and film-makers) will create their own music video project, starting with the development of a treatment, through planning, shooting and editing their project.

This class is open to BFA 2/3/4 students in the Schools of Music, Dance and Film/Video and Experimental Animation.

FSFV-474 Calarts Collaborates (3.00 cr.)
(Fall and Spring)

CalArts Collaborates: Design for Non-Profit Partners. In this year-long elective, students will partner with a non-profit organization and create a body of work that addresses an urgent social or political issue. Working in teams from the School of Film/Video and the School of Art (Graphic Design), students will respond to a prompt and create an innovative set of outcomes: a live-action or animated public service announcement (1-minute or shorter) and related forms of audience engagement and communication that span a range of platforms and media. Final outcomes will be produced in actual scale / length and media.

Students will conduct research, present proposals, and develop prototypes of all visual and material outcomes, as well as a press kit. They will create a production schedule and work within a budget. In addition to production and critique, screenings and faculty presentations will assist students in developing necessary skills. Students will be asked to present their work to the faculty, members of the non-profit organization, and other members of the CalArts community.

This is a year-long course. Students are expected to enroll in the Fall semester, Winter Session and the Spring semester. The emphasis of each session is as follows: Fall semester: research, proposals, and project development. Winter Session: focus on technical development (ie: sound mixing, coding, etc). Spring semester: final production, presentations and showing / exhibition. The course may include related cultural experiences and guests, as appropriate to the topic / prompt.

Because of the intense nature of this course, it may not suitable for students who are concurrently completing a thesis. MFA2 students are preferred, but others will be considered.

FSFV-479 Sound Design Lab (2.00 cr.)
(Spring)

This is a hands-on laboratory for sound design with a focus on the student's thesis film or another significant project. Any kind of film, video or installation project is welcome. In every session, we will be editing, recording and experimenting with what sound can do for your project. Structured and specific project oriented exercises will create space for experimentation where sound will be manipulated and considered critically. Each exercise will have a trigger such as a given image, a given sound, a concept, a photograph, a piece of music, a work of sound art, etc.

These exercises will deliver a kind of mood board for all the sound elements in their project such as backgrounds, ambients, sound signs or leitmotifs, voices (as in characters, narrators, non narrative voices) and concepts.

Students will learn how to digitally process sound signals, how to experiment with sound reverberation in spaces, work worldizing etc., and most importantly, they will get experience with the tools to explore the sonic possibilities of their thesis or project.

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-483 This Machine Kills Fascists (2.00 cr.)
(Spring)

In this class students will build an analog voltage controlled sound synthesizer from scratch using a do-it-yourself kit. Over the course of the semester, we will collaboratively construct the 9 modules that constitute this system employing standard safe use practices for working with lead-based solder. We will explore the electronics behind each circuit, learn the principles of synthesis, and discover the fundamental building blocks of sound along the way. We will also discuss ways of working with moving images that run parallel to the processes that govern sound synthesis. Ultimately, we will build and learn how to play our own instrument, one that can theoretically make any sound, articulate any voice.

Students will have solo and small-group assignments, with a final project that uses the synthesizer to create an original soundtrack for a film, video, or expanded cinema performance. Previous foundational sound production experience needed.

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-515 This Is Not a Sound Class (2.00 cr.)
(Fall)

As with the representative painting from Magritte ,"This is not a pipe," we will reflect on the concept of sound, its perception and its representation. The act of listening is very important in order to create a strong relationship with sound. This class will create a space to stop and listen. We will focus our attention to certain sound pieces (worldwide sound art) and also to natural soundscapes. Listening sessions in the Mix Theater and off-campus listening tours are some of the main methods of this course. Workshops will include group work with what I call cartographies, where throughout the semester students will make recordings from their everyday lives, encouraging listening in their own ambit, and will put it together as an exquisite corpse. Another workshop will create individual soundscapes from a location we visit together. There will also be lectures and screenings in order to connect all the workshops. The process of creating sound for films is a creative one rather than just technical. I believe that if you take your headphones out and listen, something unexpectedly beautiful is going to happen. In this class we will conceive sound as a musical note that you can combine with others in order to create poetic constructions. This class invites you to create and think your project through with sound as the main character and focus.

FSFV-521 Writing Through Filmmaking (3.00 cr.)
(Fall and Spring)

NOTE additional seats will be available for this course at course advising day.

Where do film ideas come from? How can we write and make short films that are not simply didactic, explanatory, or formulaic and instead start these projects from sensory experience, and observational based practices? This course takes a highly flexible, frequently collaborative approach, to the generative processes of writing and developing films. Through a cascade of short self-reflective experiential processes, we will engage in short-form "screenwriting" that includes micro-exercises in video making and sound recording with a focus on perceptual/cognitive phenomena rather than on formulaic style or techniques. Through this process oriented class, we will learn that film ideas are everywhere and that writer's block is an unproductive myth.

The title of the course includes the word "practice." By this I mean regular and consistent work, similar to how one learns a musical instrument or an athletic skill. This is also a team-based class meaning that much of the work we do in class is "circumstantially" collaborative in that we will freely work from and with other students' work. There will be in-class and out-of-class exercises that regularly require using other students' work as catalysts for your own. This is another strategy that diversifies our modes of engagement. To that end, students must complete weekly writing exercises, and/or visual or audio exercises, and/or researching material for ideas, and/or drawing/graphing --all as starting places, or what I call "disruptive nodes" for any kind of film.

This is a class in writing and development for the writer/director--the personal filmmaker. As such, we will include cinematic concerns such as cinematography, sound, blocking, and art design -- aspects typically not included in screenwriting. Video sketches may be used to test out various aesthetic and conceptual ideas. In addition to half a dozen short weekly exercises, by course end, each student will have completed a final 7-10 page written document that includes a visual pre-production packet that may serve as the blueprint for a future project. This course is useful for anyone from any discipline with an interest in concept development related to the moving image and sound.

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-620Y Inter.Network (3.00 cr.)
(Fall)

Where did you make your first internet friend? The geographies of virtual spaces are inhabitable, traversable and emotional. "Inter. network" is a semester-long course that will explore the creation of interactive online art and social spaces through rhizomatic processes. Rhizomes, named for the horizontally growing roots of plant stems, present information as sprawling cartographies of events and influences. With this in mind, we will encounter and invent potential paths for storytelling on web platforms that include Figma, Twine 2.0, and Neocities. The course is open to the Institute and coding experience is not required!.

FSFV-621A Valences of Montage (3.00 cr.)
(Spring)

Despite the historical and curricular prominence of Eisenstein's montage theory, the filmic edit remains an undertheorized gesture, given its constitutive function in cinema. In this class we will explore the aesthetic, political, and practical dimensions of the cut, toward a deeper understanding and more confident deployment. We will read theory from numerous areas of thought related to cuts, splits, time, and sequencing, from film theory, philosophy, and psychoanalysis to more oblique paths such as meteorology and the occult. Screenings will include narrative, experimental, and documentary works that may supplement or trouble the readings, and will include experimental screening situations such as multiple films screened at once, to see what unexpected resonances may emerge. The practical side will include in-class collaborative workshops ranging from 16mm found footage to MIDI-controlled live montage, sometimes aided by visiting artists, as well as short assignments designed to hone students' skills and thinking, and potentially serve as jumping off points for more involved works. As final projects, each student will make a moving image work or write a theoretical text engaging with ideas covered in the class.

FSFV-621B You Can't Do That on TV (3.00 cr.)
(Spring)

Students will transform and propel the animated image from its 2D surface into the expanded space of live performance. Employing puppets, digital projection, live-feeding cameras, and the human body, we will consider animation's ability to reveal an unseen kinship between the physical, spiritual, and digital worlds by generating live experiments that attempt to blur the lines between performance and the moving image. Through readings and screenings, students will also investigate lost and marginalized modes of media technology, such as the early 20th-century Kino Vari, which combined projection, live sound, and the human body into dimensional space, to help imagine alternative realities for time-based media practices. At the end of this course, students will collaborate to organize and present a public cabaret that will showcase each student's final expanded cinematic performance. As a result, students will gain the skills to develop, rehearse, and produce a live cross-disciplinary event.

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-645 Making Music Videos (3.00 cr.)
(Fall)

Students in this class will complete a number of collaborative music video production projects in groups that include students from the schools of music, dance, film/video and experimental animation.

Music videos can be a wonderful tool for filmmakers to explore and expand on their art of image-making through rhythm and gesture, and for musicians to explore how their sonic compositions can be enlivened by moving images that respond to what they hear.

In this production class, we will start by looking at music videos to develop a critical sense of the conventions and challenges of the media, in order to confront, interrogate and re-envision them. Students will be encouraged to conceive of music video both as an aesthetic entity as well as an opportunity to govern the narrative of the song, and to push their audio-visual ideas further through the elaboration of technique, language and experimentation.

Considering narrative as our first approach, we will explore how meaning is conveyed, either as a reflection of or in contrast to the lyrics and narrative content of the song, taking in mind various levels of representation: literal, poetic, metaphorical, and surreal.

We will also explore Visual Music and consider how tempo, rhythm, phrasing, tonality and structure can create a dialogue with the rhythmic and structural components of the moving image by controlling both the editing and the movement inside and outside the frame. The possibility of synesthesia and abstraction within music video practice will allow students to research deeply and boundlessly into movement and editing in both the audio and visual realm, gaining tools they can later apply to their own filmmaking, composition and choreography.

The class will put a strong emphasis on pre-production, creative development, and treatment crafting, with talks by visiting music video artists who will elaborate on industry practice. We will look at music video treatments from various artists to demonstrate how directors have planned for their shoots through animatics, references and mood-boards. We will also host technical workshops that demonstrate ways of shooting live music and how to direct play-backs and/or live performances

in unconventional ways.

After working on different groups through the thematic exercises, each collaborative group (which will include musicians, dancers and film-makers) will create their own music video project, starting with the development of a treatment, through planning, shooting and editing their project.

This class is open to BFA 2/3/4 students in the Schools of Music, Dance and Film/Video and Experimental Animation.

FSFV-674 Calarts Collaborates (3.00 cr.)
(Fall and Spring)

CalArts Collaborates: Design for Non-Profit Partners. In this year-long elective, students will partner with a non-profit organization and create a body of work that addresses an urgent social or political issue. Working in teams from the School of Film/Video and the School of Art (Graphic Design), students will respond to a prompt and create an innovative set of outcomes: a live-action or animated public service announcement (1-minute or shorter) and related forms of audience engagement and communication that span a range of platforms and media. Final outcomes will be produced in actual scale / length and media.

Students will conduct research, present proposals, and develop prototypes of all visual and material outcomes, as well as a press kit. They will create a production schedule and work within a budget. In addition to production and critique, screenings and faculty presentations will assist students in developing necessary skills. Students will be asked to present their work to the faculty, members of the non-profit organization, and other members of the CalArts community.

This is a year-long course. Students are expected to enroll in the Fall semester, Winter Session and the Spring semester. The emphasis of each session is as follows: Fall semester: research, proposals, and project development. Winter Session: focus on technical development (ie: sound mixing, coding, etc). Spring semester: final production, presentations and showing / exhibition. The course may include related cultural experiences and guests, as appropriate to the topic / prompt.

Because of the intense nature of this course, it may not suitable for students who are concurrently completing a thesis. MFA2 students are preferred, but others will be considered.

FSFV-679 Sound Design Lab (2.00 cr.)
(Spring)

This is a hands-on laboratory for sound design with a focus on the student's thesis film or another significant project. Any kind of film, video or installation project is welcome. In every session, we will be editing, recording and experimenting with what sound can do for your project. Structured and specific project oriented exercises will create space for experimentation where sound will be manipulated and considered critically. Each exercise will have a trigger such as a given image, a given sound, a concept, a photograph, a piece of music, a work of sound art, etc.

These exercises will deliver a kind of mood board for all the sound elements in their project such as backgrounds, ambients, sound signs or leitmotifs, voices (as in characters, narrators, non narrative voices) and concepts.

Students will learn how to digitally process sound signals, how to experiment with sound reverberation in spaces, work worldizing etc., and most importantly, they will get experience with the tools to explore the sonic possibilities of their thesis or project.

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.

FSFV-683 This Machine Kills Fascists (2.00 cr.)
(Spring)

In this class students will build an analog voltage controlled sound synthesizer from scratch using a do-it-yourself kit. Over the course of the semester, we will collaboratively construct the 9 modules that constitute this system employing standard safe use practices for working with lead-based solder. We will explore the electronics behind each circuit, learn the principles of synthesis, and discover the fundamental building blocks of sound along the way. We will also discuss ways of working with moving images that run parallel to the processes that govern sound synthesis. Ultimately, we will build and learn how to play our own instrument, one that can theoretically make any sound, articulate any voice.

Students will have solo and small-group assignments, with a final project that uses the synthesizer to create an original soundtrack for a film, video, or expanded cinema performance. Previous foundational sound production experience needed.

FVCA-100 2D Character Anim I (1.50 cr.)
(Fall)

Required course; open to BFA1 Character Animation students only.

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.

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. 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. 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)

Open to BFA1 Character Animation students only; 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. 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. Basic rendering and perspective drawing.

FVCA-150 Story I (1.50 cr.)
(Fall)
Required course; open to BFA1 Character Animation students only. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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. 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-212 Introduction to Sculpture (1.00 cr.)
(Fall and Spring)
This course will introduce students to figurative sculpture, as well as imaginative sculpture. We will work in a variety of materials. Students are required to produce 2-3 finished camera-ready finished pieces. Enrollment limited to BFA1 and BFA2 students by permission of instructor; priority will be given to Character Animation students, but students from across the institute are welcome to speak to the instructor about enrolling.

FVCA-220 Film Workshop II (2.00 cr.)
(Fall)
Required course; open to BFA2 Character Animation students only. 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. 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. 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. 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.

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. Basic composition and design of layout animation techniques.

FVCA-252 Story II: Storyboarding (1.50 cr.)
(Fall)
Required course; open to BFA2 Character Animation students only. 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. 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. 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, 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.

 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.

FVCA-300 2D Character Anim III (2.00 cr.)
(Fall)
Required course; open to BFA3 Character Animation students only. 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. 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.

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.

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.

FVCA-315 Life Drawing for Animation (1.50 cr.)
(Fall and Spring)
Life drawing techniques for animation, focusing on gesture and story.

FVCA-316 Adv Portrait Drawing&Painting (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.

FVCA-320 Film Workshop III (3.00 cr.)
(Fall)
Required course; open to BFA3 Character Animation students only. 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. 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. 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)
Instruction and guidance in the process of developing an individually conceived and executed animated short film that contains CG.

FVCA-334 Professional Prep III (1.50 cr.)
(Fall)
Required course; open to BFA3 Character Animation students only. 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 with an emphasis on visual storytelling. 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-346 Illustration for Animators (2.00 cr.)
(Fall and Spring)
In this class, we will take everything you already know (and are currently learning) about animation and apply it to the creation of children's books. Knowledge of story, character, composition, acting and design are all necessary to make a children's book, just as they are in animation. Students will be expected to choose a story and prepare it as if they were pitching their book idea to a publisher. We will go through the entire process of creating a book to "pitch", from writing out the text to making thumbnail sketches to the finished artwork. Students will create a cover image plus two finished interior illustrations by the end of the semester. There will be lecture, group discussion, and critique for each stage of the process.

FVCA-350 Advanced Story (2.00 cr.)
(Fall and Spring)
Intermediate / advanced story development, storyboard preparation, scripting and story essentials.

FVCA-370 CG Character Animation (2.00 cr.)
(Fall)
Introduction to CG animation techniques, with a focus on performance in animation.

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)
This 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)

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-400 Character Animation IV (3.00 cr.)
(Fall)

Required course; open to BFA4 Character Animation students only. 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. 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. 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. 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. 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-436 CG Character Modeling (2.00 cr.)
(Fall)
This course provides a focused exploration of CG character modeling in Maya. Production techniques and aesthetic considerations are examined in detail. Students learn the finer points of constructing clean, deformable surfaces, which can be rigged for animation in CG Character Rigging the following semester.

FVCA-446 CG Character Rigging (2.00 cr.)
(Spring)
This course provides a focused exploration of 3D character rigging and animation setup techniques in Maya. Building on the previous CG work in modeling or foundation classes, students learn how to rig a model as an appealing, animatable character with intuitive controls.

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.

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.

FVCA-523 CG Film Workshop (2.00 cr.)
Instruction and guidance in the process of developing an individually conceived and executed animated short film that contains CG.

FVCA-525 Color As Storytelling (2.00 cr.)
(Spring)
Color as Storytelling explores how to use color as a story telling element in filmmaking. 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.

FVCA-526 Adv Portrait Drawing&Painting (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.

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.

FVCA-546 Illustration for Animators (2.00 cr.)
(Fall and Spring)
In this class, we will take everything you already know (and are currently learning) about animation and apply it to the creation of children's books. Knowledge of story, character, composition, acting and design are all necessary to make a children's book, just as they are in animation. Students will be expected to choose a story and prepare it as if they were pitching their book idea to a publisher. We will go through the entire process of creating a book to "pitch", from writing out the text to making thumbnail sketches to the finished artwork. Students will create a cover image plus two finished interior illustrations by the end of the semester. There will be lecture, group discussion, and critique for each stage of the process.

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)

This 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)

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-636 CG Character Modeling (2.00 cr.)

This course provides a focused exploration of CG character modeling in Maya. Production techniques and aesthetic considerations are examined in detail. Students learn the finer points of constructing clean, deformable surfaces, which can be rigged for animation in CG Character Rigging the following semester.

FVCA-646 CG Character Rigging (2.00 cr.)
(Spring)

This course provides a focused exploration of 3D character rigging and animation setup techniques in Maya. Building on the previous CG work in modeling or foundation classes, students learn how to rig a model as an appealing, animatable character with intuitive controls.

FVCA-670 CG Character Animation (2.00 cr.)
(Fall)
Intermediate CG animation techniques, with a focus on performance in animation.

FVCA-799 Independent Project (0.50-9.00 cr.)
(Fall and Spring)
Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required.

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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.

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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-207 Motion Control (1.00 cr.)
(Fall and Spring)

Achieving camera moves in stop-motion animated films requires motion control. In this class, students will be taught how to use both Dragonframe and Kuper to program and shoot animated camera moves on the two rigs located in Butler Building #4. Advanced topics will be covered once the foundation is set and experimentation is highly encouraged.

FVEA-213 Animal Anima (3.00 cr.)
(Spring)

This course studies the essence of animal movement and character. Students will present studies of their own choosing, selecting a myth or short story to analyze the function, personality, and appeal of one type of animal/non-human, including mammals, birds, reptiles, or insects, for example. What do they eat? How do their offspring look? The class will be informed by the presentations. Life drawing of one or more animals will be provided. Students will also provide historical images and videos of their selected creature, both from real life and animated. The class will discuss locomotion and the relationship between humans and the creature. Why do we fear them? Why do we love them? The final project will be a comparative study of the creature in various forms. Graduate students also create two 5-10 second animated versions. For extra credit, students can act out their creature in a short live performance. Final project is a written and drawn journal of course content, including an approximately 500 word paper and drawings inspired by student presentations.

Recommended Book: Peter Parr, Sketching for Animation: Developing Ideas, Characters and Layouts in Your Sketchbook (2018).

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-308 Loop Loop (3.00 cr.)
(Fall and Spring)
Loop Loop is a course focused on looping and repetition in art, film, and animation. Each week, students will watch, discuss, and create animated work that is either thematically structured through repeating actions, words, and objects, or is the result of a specific repetitive act. We will seek to contextualize and broaden our understanding of loops by unpacking theories rooted in a range of disciplines, including philosophy, neuroscience, and design. As the class progresses, we will seek to answer questions like: What potential is there in providing information in a format that is meant to be watched multiple times in full? How can repetition change an audience's perception of time and meaning? What separates the loops that are central to organic life vs. artificial mechanization? Should we break the loop? Are we controlling the loop or is the loop controlling us?.

FVEA-310 Prod Design for Stop Motion (2.00 cr.)
(Fall and Spring)
This course is Permission of Instructor only. The Production Design for Stop Motion course will explore the full production process of stop motion filmmaking. Through a series of practical workshops in prop design, fabrication, storyboarding, location design, lighting and concept generation students will gain an in- depth understanding of how to create a unifed design for a stop motion film and for the principles underlying visual storytelling. Students will work as the role of a Production Designer on a concept and scene from their own personal project idea and will come away with the knowledge and skills underlying the production process.

FVEA-316 Location Animation (2.00 cr.)
(Fall)

There are an infinite number of objects that can be brought to life through stop motion. Anywhere a camera is set up, images can be captured one frame at a time transforming familiar settings into something fantastic. By capturing the world around them through animation, students will be given new tools to creatively use in the future. This class will introduce students to the relative possibilities outside the studio, animating elements in exterior locations. Using pixilation and time-lapse photography, students will experiment with animating physical elements in their environment; animating the subtle changes of a landscape or the frenetic movement of humans. The weather, erosion, construction, demolition, humans and animals will take on a whole new dimension. The course will include screenings, guest speakers, and field trips on campus and possibly off campus.

FVEA-318 Animating Virtual Worlds (1.50 cr.)
(Spring)

This 7-week workshop explores real-time computer graphics in Blender through unconventional processes of viewport mechanics. Through experimentation between cinema, animation, and games, we will learn how to imagine, construct, manipulate, and animate our own virtual environments into durative projects. Throughout the course, we will screen and examine experimental digital works by artists, filmmakers, and animators alike. Our survey of works in the various fields, aim to envision various ways of contextualizing machinima and 3d animation in our own studio practice.

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-370 Imagining Reality (2.00 cr.)
(Spring)
"When you try to show reality in cinema, most of the time it's totally false. But when you show what's going on in people's minds that's very cinematic." (Chantal Akerman) This course will investigate a broad range of non-fiction applications within Animation practice. Through a series of screenings, readings, discussions and practical workshops, students will explore the intersection between animation and documentary practice with attention to the the use of archive and object-led animation. Drawing from animated essays, long-form documentary and short animation, this course will investigate the representation of the real in animation and explore strategies of research led animation practice. Course available by Permission of Instructor only.

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.

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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-414 Feral Game Building (3.00 cr.)
(Spring)

Games can be fresh, contributing to the political genre. In this course, we will create politically oriented digital games without code. Given freedom from programming, and a well-structured gaming environment, we can leverage both usual and atypical approaches to game design. Game design can be organized, feral, and rich, allowing for a range of sensibilities from edgy interaction to reflective calm. Each student or team will erupt two games during the semester. We will employ the highly capable Construct 3 game engine in the creation of politically oriented games, worlds, and worlding. We'll ask questions not assuming we have the answers. For instance, in what different (novel) ways might we employ historical imagery and words? We'll view game building as the creation of a (metaphorically speaking) interactive "fabric", weaving the structure of our games, rather than "building" them. We'll also take an idea-bootstrapping approach. Historical and contemporary strategies and tactics of art making and idea generation will be presented. Methods and approaches used with include historical favorites and those almost unknown, such as dialoguing. This will be in service to games with political purpose. We'll draw inspiration from a range of political media-arts works, both present and past. Most of all, we will become a collaboration, a collaborative with room for both individual and group works.

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-423 Intuitive Animation Workshop (3.00 cr.)
(Fall and Spring)

INTUITIVE ANIMATION WORKSHOP
 Lip sync and working with sync; character design; layout; working with screen space; walk cycles; anticipation; stretch and squash; basic film language; use of loops, keys and in-betweens; ramping; cleaning up; handing off; devising a sequence; storyboarding - this is an experimental animation workshop class that covers, in a series of short assignments, basic animation techniques; and aims to help students improve their animation skills and develop their own way of working.
 We work with TVPaint and After Effects. No prior knowledge of TVPaint is required: the class will teach you the basics of TVPaint if you're not already familiar with it.

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 (3.00 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-450 EA: Visiting Artists (0.50 cr.)
(Fall and Spring)

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-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-467 Permutations (2.00 cr.)
(Spring)

Process is at the heart of animation practice, and the decisions artists make about tools, methods, and techniques are often a fundamental, defining aspect of their individual works or overall style. This screening-based course will survey the extensive diversity of experimental animation through the lens of technique, drawing on eclectic international examples throughout animation history. Each session will focus on a specific approach or technique, exploring how various artists have employed these methods for radically different purposes, and the ways those techniques have played an active role in the development of an artist's vision. Examples of techniques that may be covered in class include direct animation, optical printing and compositing, stop motion, pixillation and time lapse, palimpsest/destructive animation, rotoscoping, 3D/CG, loops, analog and digital glitch, chance operations, painting and drawing, and one-of-a-kind techniques unique to individual artists. Assignments will include some reasonable weekly writing, a modest amount of outside class viewing, and participation in class will be encouraged.

FVEA-480 The Professional World (2.00 cr.)
(Fall and Spring)

Course available by permission of instructor. This intensive workshop will focus on preparing students for life in the professional working world. We'll examine various career paths such as the studio system, freelance, and an independent artist path. We'll learn about and have bi-weekly assignments where students practice presenting an idea (treatments, pitching), bid out a project (invoicing, how to calculate project fees & rates), and self-promotion (reels, portfolios, websites, film festivals). We'll also discuss dealing with clients, representation, working with others, how to protect your work/self, and work/life balance. Additionally students will be encouraged to bring in any questions they have about the working world.

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-504 Digtial Workflow for Animators (1.00 cr.)
(Fall)
Digital Workflow for Animators is a three-week workshop that introduces students to technical image and video format concepts, as well as workflow techniques that will aid animators in their productions.

FVEA-507 Motion Control (1.00 cr.)
(Fall and Spring)
Achieving camera moves in stop-motion animated films requires motion control. In this class, students will be taught how to use both Dragonframe and Kuper to program and shoot animated camera moves on the two rigs located in Butler Building #4. Advanced topics will be covered once the foundation is set and experimentation is highly encouraged.

FVEA-508 Loop Loop (3.00 cr.)
(Fall and Spring)
Loop Loop is a course focused on looping and repetition in art, film, and animation. Each week, students will watch, discuss, and create animated work that is either thematically structured through repeating actions, words, and objects, or is the result of a specific repetitive act. We will seek to contextualize and broaden our understanding of loops by unpacking theories rooted in a range of disciplines, including philosophy, neuroscience, and design. As the class progresses, we will seek to answer questions like: What potential is there in providing information in a format that is meant to be watched multiple times in full? How can repetition change an audience's perception of time and meaning? What separates the loops that are central to organic life vs. artificial mechanization? Should we break the loop? Are we controlling the loop or is the loop controlling us?.

FVEA-510 Prod Design for Stop Motion (2.00 cr.)
(Fall and Spring)

This course is Permission of Instructor only. The Production Design for Stop Motion course will explore the full production process of stop motion filmmaking. Through a series of practical workshops in prop design, fabrication, storyboarding, location design, lighting and concept generation students will gain an in- depth understanding of how to create a unifed design for a stop motion film and for the principles underlying visual storytelling. Students will work as the role of a Production Designer on a concept and scene from their own personal project idea and will come away with the knowledge and skills underlying the production process.

FVEA-513 Animal Anima (3.00 cr.)
(Spring)

This course studies the essence of animal movement and character. Students will present studies of their own choosing, selecting a myth or short story to analyze the function, personality, and appeal of one type of animal/non-human, including mammals, birds, reptiles, or insects, for example. What do they eat? How do their offspring look? The class will be informed by the presentations. Life drawing of one or more animals will be provided. Students will also provide historical images and videos of their selected creature, both from real life and animated. The class will discuss locomotion and the relationship between humans and the creature. Why do we fear them? Why do we love them? The final project will be a comparative study of the creature in various forms. Graduate students also create two 5-10 second animated versions. For extra credit, students can act out their creature in a short live performance. Final project is a written and drawn journal of course content, including an approximately 500 word paper and drawings inspired by student presentations.

Recommended Book: Peter Parr, Sketching for Animation: Developing Ideas, Characters and Layouts in Your Sketchbook (2018).

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-518 Animating Virtual Worlds (1.50 cr.)
(Spring)

This 7-week workshop explores real-time computer graphics in Blender through unconventional processes of viewport mechanics. Through experimentation between cinema, animation, and games, we will learn how to imagine, construct, manipulate, and animate our own virtual environments into durative projects. Throughout the course, we will screen and examine experimental digital works by artists, filmmakers, and animators alike. Our survey of works in the various fields, aim to envision various ways of contextualizing machinima and 3d animation in our own studio practice.

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-521 EA Thesis Concept Seminar B (3.00 cr.)
(Spring)

The Thesis Concept Seminar in the spring semester is designed to support the MFA 2 student while beginning the production of the approved theses. Students design a contract that describes the goals they are committed to completing by the end of the semester. Production processes are reviewed along with the presentation techniques. Workshops are an integral part of the second semester along with the students' work. Graduation guidelines are covered so as to assure that students are prepared to meet the completion of their work by the MFA 3 spring semester.

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-570 Imagining Reality (2.00 cr.)
(Fall and Spring)

"When you try to show reality in cinema, most of the time it's totally false. But when you show what's going on in people's minds that's very cinematic." (Chantal Akerman) This course will investigate a broad range of non-fiction applications within Animation practice. Through a series of screenings, readings, discussions and practical workshops, students will explore the intersection between animation and documentary practice with attention to the the use of archive and object-led animation. Drawing from animated essays, long-form documentary and short animation, this course will investigate the representation of the real in animation and explore strategies of research led animation practice. Course available by Permission of Instructor only.

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:
 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-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-614 Feral Game Building (3.00 cr.)
(Spring)

Games can be fresh, contributing to the political genre. In this course, we will create politically oriented digital games without code. Given freedom from programming, and a well-structured gaming environment, we can leverage both usual and atypical approaches to game design. Game design can be organized, feral, and rich, allowing for a range of sensibilities from edgy interaction to reflective calm. Each student or team will erupt two games during the semester. We will employ the highly capable Construct 3 game engine in the creation of politically oriented games, worlds, and worlding. We'll ask questions not assuming we have the answers. For instance, in what different (novel) ways might we employ historical imagery and words? We'll view game building as the creation of a (metaphorically speaking) interactive "fabric", weaving the structure of our games, rather than "building" them. We'll also take an idea-bootstrapping approach. Historical and contemporary strategies and tactics of art making and idea generation will be presented. Methods and approaches used with include historical favorites and those almost unknown, such as dialoguing. This will be in service to games with political purpose. We'll draw inspiration from a range of political media-arts works, both present and past. Most of all, we will become a collaboration, a collaborative with room for both individual and group works.

FVEA-616 Location Animation (2.00 cr.)
(Fall)

There are an infinite number of objects that can be brought to life through stop motion. Anywhere a camera is set up, images can be captured one frame at a time transforming familiar settings into something fantastic. By capturing the world around them through animation, students will be given new tools to creatively use in the future. This class will introduce students to the relative possibilities outside the studio, animating elements in exterior locations. Using pixilation and time-lapse photography, students will experiment with animating physical elements in their environment; animating the subtle changes of a landscape or the frenetic movement of humans. The weather, erosion, construction, demolition, humans and animals will take on a whole new dimension. The course will include screenings, guest speakers, and field trips on campus and possibly off campus.

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-623 Intuitive Animation Workshop (3.00 cr.)
(Fall and Spring)

INTUITIVE ANIMATION WORKSHOP
 Lip sync and working with sync; character design; layout; working with screen space; walk cycles; anticipation; stretch and squash; basic film language; use of loops, keys and in-betweens; ramping; cleaning up; handing off; devising a sequence; storyboarding - this is an experimental animation workshop class that covers, in a series of short assignments, basic animation techniques; and aims to help students improve their animation skills and develop their own way of working.
 We work with TVPaint and After Effects. No prior knowledge of TVPaint is required: the class will teach you the basics of TVPaint if you're not already familiar with it.

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 (3.00 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-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-650 EA: Visiting Artists (0.50 cr.)
(Fall and Spring)

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-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-667 Permutations (2.00 cr.)
(Spring)

Process is at the heart of animation practice, and the decisions artists make about tools, methods, and techniques are often a fundamental, defining aspect of their individual works or overall style. This screening-based course will survey the extensive diversity of experimental animation through the lens of technique, drawing on eclectic international examples throughout animation history. Each session will focus on a specific approach or technique, exploring how various artists have employed these methods for radically different purposes, and the ways those techniques have played an active role in the development of an artist's vision. Examples of techniques that may be covered in class include direct animation, optical printing and compositing, stop motion, pixillation and time lapse, palimpsest/destructive animation, rotoscoping, 3D/CG, loops, analog and digital glitch, chance operations, painting and drawing, and one-of-a-kind techniques unique to individual artists. Assignments will include some reasonable weekly writing, a modest amount of outside class viewing, and participation in class will be encouraged.

FVEA-680 The Professional World (2.00 cr.)
(Fall and Spring)

Course available by permission of instructor. This intensive workshop will focus on preparing students for life in the professional working world. We'll examine various career paths such as the studio system, freelance, and an independent artist path. We'll learn about and have bi-weekly assignments where students practice presenting an idea (treatments, pitching), bid out a project (invoicing, how to calculate project fees & rates), and self-promotion (reels, portfolios, websites, film festivals). We'll also discuss dealing with clients, representation, working with others, how to protect your work/self, and work/life balance. Additionally students will be encouraged to bring in any questions they have about the working world.

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-798 Internship (1.00-6.00 cr.)
(Spring)

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-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-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-126N Introduction to Houdini (1.00 cr.)
(Winter Session)
This course is an introduction to working in the procedural 3D animation software SideFX Houdini, taught by noted CG artist Christopher Rutledge. 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.

FWNT-126O Super-8 Soliloquies (1.00 cr.)
(Winter Session)
Using classic home-movie cameras, students will explore the history, application, and tender sophistication of Super 8mm filmmaking. Largely understood and marketed as an amateur format, S8mm film was never intended for the big screen. As such, we will discover a cinematic language of personal expression that exists unencumbered, both literally and figuratively, by the baggage that accompanies professional modes of production. Taking inspiration from S8mm work that includes travelogs, home-movies, skate films, and avant-garde masterpieces alike, we will discover a relatively inexpensive medium that is rich with possibility. Students will learn how to use a number of S8mm cameras, how to eco-process film using household chemicals, and how to edit and project S8mm film.

FWNT-126P The Event Did Not Begin (1.00 cr.)
(Winter Session)

"What does it mean to say the event did not begin?" Peggy Phelan asks in an unanswered letter to Tehching Hseih. "Of course something happens, but, by the time we notice, it has begun without us." This course will critically consider - and actively notice - the process of filmmaking. We'll do so not in the conventional, productive sense, but rather through a more "impractical," expanded lens. In a climate dominated by capitalist structures and rigid outcomes, process (and its residue) can become a vehicle of activism, a resistance to predictive models, and a shield for surprise and discovery. Our experiments and discussions will be framed by works from Édouard Glissant, Manny Farber, Jean-Francois Lyotard, Adrian Piper, Sianne Ngai, Bas Jan Ader, Apichatpong Weerasethakul, Tino Sehgal, and Lee Lozano, among others. We will energize concepts of collectivity, mutability, mythology, and ephemerality. Participants are expected to create work throughout the duration of the module, and will share documents of their process - rather than the work itself - in each class. Ultimately, this course suggests a consideration of "process as art form," and aims to cultivate strategies to explode film from the screen.

FWNT-126Q Block the Light (1.00 cr.)
(Winter Session)

Block the Light is a screening and practical workshop investigating shadow and silhouette in time-based art as both visual strategy and narrative device. During this course, students will explore methods to document, interpret, reenact, and manipulate the absence of light. Each session we will look at films, performances, installations, and comics to examine the optical and symbolic potential of shaded space. In-class workshops will cover basic animation/filmmaking techniques and unusual ways of 'shadow catching'. At the end of this course students will be expected to present a creative project that deals with passage of time, perception of space, and/or access to memory. Collaboration is also encouraged.

FWNT-126R Noise and Drone on Screen (1.00 cr.)
(Winter Session)

This is a screening course focused on the ways noise and drone music, aesthetics, and theory may inform, be embodied by, or accompany moving image art. We will screen experimental, narrative, and documentary works by directors such as Sandy Ding, Takashi Makino, Martine Rousset, Sylvia Schedelbauer, the Vasulkas, Rob Zombie, and Bela Tarr, and read new theory on political and philosophical dimensions of noise and drone, including each as disruptive forces, as healing forces, as relating to excess and lack, and as sites of mediation through which signals might be hidden or distorted. We will challenge the common subordination of noise to meaning, teasing out the dialectic in which each is constituted by and contains the other. Outside of class, students will make a short noise or drone film or performance engaging with the themes of the course, culminating in an event featuring student work.

FWNT-126S Worldbuilding (1.00 cr.)
(Winter Session)

The term "worldbuilding" has often been used to describe the art direction decisions of video game designers or large studio film productions in the science-fiction/fantasy genres, but more recently this term is being used by individual artists making personal work in animation, comic art, and gallery installation. In this class, we will look at the process of creating short films - animated and live-action - as the building of "worlds" governed by aesthetic rules determined by the artist from the onset. These rules may be dictated by constraints in software, available materials, time, but all these limitations will be consciously considered for the sake of conveying a more coherent vision. Through screenings, readings, and discussions thematically organized around narrative internal logic, mise-en-scene, visual cohesion & more, students will examine new or familiar works through the lens of worldbuilding to better articulate what makes a short film successfully coherent. These observations will then guide their own creative projects for class critique.

FWNT-126T Typography for Filmmakers (1.00 cr.)
(Winter Session)

This workshop is a space to explore experimental approaches to animated text, and is geared towards developing creative titles for a student film. Several techniques will be investigated , including CGI, drawing & painting, and under-the-camera techniques. Inspiration from a diverse range of Graphic Designers, both contemporary and historical, will inform the direction of the workshop. In addition to focusing on independently-driven work, students will gain insight into the creative process of creating text-based work for clients. Students are encouraged to work on titles for an existing film they have made or are in the process of making during this workshop.

FWNT-126U Aesthetics of Refuse (1.00 cr.)
(Winter Session)

Aesthetics of Refuse aims to empower community members by introducing methods of low to no-budget filmmaking techniques while investigating theory and aesthetics of early film and video-making in the arts. Students will have access to discarded and second hand equipment such as toy cameras, surveillance gear and other easily obtainable image making devices during production. The course will also experiment in DIY production techniques for lighting, green screen, projection mapping and sound design. Each meeting will serve as a workshop and production day. Students will be provided screenings and readings related to course material discussing image theory, video art and experimental storytelling.

Relinquishing the call for high level production, the course encourages a collage of mediums in order to intersect the analog/digital/gallery space. Students are asked to create with a sense of immediacy and acute observation. Producing low resolution glimpses into their personal experiences, ethos and the unknown. Whether document or fiction, works produced during Aesthetics of Refuse will explore unconventional forms of storytelling to activate a message and create engaging new forms of media.

FWNT-126V Where Do We Start: Narrative (1.00 cr.)
(Winter Session)

Where do stories come from? Do you start writing from a character, a theme, or a plot structure? How do you turn an idea into a dramatic narrative, and what is the difference?

This workshop will explore different sources and techniques to ignite the creative narrative process. The students will learn where to look for ideas, identify them, and turn them into workable material. Each class will combine a lecture frame with practical writing exercises.

This course is helpful for all storytellers, although oriented from the point of view of writing for the screen. It will focus on the construction of solid characters and the ability to connect to the material from each writer's personal experience of the world.

Each student will generate at least three feasible ideas for narrative projects. In the second week, each student will choose one of these ideas and learn to shape it into a short creative pitch format. The course will culminate with a pitching session of these developed ideas.

By the end of the workshop, the students will understand where to look for ideas and how to turn them into a dramatic structure. They will learn to keep a writer's journal of story and character ideas, complete in-class writing and reading assignments, practice healthy critique sessions, and develop at least one original idea in pitch format.

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-526H Radical Stop-Motion Workshop (1.00 cr.)
(Winter Session)

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"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-526M Animating Anarchy (1.00 cr.)
(Winter Session)

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"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-526N Introduction to Houdini (1.00 cr.)
(Winter Session)
This course is an introduction to working in the procedural 3D animation software SideFX Houdini, taught by noted CG artist Christopher Rutledge. 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.

FWNT-526O Super-8 Soliloquies (1.00 cr.)
(Winter Session)
Using classic home-movie cameras, students will explore the history, application, and tender sophistication of Super 8mm filmmaking. Largely understood and marketed as an amateur format, S8mm film was never intended for the big screen. As such, we will discover a cinematic language of personal expression that exists unencumbered, both literally and figuratively, by the baggage that accompanies professional modes of production. Taking inspiration from S8mm work that includes travelogs, home-movies, skate films, and avant-garde masterpieces alike, we will discover a relatively inexpensive medium that is rich with possibility. Students will learn how to use a number of S8mm cameras, how to eco-process film using household chemicals, and how to edit and project S8mm film.

FWNT-526P The Event Did Not Begin (1.00 cr.)
(Winter Session)

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FWNT-526R Noise and Drone on Screen (1.00 cr.)
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Each student will generate at least three feasible ideas for narrative projects. In the second week, each student will choose one of these ideas and learn to shape it into a short creative pitch format. The course will culminate with a pitching session of these developed ideas.

By the end of the workshop, the students will understand where to look for ideas and how to turn them into a dramatic structure. They will learn to keep a writer's journal of story and character ideas, complete in-class writing and reading assignments, practice healthy critique sessions, and develop at least one original idea in pitch format.

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.

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SCHOOL OF CRITICAL STUDIES

SHARON DISNEY LUND SCHOOL OF DANCE

SCHOOL OF FILM/VIDEO

THE HERB ALPERT SCHOOL OF MUSIC AT CALARTS

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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    - Music Technology: Interaction, Intelligence & Design
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        - Balinese and Javanese Music and Dance
        - North Indian Music
        - World Percussion
- Doctor of Musical Arts (DMA) Requirements
    - DMA 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.

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.

Also see CalArts' Institute Degree and Certificate Requirements .

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Bachelor of Fine Arts (BFA) and Certificate of Fine Arts Programs

BFA Program in Music comprises the following métier components: 1) a Shared Curriculum that is required for all students, and 2) a Specialization Curriculum that is required for students in their particular specialization. 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 simultaneously fulfill a requirement in each of the Shared 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. In special cases, it may be possible for a student to complete more than one Specialization, in which case completed coursework can simultaneously satisfy requirements in more than one Specialization.

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 Spring Semester, which is also reviewed by their mentors and appropriate faculty.

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.

All BFA degree candidates must complete a minimum of 120 units. In all cases, the units of required métier coursework indicated below represent *minimum* requirements.

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Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- explore music from diverse historical, cultural and aesthetic contexts, including radical musical forms and musical traditions from around the world.
- develop practical musicianship skills, including the ability to identify various melodic, rhythmic and harmonic structures by ear.
- analyze the materials and structure of representative musical examples, and to apply selected associated techniques to original creative production.
- acquire skills applicable to and substantial experience with live performance in ensembles.
- make and document distinctive original music.
- exploit musical possibilities afforded by current technology.
- acquire knowledge and skills applicable to sustaining a career in music.

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BFA Placement Examinations

All entering BFA and Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

CalArts does not accept transfer credit towards its Music Theory or Musicianship Skills requirements. Each incoming undergraduate student will be placed in required music theory and skills coursework at a level that is based on the results of the placement exams.

If an undergraduate student lacks sufficient background to begin the required Music Theory and Musicianship Skills course sequences, they may first 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.

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BFA Shared Curriculum Requirements

All undergraduate music students must complete the BFA Shared Curriculum requirements. This curriculum is 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. Courses completed to meet Shared Curriculum requirements can also be used to meet Specialization Requirements.

Shared Curriculum: Summary Listing of Requirements

MUSIC CULTURES & LITERATURE

- MAIC100 Worlds of Music I: Europe & N. Am. 1900–
- MAIC101 Worlds of Music II: Africa, Asia, L. Am.

MUSICAL SKILLS & TECHNIQUES

- 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
- ONE unit (minimum) of coursework chosen from
  - MTHY104 Global Rhythm & Notation
  - MTHY216 North Indian Music Theory
  - MTHY228 Journey to the Persian Music

- MTHY226 Ghanaian Rhythm Theory
- MTHY224 Java/Bali: Music-Dance-Theory
- MTHY425 Tala Systems

PERFORMANCE & PRODUCTION 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 units of coursework chosen from:
  - MLSN001/101 Composition Lessons
  - MCMP110 Introduction to Composition
  - other coursework with MCMP subject prefixes

NEW METHODS & TECHNOLOGIES

- FOUR units of coursework chosen from
  - ICOM101 Media & Web Development
  - ICOM111 Intro to Sound Production
  - ICOM120 Intro to Prog I
  - ICOM121 Intro to Prog II
  - ICOM301 Digital Fabrication
  - MSCM310 Acoustics for Musicians
  - MTEC150 Fundamentals of Computer Music

PROFESSIONAL DEVELOPMENT

- FOUR units of coursework 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
- MPCD351 Creative Producing for Music
- MPCD420 Teaching the Voice
- MPCD460 Creative Entrepreneurship
- Other professional development coursework as approved

- MCMP290 Portfolio Review (in Spring semesters, 4 classes)

BREADTH IN THE ARTS

- Winter Session (FOUR units of coursework completed in January)
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member

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Shared Curriculum: World Music Ensemble Options

The following listing of world music ensemble electives is provided for ease of reference.

- MBLE104 Tabla Ensemble
- MBLE109 Advanced World Percussion Ensemble
- MBLE201 Beginning African Ensemble
- MBLE202 Advanced African 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
- MBLE240 Persia Electric Ensemble
- MBLE235 Japan 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
- MTHY120 Beginning Svar Graam (Vocal)
- MTHY121 Beginning Svar Graam (Instrumental)
- MTHY322 Advanced Svar Graam (Vocal)
- MTHY323 Advanced Svar Graam (Instrumental)

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

There may be some variability as to when Shared Curriculum courses are taken depending on the individual student's 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 Worlds of Music I: Europe & N. Am. 1900–
- MPRF103 Class Piano

Second Semester (BFA1-2)

- MTHY102 Practical Musicianship B
- MTHY112 Tonal Theory & Applications B
- MAIC101 Worlds of Music II: Africa, Asia, L. Am.

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)
- MTHYxxx World Music Theory course
- 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)

- course in Making Original Work (see course listing above)
- course in New Methods & Technologies (see course listing above)
- course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member
- MBLExxx Ensemble elective

Second Semester (BFA3-2)

- course in Professional Development (see course listing above)
- course in New Methods & Technologies (see course listing above)

- course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR) NOT taught by any Music faculty member
- MBLExxx Ensemble elective

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 an artistic métier outside the School of Music (not taught by music faculty)

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Music Theory and Skills Deadlines (DOs and DON'Ts)

⇒ *DO finish Music Theory and Skills 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 & MTHY102 (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 Music Theory and Skills requirements*

- All undergraduate students must take and pass Shared Curriculum theory courses each semester until all required courses in the *music theory* sequence MTHY001, MTHY111, MTHY112, MTHY210 are completed. (See Individual Specialization Descriptions below for requirements by specialization.)
- All undergraduate students must take and pass 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 Music Theory and Skills Incomplete grades on time*

- In any course that constitutes a prerequisite for another required course in the 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 music 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 MUSIC THEORY AND SKILLS 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 CalArts' Metier Standing Policy).

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Undergraduate Minor in Music Theory

The Minor in Music Theory affords 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 a student's specialization and this 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)
- MSCM310 Acoustics for Musicians
- Music Perception Option: ONE class chosen from
  - MSCM309 Psychoacoustics
  - MTHY306 The Experimenting Ear
  - 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
- World 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
- MTHYxxx music theory electives (2 units of additional coursework with subject code MTHY)

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 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 and depends in part on the level of preparation of the enrolled students.

I. Composition & Experimental Sound Practices (BFA)

- Complete SHARED CURRICULUM (see above)
- MLSN101 Hour Lesson as assigned (8 classes)
- MFOR101 Undergraduate Composers' Forum (first two Fall semesters in residence)
- 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
- ICOM111 Introduction to Sound Production
- MSCM310 Acoustics for Musicians
- FOUR units of coursework chosen from the following Theory Options:
  - MTHY217 Form (2 units)
  - MTHY214 Counterpoint (3 units)
  - MTHY215 Song Writing & Analysis (2 units)
  - MTHY108 Transcription Skills (2 units)
  - MTHY240 Jazz Keyboard Theory (1 unit, may be repeated)
  - MTHY306 The Experimenting Ear
  - MPRF101 Jazz Improvisation, Group (1 unit may be repeated)

    - MPRF102 Jazz Improvisation, 1-on-1 (1 unit, may be repeated)
- One class chosen from
    - MCMP308 The Art of the Mix
    - MCMP369 Production as Composition
    - MCMP465 Composition with Max/MSP
    - MTEC270 History of Electronic Dance Music
    - MTEC365 Digital Recording Studio
    - MTEC367 Project Recording
- FOUR units of coursework in MCMP/MHST/MTHY4xx Advanced Composition, History or Theory Electives
- MCMP490 Graduation Portfolio and Website Review
- Electives (to fulfill 120-unit degree requirement)

Optional Undergraduate Composition Concentrations

Interested undergraduate Composition and Performer-Composer students can earn one or more optional Concentrations within their major by completing additional requirements as indicated below. Earned Concentrations will be noted on CalArts transcripts. Course credits earned towards the Shared 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
- ONE class chosen from:
    - MTEC212 Recording the Voice
    - MCMP308 The Art of the Mix
    - MTEC365 Digital Recording Studio
    - MCMP369 Production as Composition
    - MTEC367 Project Recording
- THREE units of coursework chosen from:

    - MAIC316 Blues before 1960
    - MAIC370 DIY
    - MHST330 Studies in Experimental Pop I
    - MHST331 Studies in Experimental Pop II
    - MHST405–410 Focus Rock
    - other courses in pop musicology
- FIVE units of coursework chosen from:
    - MBLE310 Improvisation Ensemble
    - MBLE325 Creative Electronic Ensemble
    - MBLE450 Sonic Boom Ensemble
    - MCMP325 Experimental Music Workshop I
    - MCMP326 Experimental Music Workshop II
    - MCMP336 Writing for Voice
    - MPRF217 Learning to Scream
    - MTEC420 Grids, Beats & Groups
    - Critical Studies course in creative poetic writing (mentor approval required)

BFA Composition: Optional Concentration in Electronic Music

- TWO units of coursework chosen from:
    - MTHY306 The Experimenting Ear
    - MTHY411 Electroacoustic Music Analysis
    - MHST425 Survey of Sound Art
- FOUR units of coursework chosen from:
    - MBLE415 Networked Music Ensemble
    - MCMP369 Production as Composition
    - MCMP465 Composition with Max/MSP
    - MTEC270 History of Electronic Dance Music
- EIGHT units of additional coursework with ICOM or MTEC subject codes

BFA Composition: Optional Concentration in Experimental Music

- MCMP325 Experimental Music Workshop I
- MCMP326 Experimental Music Workshop II
- ONE class chosen from
  - MSCM309 Psychoacoustics
  - MTHY403 Intonation Workshop I
  - MTHY404 Intonation Workshop II
- THREE classes chosen from:
  - MBLE310 Improvisation Ensemble
  - MBLE325 Creative Electronic Ensemble
  - MBLE415 Networked Music Ensemble
  - MBLE450 Sonic Boom Ensemble
  - MBLE460 Golia Large Ensemble
  - MCMP465 Composition with Max/MSP
- 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 Concrète 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
- FPFV424 Aesthetics of Sound and Image
- TWO classes chosen from:
  - MCMP341 Film Music History & Analysis
  - MCMP342 Composition for Film & Video
  - MCMP343 Experiments in Film Sound
- 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

BFA Composition: Optional Concentration in Instrumental Composition

- MCMP330–339 Writing for … (2 classes)
- MPRF307 Conducting I
- MPRF408 Conducting II
- MLSN001 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. Experimental Pop (BFA)

- Complete SHARED CURRICULUM (see above)
- MLSN101 Hour Lesson as assigned (8 classes)
- MFOR104 ExPop Forum (3 classes)
- MFOR10x Other Forum (1 class)
- MCMP112 Composing Experimental Pop
- MHST330 Studies in Experimental Pop I
- ICOM111 Intro to Sound Production
- MTHY203 Musicianship Skills C
- MBLE328 Collaborative Music Ensemble (3 classes)
- ONE class chosen from:
  - MCMP308 The Art of the Mix
  - MCMP369 Production as Composition
  - MCMP404 Field Recording Workshop
  - MTEC270 History of Electronic Dance Music
  - MTEC365 Digital Recording Studio
  - MTEC367 Project Recording
- ONE vocal elective from:

    - MBLE201 Beginning African Ensemble
    - MBLE260 The Baltic Voice
    - MBLE301 Chamber Singers
    - MBLE302 Contemporary Vocal Ensemble
    - MPRF126 Experimental Voice
    - MPRF216 Singing the Standards
    - MPRF217 Learning to Scream
    - MPRF221 African Song
    - MTHY120 Beginning Svar Graam (Vocal)
    - MTHY322 Advanced Svar Graam (Vocal)
    - other vocal elective as approved by mentor
- 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
    - CCRW211 Hip Hop Poetics Workshop
    - CCRW212 Introduction to Creative Writing
    - CCRW214 Adventures in Form and Chaos
    - CCRW311 Poetry Workshop
    - CCRW362 Work the Document
    - CCST470 Hip Hop Lab
    - other CS course in poetry or creative writing
- TWO ensemble courses chosen from (2 classes):
    - MBLE310 Improvisation Ensemble
    - MBLE325 Creative Electronic Ensemble
    - MBLE450 Sonic Boom

    - MBLE460 Golia Large Ensemble
    - MBLE498D Creative Repertory Ensemble
    - MCMP325 Experimental Music Workshop I
    - MCMP326 Experimental Music Workshop II
    - 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
    - MCMP498A Arranging for Experimental Pop
    - MTHY450 Chamber Thought
    - MTHY451 Orchestral Thought
- FOUR units of coursework chosen from:
    - MAIC240 Jazz History
    - MAIC316 Blues before 1960
    - MAIC401 Improvisation: Uses & Lineage
    - MHST205 Western Music Survey I
    - MHST206 Western Music Survey II
    - MHST30x Music Cultures
    - MHST300G Black Music Studies
    - MHST312 Ethnology of African Music
    - MHST331 Studies in Experimental Pop II
    - MHST350 Stylists & Innovators 1961–Now
    - MHST371 Jazz and Urban Experimentalism
    - MHST405–409 Focus Rock
    - MHST410 The Elastic Voice
    - MHST425 Survey of Sound Art

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III. Instrumental Arts (BFA)

Brass (BFA)

- Complete SHARED CURRICULUM (see above)
- MLSN101 Hour Lesson as assigned (8 classes)
- MPRF132 Brass Workshop (8 classes)
- MBLE120 Brass Ensemble (8 classes)
- MTHY203 Practical Musicianship C
- MTHY204 Practical Musicianship D
- MAIC403 Pedagogy I or MAIC404 Pedagogy II
- MHST205 Western Music History I
- MHST206 Western Music History II
- MTHY315 Meaningful Interpretation
- MFOR102 Performance Forum (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
- EIGHT classes of MBLExxx Ensembles as assigned:
  - 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

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Guitar (BFA)

- Complete SHARED CURRICULUM (see above)
- MLSN101 Hour Lesson as assigned (8 classes)
- MFORxxx Guitar Forum (4 classes)
- MFORxxx additional Forums (2 classes)
- MBLExxx Ensemble, as guitarist (8 classes)
- MTHY203 Practical Musicianship C
- MTHY204 Practical Musicianship D
- MTHY315 Meaningful Interpretation
- MAIC403 Pedagogy I or MAIC404 Pedagogy II
- TEN units of coursework chosen from:
  - MAIC240 Jazz History
  - MAIC314 The Music of Flamenco
  - MAIC316 Blues Before 1960
  - MAIC401 Improvisation: Uses & Lineage
  - MHST205 Western Music History I
  - MHST206 Western Music History II
  - MHST30x Music Cultures
  - MHST330 Studies in Experimental Pop I
  - MHST350 Stylists & Innovators 1961–Now
  - MHST405–409 Focus Rock
  - MHST459 Contemplative Practice & Music
  - MHST425 Survey of Sound Art
  - MSCM310 Acoustics
  - MTHY215 Songwriting
  - MTHY306 The Experimenting Ear
  - MTHY315 Meaningful Interpretation

    - MTHY425 Tala Systems
- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

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Harp (BFA)

- Complete SHARED CURRICULUM (see above)
- MLSN101 Hour Lesson as assigned (8 classes)
- MPRF123 Harp Studio Class (8 classes)
- 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 & Innovators 1961–Now
    - MHST30x Music Cultures
    - MHST330 Studies in Experimental Pop I
    - MHST331 Studies in Experimental Pop II
    - MHST425 Survey of Sound Art
- MTHY315 Meaningful Interpretation
- MAIC403 Pedagogy I or MAIC404 Pedagogy II
- MFORxxx Forums (2 classes)
- MBLExxx Ensembles as assigned from (8 classes):
    - MBLE106 Chamber Music
    - MBLE300 The Ensemble
- MPRF290 Mid-Residence Recital

- MPRF490 Graduation Jury & Recital
- Electives (to fulfill 120-unit degree requirement)

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Percussion (BFA)

- Complete SHARED CURRICULUM (see above)
- MLSN101 Hour Lesson as assigned (8 classes)
- MLSN001 Percussion Lesson electives (two classes) from:
  - Latin Percussion
  - Jazz Drums
  - African Drums
  - Persian Music
  - Balinese/Javanese Percussion
  - Tabla
  - World Percussion
- MPRF129 Percussion Workshop (8 classes)
- MBLE122 Percussion Ensemble (8 classes)
- MFORxxx Forums (2 classes)
- MTHY203 Practical Musicianship C
- MTHY204 Practical Musicianship D
- MTHY315 Meaningful Interpretation
- MAIC403 Pedagogy I or MAIC404 Pedagogy II
- TWO classes chosen from:
  - MAIC240 Jazz History
  - MAIC401 Improvisation: Uses & Lineage
  - MHST205 Western Music History I
  - MHST206 Western Music History II
  - MHST30x Music Cultures
  - MHST330 Studies in Experimental Pop I

    - MHST331 Studies in Experimental Pop II
    - MHST350 Stylists & Innovators 1961–Now
    - MHST425 Survey of Sound Art
- MBLE300 The Ensemble (TWO classes)
- MBLExxx World Music Ensembles (TWO units of coursework in addition to those in the Shared Curriculum for FOUR units in total)
- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

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Piano/Keyboard (BFA)

- Complete SHARED CURRICULUM (see above)
- MLSN101 Hour Lesson as assigned (8 classes)
- MPRF119 Piano Workshop (8 classes)
- 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) (8 classes)
- One class chosen from:
    - MAIC240 Jazz History
    - MAIC401 Improvisation: Uses & Lineage
    - MHST30x Music Cultures
    - MHST330 Studies in Experimental Pop I
    - MHST331 Studies in Experimental Pop II

    - MHST350 Stylists & Innovators 1961–Now
    - MHST425 Survey of Sound Art
- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

Note: The Shared Curriculum MPRF103 Class Piano requirement is waived for Piano/Keyboard majors.

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Strings (BFA)

- Complete SHARED CURRICULUM (see above)
- MLSN101 Hour Lesson as assigned (8 classes)
- MPRF128 String Workshop (8 classes)
- 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
    - MHST30x Music Cultures
    - MHST330 Studies in Experimental Pop I
    - MHST331 Studies in Experimental Pop II
    - MHST350 Stylists & Innovators 1961–Now
    - MHST425 Survey of Sound Art
- Chamber/Conducted Ensembles as assigned (8 classes):

- MBLE106 Chamber Music
- MBLE300 The Ensemble
- MBLE309 Period Instrument Ensemble

- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury & Recital
- Electives (to fulfill 120-unit degree requirement)

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Winds (BFA)

- Complete SHARED CURRICULUM (see above)
- MLSN101 Hour Lesson as assigned (8 classes)
- MPRF122/124/130/131 Studio Class appropriate to major (8 classes)
- MPRF133 Woodwind Workshop (8 classes)
- 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
  - MHST30x Music Cultures
  - MHST330 Studies in Experimental Pop I
  - MHST331 Studies in Experimental Pop II
  - MHST350 Stylists & Innovators 1961–Now
  - MHST425 Survey of Sound Art

- Chamber/Conducted Ensembles as assigned (8 classes) from
  - MBLE106 Chamber Music
  - MBLE300 The Ensemble
- MPRF290 Mid-Residence Recital
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

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IV. Jazz (BFA)

- Complete SHARED CURRICULUM (see above)
- MLSN101 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
- MPRF101 or MPRF102 Undergraduate Jazz Improvisation (1 course)
- MPRF203 Harmonic Improvisation
- ONE class chosen from:
  - MCMP310 Jazz Composition
  - MCMP314 Jazz Arranging
- MAIC240 Jazz History
- FOUR units of coursework chosen from:
  - MAIC314 The Music of Flamenco
  - MAIC316 Blues before 1960
  - MAIC401 Improvisation: Uses and Lineage
  - MHST30x Music Cultures
  - MHST312 Ethnology of African Music

  - MHST350 Stylists & Innovators 1961–Now
  - MHST371 Jazz and Urban Experimentalism
- MBLE117 Jazz Student Ensemble (8 classes)
- MBLE118 Jazz Faculty Ensemble (8 classes)
- MPRF490 Graduation Recital
- Electives (to fulfill 120-unit degree requirement)

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V. Music Technology: Interaction, Intelligence & Design (BFA)

- Complete SHARED CURRICULUM except for MTHY112 Tonal Theory & Applications B (see Shared Curriculum Summary above)

AUDIO PRODUCTION

- MTEC101 Concert Production I
- ICOM111 Intro to Sound Production
- TWO courses chosen from:
  - MCMP308 The Art of the Mix
  - MCMP369 Production as Composition
  - MCMP404 Field Recording Workshop
  - MTEC102 Concert Production II
  - MTEC308 Advanced Production Techniques
  - MTEC365 Digital Recording Studio
  - MTEC367 Project Recording

CREATIVE COMPUTING AND PROGRAMMING

- ICOM120 Introduction to Programming I

- ICOM121 Introduction to Programming II
- THREE courses chosen from:
  - IDAR419 Immersive Experience Design
  - MTEC415 Visual Programming
  - MTEC418 Generative Art
  - MTEC421 Advanced Creative Coding
  - MTEC498B Ideation and Prototyping
  - MTEC498H AI Sonic Explorations
  - MTEC498J Audio Programming with C++
  - Other Elective Computer Programming Courses

DIGITAL SIGNAL PROCESSING

- MTEC150 Fundamentals of Computer Music
- ONE course chosen from:
  - MTEC155 Physical Modeling Synthesis
  - MTEC418 Generative Art
  - MTEC498A Algorithmic Sound
  - 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 (8 classes)
- MTEC490 Music Technology BFA Project (2 classes)
- Electives (to fulfill 120-unit degree requirement)

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VI. Performer-Composer (BFA)

- Complete SHARED CURRICULUM (see above)
- MLSN001 Half-Hour Lesson in Composition & ESP (4 classes, each semester in BFA1&2)
- MLSN001 Half-Hour Lesson in Performance (4 classes, each semester in BFA1&2)
- MLSN101 Hour Lesson(s) in Composition or Performance (4 classes in BFA3&4)
- MFOR305 Performer-Composer Forum (2 classes, offered in Spring semesters)
- MCMP105 Music Notation (in first Spring semester in residence)
- ICOM111 Introduction to Sound Production
- MCMP120 Instrumental Composition I
- MCMP121 Instrumental Composition II
- MTHY203 Practical Musicianship C
- MTHY204 Practical Musicianship D
- FOUR units of coursework chosen from the following Theory Options:
  - MTHY214 Counterpoint (2 units)
  - MTHY215 Song Writing & Analysis (2 units)
  - MTHY217 Form (2 units)
  - MTHY108 Transcription Skills (2 units)
  - MTHY240 Jazz Keyboard Theory (1 unit, may be repeated)
  - MTHY306 The Experimenting Ear
  - MPRF101 Jazz Improvisation, Group (1 unit, may be repeated)
  - MPRF102 Jazz Improvisation, 1-on-1 (1 unit, may be repeated)
- MSCM310 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
  - MTEC365 Digital Recording Studio
  - MTEC367 Project Recording
- ONE class chosen from:
  - MBLE310 Improvisation Ensemble
  - MBLE415 Networked Music Ensemble
  - MBLE450 Sonic Boom Ensemble
  - MBLE460 Golia Large Ensemble
  - MCMP325 Experimental Music Workshop I
  - MCMP326 Experimental Music Workshop II
- MBLExxx / MPRFxxx Workshops, Ensembles or Performance studies appropriate to performance emphasis (THREE units)
- MCMP/MHST/MTHY300–480 Advanced Composition, History or Theory Electives (FOUR units)
- MCMP490 Graduation Portfolio & Website Review (portfolio must include substantial original work)
- MPRF490 Graduation Jury and Recital
- Electives (to fulfill 120-unit degree requirement)

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VII. VoiceArts (BFA)

- Complete SHARED CURRICULUM (see above)
- MLSN101 Voice Lessons, as assigned (8 classes)
- 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
- TWO units of coursework chosen from:
  - MAIC240 Jazz History
  - MAIC314 The Music of Flamenco
  - MAIC316 Blues before 1960
  - MAIC401 Improvisation: Uses & Lineage
  - MHST30x Music Cultures
  - MHST312 Ethnology of African Music
  - MHST330 Topics in Experimental Pop I
  - MHST331 Topics in Experimental Pop II
  - MHST345 Topics in Vocal Literature
  - MHST350 Stylists & Innovators 1961–Now
  - MHST371 Jazz and Urban Experimentalism
  - MHST410 The Elastic voice
  - MHST425 Survey of Sound Art
  - other music history/cultures class as approved by mentor
- ONE class chosen from:
  - MPCD420 Teaching the Voice
  - MSCM410 Physiology of the Voice
- MPRF454 Sounding the Voice
- FOUR Vocal Ensembles and/or Vocal Projects chosen from:
  - MBLE106 Chamber Music
  - MBLE201 Beginning African Ensemble
  - MBLE260 The Baltic Voice

    - MBLE301 Chamber Singers
    - MBLE302 Contemporary Vocal Ensemble
    - MBLE309 Period Instrument Ensemble
    - MBLE325 Creative Electronic Ensemble
    - MBLE328 Collaborative Music Ensemble
    - MPRF221 African Song
    - other vocal ensemble or project as approved by mentor
- Keyboard Requirement (in addition to Shared Curriculum) as approved by mentor, chosen from:
    - MLSN001 Non–Major Lesson in Piano (audition required)
    - MTHY240 Jazz Keyboard Theory
- Techniques (1 class)
    - MCMP110 Introduction to Composition
    - MCMP336 Writing for Voice
    - MPCD420 Teaching the Voice
    - MPRF101 Jazz Improvisation
    - MPRF102 Jazz Improvisation
    - MPRF126 Experimental Voice
    - MPRF221 African Song
    - MPRF452 Contemporary Vocal Techniques
    - MPRF498B Mic Use for Vocalists
    - MTEC212 Recording the Voice
    - MTHY120 Beginning Svar Graam (vocal)
    - 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)
    - CCRW211 Hip Hop Poetics Workshop

    - CCRW212 Intro to Creative Writing
    - CCRW214 Adventures in Form and Chaos (poetry writing)
    - CCRW222 Creative Writing Workshop
    - CCRW310 Impossible Stage Directions
    - CCRW311 Poetry Workshop
    - CCRW336 Eco Writing
    - CCRW362 Work the Document
    - CCRW448 Source and Archive
    - CCRW457 Feminist Poetics
    - CCRW458 Advanced Experimental Writing
    - CCRW464 Writing and Performing the Self
    - MAIC470 Hip Hop Lab
    - MCMP309 Words for Music
    - 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
    - MPRF457 Land, Ritual, Performance
    - 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)
    - MAIC455A Dada Divas
    - MBLExxx any music ensemble course as vocalist
    - MBLE325 Creative Electronic Ensemble

    - MCMP325 Experimental Music Workshop I
    - MCMP326 Experimental Music Workshop II
    - MPRF126 Experimental Voice
    - MPRF211 Bodies and Voice
    - MPRF216 Singing the Standards
    - MPRF221 African Song
    - MPFR402 Opera Theater
    - MPRF451 Singing the Books
    - MPRF452 Contemporary Vocal Techniques
    - MPRF453 What Kind of Text is That?
    - MPRF498A Jazz Improv for the Vocalist
    - 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)

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VIII. World Music Performance (BFA)

- Complete SHARED CURRICULUM (see above)
- MLSN101 Hour Lesson as assigned (8 classes)
- 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):
    - MTHY120 Beginning Svar Graam (Vocal)
    - MTHY222 North Indian Theory
    - MTHY224 Java/Bali: Music-Dance-Theory

    - MTHY226 Ghanaian Rhythm Theory
    - MTHY228 Journey to the Persian Music
    - MTHY322 Advanced Svar Graam (Vocal)
    - MTHY425 Tala Systems
- ONE African Music Ensemble chosen from:
    - MBLE201 Beginning African Ensemble
    - MBLE206 Talking Drum Ensemble
    - MBLE211 Advanced African Ensemble
    - MPRF221 African Song
    - MBLE250 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:
    - MBLE109 Advanced World Percussion Ensemble
    - MPRF223 Beginning Shakuhachi Workshop
    - MPRF328 Latin Percussion

    - MBLE235 Japan Ensemble
    - MBLE240 Persia Electric Ensemble
    - Other world music ensemble as approved by mentor
- 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)

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Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts

Applicants to the Music 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.

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.

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

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.

Learning Goals

By the time they graduate, students will have had opportunity to:

- develop a forward-looking approach to music-making that embraces openness, experimentation, and critical engagement while recognizing precedent and tradition.
- realize and document distinctive musical projects reflecting their own artistic interests.
- offer and receive constructive critique regarding their musical work and thinking from both senior practitioners and peers.
- perform within ensemble contexts and gain experience with the particular demands and rewards of performing with other musicians.
- discover collaborative possibilities through engagement with other artistic métiers.
- produce and present professional-quality documentation of their artistic work in appropriate media.

MFA Placement Examinations

All entering MFA and Advanced Certificate of Fine Arts students in Music are required to take CalArts' Music Theory and Musicianship Skills Placement Exams.

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.

Master of Fine Arts (MFA) and Advanced Certificate of Fine Arts Specialization Requirements

I. Composition & Experimental Sound Practices (MFA)

- 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)
- Winter Session (2 units of coursework taken in January)
- MCMP690 Graduation Portfolio Review
- Electives (to fulfill 60-unit degree requirement)

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II. Instrumental Arts (MFA)

Brass (MFA)

- MLSN601 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 (4 classes):
  - MBLE500 The Ensemble
  - MBLE606 Chamber Music Ensemble
  - MBLE609 Period Instrument Ensemble
- 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)
    - 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
    - MPCD651 Creative Producing for Music
    - 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)
- Winter Session (2 units of coursework 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)

- MLSN601 Hour Lesson as assigned (4 classes)
- MPRF520 Guitar Workshop (4 classes)
- MBLExxx World Music Ensemble (in MFA1)

- 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
  - MBLE609 Period Instrument Ensemble
  - MBLE617 Jazz Student Ensemble
  - MBLE618 Jazz Faculty Ensemble
  - MBLE627 Multi-Focus Ensemble
- ONE class chosen from:
  - MPCD603 Pedagogy I: Teaching Artistry
  - MPCD604 Pedagogy II: Best Practices
  - MPCD650 Career Design for Musicians
  - MPCD651 Creative Producing for Music
  - MPCD660 Creative Entrepreneurship
- Courses in an artistic métier outside of the School of Music (2 classes, not taught by music faculty)
- Winter Session (2 units of coursework 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)

- MLSN601 Hour Lesson as assigned (4 classes)
- MPRF523 Harp Studio Class (4 classes)
- MBLExxx World Music Ensemble (in MFA1)
- 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
    - 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 (4 classes):
    - MBLE500 The Ensemble
    - MBLE606 Chamber Music Ensemble
    - MBLE609 Period Instrument Ensemble
- MFOR502 Performance Forum (2 classes) (offered in Spring semesters)
- ONE class chosen from:
    - MPCD603 Pedagogy I: Teaching Artistry
    - MPCD604 Pedagogy II: Best Practices
    - MPCD650 Career Design for Musicians
    - MPCD651 Creative Producing for Music
    - MPCD660 Creative Entrepreneurship
- MPCD599 Graduate Independent Project: Pedagogy
- Courses outside of the School of Music (2 Classes)
- Winter Session (2 units of coursework 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)

- MLSN601 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 (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
  - MPCD651 Creative Producing for Music
  - 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 Shared Curriculum above)

- Courses in an artistic metier outside of the School of Music (2 classes, not taught by music faculty)
- Winter Session (2 units of coursework 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)

- MLSN601 Hour Lesson as assigned (4 classes)
- MPRF519 Piano Workshop (4 classes)
- MBLExxx World Music Ensemble (in MFA1)
- MHST500+ Advanced Music History and Literature (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- MFOR502 Performance Forum (2 classes) (offered in Spring semesters)
- Chamber/Conducted Ensembles or Accompanying Project (4 classes) from
  - MBLE500 The Ensemble
  - MBLE606 Chamber Music Ensemble
  - MBLE609 Period Instrument Ensemble
- MPCD599 Graduate Independent Project: Pedagogy
- ONE class chosen from:
  - MPCD603 Pedagogy I: Teaching Artistry
  - MPCD604 Pedagogy II: Best Practices
  - MPCD650 Career Design for Musicians
  - MPCD651 Creative Producing for Music
  - MPCD660 Creative Entrepreneurship
- Movement Class. TWO classes chosen from:
  - DTCH501/503 Institute Dance
  - MBLE550 African 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
    - MLSN501/601 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)
- Winter Session (2 units of coursework 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)

- MLSN601 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
- MHST/MTHY 600+ Advanced Music History/Literature or Theory (3 classes)
- MBLExxx World Music Ensemble (in MFA1)

- Ensembles as assigned (each semester, 4 classes):
  - MBLE500 The Ensemble
  - MBLE606 Chamber Music Ensemble
  - MBLE609 Period Instrument Ensemble
  - MPRF502 Opera Theater
- 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
  - MPCD651 Creative Producing for Music
  - MPCD660 Creative Entrepreneurship
- MPCD599 Graduate Independent Project: Pedagogy
- Movement class: TWO classes chosen from:
  - DTCH501/503 Institute Dance
  - MBLE550 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)
- Winter Session (2 units of coursework 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)

- MLSN601 Hour Lesson as assigned (4 classes)
- MPRF528 String Workshop (4 classes)
- MBLExxx World Music Ensemble (in MFA1)
- MHST500+ Advanced Music History and Literature (2 classes)
- MTHY600+ Advanced Theory/Analysis (2 classes)
- Chamber/Conducted Ensembles as assigned (4 classes) from
  - MBLE500 The Ensemble
  - MBLE606 Chamber Music Ensemble
  - MBLE609 Period Instrument Ensemble
- 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)
  - MTHY577 Baroque Accompaniment
- MFOR502 Performance Forum (2 classes) (offered in Spring semesters)
- ONE class chosen from:
  - MPCD603 Pedagogy I: Teaching Artistry
  - MPCD604 Pedagogy II: Best Practices
  - MPCD650 Career Design for Musicians
  - MPCD651 Creative Producing for Music
  - MPCD660 Creative Entrepreneurship

- MPCD599 Graduate Independent Project: Pedagogy
- Courses in an artistic métier outside of the School of Music (2 classes, not taught by music faculty)
- Winter Session (2 units of coursework taken in January)
- MPRF590 Mid-Residence Recital
- MPRF690 Graduation Jury and Recital
- Electives (to fulfill 60-unit degree requirement)

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Winds (MFA)

- MLSN601 Hour Lesson as assigned (4 classes)
- MBLE623 Woodwind Workshop (2 classes)
- MPRF522/524/530/531 Studio Class as appropriate to major (4 classes)
- MBLExxx World Music Ensemble (in MFA1)
- 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:
  - 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)
- MPCD599 Graduate Independent Project: Pedagogy
- Chamber/Conducted Ensembles as assigned (4 classes):
  - MBLE500 The Ensemble

  - MBLE606 Graduate Chamber Music 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)
  - MPCD651 Creative Producing for Music
  - MPCD660 Creative Entrepreneurship
- Courses in an artistic métier outside of the School of Music (2 classes, not taught by music faculty)
- Winter Session (2 units of coursework 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)

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.

- MLSN601 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)
- Winter Session (2 units of coursework 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)

GENERAL

- MFOR506 Creative Technology Forum (4 classes)
- MTEC690 Music Technology MFA Project (variable units; 2 classes)
- 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
    - MTEC698B Ideation and Prototyping

- MTEC698H AI Sonic Explorations
- MTEC698J Audio Programming With C++
- Other Elective Computer Programming Courses

DIGITAL SIGNAL PROCESSING

- TWO courses chosen from:
  - MTEC618 Generative Art
  - MTEC650 Fundamentals of Computer Music
  - MTEC655 Physical Modeling Synthesis
  - MTEC698A Algorithmic Sound
  - MTEC698C Advanced Electronic Music Production
  - MTEC698E AI. Culture. Creativity

ELECTRICAL ENGINEERING

- MTEC630 Interface Design I
- MTEC631 Interface Design II
- MTEC550 Mechatronic Art & Music

DIGITAL CREATIVE PRACTICE / COMPOSITION / INSTALLATION

- TWO courses chosen from:
  - MCMP615 Choreographers & Composers
  - MTEC508 Advanced Production Techniques
  - MTEC540 Machine Orchestra
  - MTEC618 Generative Art
  - MTEC619 Immersive Experience Design
  - 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)
- Winter Session (2 units of coursework taken in January)
- Electives (to fulfill 60-unit degree requirement)

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V. Performer-Composer (MFA)

- MLSN601 Hour Lesson(s) in Performance or Composition as assigned (4 classes)
- MLSN501 Half-Hour 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)
- MBLExxx World Music Ensemble (in MFA1)
- 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)
- Winter Session (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)

- MLSN601 Hour Lessons as assigned (4 classes)
- MPRF510 Graduate Vocal Coaching

- MBLExxx World Music Ensemble (recommended in MFA1)
- TWO classes in advanced History/Literature/Theory/Analysis chosen form
  - MHST500 Music Cultures
  - MHST504 Music of Native N. America
  - MHST525 Survey of Sound Art
  - MHST530 Studies in Experimental Pop I
  - MHST531 Studies in Experimental Pop II
  - MHST545 [r]evolution of Solo Vocal Lit
  - MHST550 Stylists & Innovators:1961-Now
  - MHST571 Jazz & Urban Experimentalism
  - MHST600–698
  - MTHY510 Acoustics for Musicians
  - MTHY600–698
- FOUR Experimental Voice classes chosen from:
  - MCMP625 & 626 Experimental Music Workshop I & II
  - MPRF526 Experimental Voice
  - MPRF611 Bodies and Voice
  - MPRF651 Singing the Books
  - MPRF652 Contemporary Vocal Techniques
  - MPRF655 Dada's Divas
  - MPRF657 Land, Ritual, Performance
  - Other experimental voice courses as approved by mentor
- MPRF610 Physiology of the Voice
- Pedagogy Course, chosen from (1 course):
  - AAIC523 Practice & Pedagogy: ArtPilot
  - MPCD599 Graduate Independent Project: Pedagogy
  - MPCD603 Pedagogy I: Teaching Artistry
  - MPCD604 Pedagogy II: Best Practices
  - MPCD620 Teaching the Voice

- 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
  - MBLE609 Period Instrument Ensemble
  - MBLE610 Improvisation Ensemble
  - MBLE625 Creative Electronic Ensemble
  - MBLE628 Collaborative Music Ensemble
  - MBLE650 Sonic Boom Ensemble
  - MPRF502 Opera Theater
  - MPRF699 Independent Study
  - Other performance project course as approved by mentor
- Career preparation course chosen from:
  - MPCD650 Career Design for Musicians
  - MPCD651 Creative Producing for Music
  - MPCD660 Creative Entrepreneurship
  - MTEC617 Media and Web Development
  - TGEN750 Entrepreneurship: The Artist as Entrepreneur
  - Other professional development courses as approved by mentor
- Performance theory or practicum classes outside of Music (2 classes)
  - CCRW548 Source and Archive
  - CCRW557 Feminist Poetics
  - CMWP651 Documentary Strategies
  - CMWP688 Writing and Performing the Self
  - DCHR501 Institute Dance Composition

- DCHR560 Creation & Critique
- DPER560 Performance & Identity;
- FFDP604 Advanced Acting Workshop
- THST530 Grad Seminar: Adaptation
- THST535 Grad Seminar: Dramaturgy
- THST545 Grad Seminar: Theater of Witness
- TGEN510 Institute Acting Techniques I
- TGEN515 Institute Acting Techniques II
- TGEN520 Institute Directing I
- TGEN525 Institute Directing II
- TGEN575 Inst Producing: Prac Skills
- TGEN660 Improvisation
- TGEN661 Improvisation
- TIMM571 Performing Object Laboratory
- THST510 Surv World Theater Arts
- TWFP680 Special Topics in Writing
- Other performance theory or practicum class as approved by mentor

- Courses in movement techniques (2 classes) chosen from:
  - DCHR601 Graduate Advanced Improv
  - DTCH500 Institute Dance Contemporary
  - DTCH603 Institute Dance Ballet
  - DTCH604 Institute Dance Special Topics
  - MBLE550 African Dance
  - MBLE552 Balinese Dance
  - MBLE554/556 Javanese Dance
  - MPRF605 Yoga for Musicians
  - TACT570/571 Intro to Tai Chi
  - TGEN535 Alexander Technique Fundamentals
  - Other movement class as approved by mentor

- Winter Session (2 units of coursework taken in January)
- MPRF590 Mid-Residence Performance Project/Recital
- MPRF690 Graduation Jury & Performance Project/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.

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VII. World Music Performance (MFA)

African Music and Dance (MFA)

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.

- MLSN601 Hour Lesson as assigned (4 classes)
- MLSN501 Half-Hour Lesson (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
  - MTHY624 Java/Bali: Music-Dance-Theory
  - MTHY626 Ghanaian Rhythm Theory
  - MTHY628 Journey to the Persian Music
- MTHY625 Tala Systems

- MBLE502 Advanced African Ensemble (4 classes)
- MBLE World Music Ensembles, outside of African specialization (4 classes) (see list under BFA Shared 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)
- Winter Session (2 units of coursework 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)

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.

- MLSN601 Hour Lesson as assigned (4 classes)
- MLSN501 Half-Hour Lesson (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
  - MTHY624 Java/Bali: Music-Dance-Theory
  - MTHY625 Tala Systems

  - MTHY626 Ghanaian Rhythm Theory
  - MTHY628 Journey to the Persian Music
- 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)
- Winter Session (2 units of coursework taken in January)
- MPRF690 Graduation Recital
- Electives (to fulfill 60-unit degree requirement)

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North Indian Music (MFA)

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.

- MLSN601 Hour Lesson as assigned (4 classes)
- MLSN501 Half-Hour Lesson (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
  - MTHY624 Java/Bali: Music-Dance-Theory
  - MTHY625 Tala Systems
  - MTHY626 Ghanaian Rhythm Theory
  - MTHY628 Journey to the Persian Music

- MBLE530/604 North Indian or Tabla Ensemble (4 classes)
- MBLExxx World Music Ensembles, outside of major focus (4 classes) (see listing under BFA Shared 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)
- Winter Session (2 units of coursework taken in January)
- MPRF690 Graduation Recital
- Electives (to fulfill 60-unit degree requirement)

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World Percussion (MFA)

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.

- MLSN601 Hour Lesson as assigned (4 classes)
- MLSN501 Half-Hour Lesson (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:
  - MPRF620 Tabla Accompaniment
  - MPRF628 Latin Percussion
  - MTHY520/ MTHY522 Beginning/Advanced Svar Graam (Vocal)
  - MTHY521/ MTHY523 Beginning/Advanced Svar Graam (Instrumental)
  - MTHY622 North Indian Theory
  - MTHY624 Java/Bali: Music-Dance-Theory
  - MTHY625 Tala Systems
  - MTHY626 Ghanaian Rhythm Theory
  - MTHY628 Journey to the Persian Music
- MBLE509/604 Advanced World Percussion Ensemble / Tabla Ensemble (4 classes)
- MBLExxx Other World Music Ensembles (4 classes) (see listing under BFA Shared 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)
- Winter Session (2 units of coursework taken in January)
- MPRF690 Graduation Recital
- Electives (to fulfill 60-unit degree requirement)

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Doctor of Musical Arts (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

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.

DMA 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 (DEC) and The Herb Alpert School of Music's Doctoral Policy Committee (DPC).

The course requirements for the DMA program are as follows.

- MLSN701 Composition and/or Performance Lessons (6 classes)
- MCMP700 Doctoral Seminar (6 classes)
- MCMP790 Doctoral Project (2 classes)
- MCMP791 DMA First-Year Review
- MCMP792 DMA Qualifying Examination
- MCMP794 DMA Final Review
- MHST703 Performer-Composer: History & Aesthetics
- MPCD604 Pedagogy II: Best Practices
- MPCD704 Professional Development
- MPCD740 Teaching Practicum (5 classes)
- MPRF790 Performance Project (2 classes)
- MTHY750 Topic-Driven Research and Exploration (6 classes minimum with 3 different instructors)
- Approved Electives (3 classes, approved by mentor as relevant to the student's research direction)
- Free Electives (to fulfill 60-unit degree requirement)

DMA students must pass a First Year Review (MCMP790). This review is conducted by the student's Doctoral Examining Committee (DEC). 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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School of Theater Academic Requirements

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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 Experience Design and Production 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 & Material Performance
- 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
- *Eight units from the following TFND Studio Labs (4 per semester) choose from the following:
  - TFND-110D Light Lab
  - TFND 110H Theatrical conventions
  - TFND 110K Costume Tech: Torso Sloper
  - TFND 110L Body Padding & Rigging for 3-D
  - TFND 110N Their*Story
  - TFND 110P Basic Sound Kit
  - TFND 115B Ode to Paul Thek
  - TFND 115J Where Do Good Ideas Come From?
  - TFND 115K Ode to Paul Thek Part 2
  - TFND 115L Substitute Objects
  - TFND 120G Shark Tank
  - TFND 125A WordRobe
  - TFND 125B Alphabet City
  - TFND 125C Barbeque
  - TFND 125D Look At This

    - TFND 125H Creative Listening
    - TFND 125J Intro to Virtual Reality
    - TFND 125K Epistolary Room
    - TFND 125N Draw/Write/Read Sound
    - TFND 125O Lost and Found Sounds
    - TFND 125P Fear and (C)loathing
    - TFND 125Q Research Methods for Designers
    - TFND 125R Speaking Through Light
- *TFND 195 Production Orientation
- TDAP 450 Closure
- 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. *required in the first year

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

- *Eight units from TFND Studio Labs, see full list above
- TCOS 100, 101 Costume Techniques I
- Minimum of 2 drawing and/or digital drawing courses
- TAIC 100 Conversations in Contemporary Theater
- TAIC 300 Survey of World Theater - Text
- TWNT 300 Winter Session (every Spring that is offered)

- Three units selected with mentor from the following:
  - TAIC 305 Survey of World Theater - Performance Tactics
  - TAIC 310 Arts and Activism
  - TAIC 315 Art and Community Engagement
- TCOS 210, 211 Costume Design Methodology
- Special Topics: Minimum 2 Special Topics in Experience Design, Scenic, Lighting or Interactive Media (choose any 300 level design course)
- TDAP 395 D&P Production (6 semesters)
- 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

- Eight units from TFND Studio Labs, see full list above
- TIMM 210 Intro to Sketch-up
- 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

Eight units from TFND Studio Labs, see full list above

- 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

Eight units from TFND Studio Labs, see full list above

- TIMM 210 Introduction to Sketch-up
- 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

Eight units from TFND Studio Labs, see full list above

- 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

Eight units from TFND Studio Labs, see full list above

- 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

Eight units from TFND Studio Labs, see full list above

- 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 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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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-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. .

MAIC-100 Music I: Europe & N. Am. 1900- (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.

MAIC-101 Music II: Africa, Asia, L. Am (2.00 cr.)
(Spring)

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.

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.

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.

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.

MAIC-317 Bach and Beyond (2.00 cr.)
(Fall)

This course is designed to develop a deep and meaningful understanding and appreciation of JS Bach, the man, the myth and the music. There will be guided listening in and out of class, as well as reading of materials from Bach's time along with later commentaries. Weekly discussions will go "Beyond" to explore modern-day perspectives of "rethinking, reinventing and reimagining" Bach as well as students own perceptions. Papers written by students will be distributed to the entire class in order to learn from one another and create a sense of community.

MAIC-370 DIY (2.00 cr.)
(Spring)

Do-it-yourself - and the related concept of release-it-yourself - has been the ideological and practical underpinning of radical music for at least a half-century. Often identified with the punk rock movement, the DIY imperative actually predates punk by more than a decade, and it has arguably propagated and flourished even more with later genres such as industrial music, underground hip hop, rave + electronica, and extreme metal. Because DIY is usually equated with a rough-hewn, low-budget aesthetic, it's easy to miss the fact that for all its emollient slickness of sound New Age music in the 1980s - produced in home studios, distributed largely on cassette through an alternative circuit of head shops and health food stores - was one of the DIY success stories of the late 20th Century.

In this course, we examine a diverse range of eruptions of do-it-yourself/release-it-yourself culture across the last 50 years, exploring how ideology and aesthetics have intertwined and sometimes come into contradiction. As well as music and its means of production, we'll look at ancillary expressions of DIY such as fanzines, cooperatively-run performance spaces, independent labels, and alternative media channels from pirate radio to the internet. We'll be attentive to the different ideological inflections of DIY at different historical junctions and for different communities. For some, DIY is more or less a form of micro-capitalism, street-level hustling that cultivates and satisfies niche markets and minority populations. For others, it comes freighted with utopian aspirations to collectivity and autonomy. For yet others, it is a refusal of the professionalism and polish of top-down, unidirectional culture, an abrasively self-liberating form of riposte and retaliation towards the mainstream media.

Running through most of these sonically various expressions of the DIY spirit is a nebulous yet still potent and seductive notion of the "underground". As we approach the present day, we'll examine how that notion of alternative culture has altered in the context of corporate platforms such as YouTube, Soundcloud, and TikTok that - far from being challenged by homegrown, grass-roots culture-making - actively encourage and enable people to generate their own content (YouTube's slogan is "broadcast yourself"). Yet what could be dubbed "the desire called 'underground'" persists as a musically generative impulse, an ideal that has

spawned a swarm of online microgenres like vaporwave, Soundcloud rap, and hyperpop, and shows no sign of fading.

Key eras / areas of DIY music culture covered in the class likely to include: '70s post-psychedelic underground, free jazz, improv and experimental music, postpunk, the cassette culture of industrial and "minimal synth" in the 1980s and onward, New Age and ambient, indie and lo-fi in 80s / 90s, the dilemma of crossover (grunge, riot grrl etc) underground hip hop from the 1980s to 2000s, Detroit techno / Underground Resistance, hardcore rave, IDM, extreme metal, 21st Century alt-genres - freak folk (aka the New Weird America), noise, drone, grime, road rap, and UK drill, hypnagogic pop / chill-wave, vaporwave.

The course will culminate in an assessment of the dematerialized present - available almost entirely as downloads or streams, and, despite Bandcamp etc, increasingly circulating outside retail mechanisms and the exchange economy, online microgenres proliferate in uncontrollable number and mutate / rename themselves at incredible speed. As exciting as much of this music is, there are nagging doubts about possible downsides: "excess of access" leading to unmanageable overload, art as a necessarily public activity versus "the no audience underground", and the question of whether DIY in the 21st Century often means the absence of support systems, institutional facilities, the structures and resources that enable creativity. In an oversupplied attention economy, how do you find listeners, let alone a livelihood?.

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.

MAIC-403 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.

MAIC-404 Pedagogy: 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.

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.

MAIC-454 Sounding the Voice (2.00 cr.)
(Fall and Spring)

Sounding the Voice: Utterance, Phonetics, Advanced Diction, Articulation and Sense. This course is an intermediate study of language and phonology for singers and other artists who work with the voice. It focuses on phonetics and language-like sounds ranging from utterances to allophones and from phonemes to words and word-like inventions, covering nearly all language-type sounds [consonants and vowels] thought capable of being produced by the human vocal mechanism. The International Phonetic Alphabet (IPA) is used intensively as a tool for reading and transcribing linguistic sounds and for notating vocal quality and laryngeal positions used in speech, singing, and foreign language diction. Sound symbolism and nonsensical sounds, artificially invented languages, and language change and reconstruction also will be studied. Sound poetry and works in foreign languages will be performed or composed. This course is geared towards students who have had prior experience with linguistics and/or foreign languages and/or the IPA. A good "ear" will be helpful.

MAIC-470 Hip-Hop Lab (3.00 cr.)
(Fall)

Hip-Hop music and culture is fundamentally Black work. Hip Hop is Black work created in response to a set of conditions. In the words of Lupe Fiasco the question is always "Did you improve on the design? Did you do something new?" That's the question you can't know the answer to without understanding the initial design before you. In this course we are developing the capacity to access fundamentally Black work. We need a theoretical foundation to do so. We do this work together. This course will utilize film, video, documentary and music to explore the ways in which hip-hop culture has become a powerful tool to probe and challenge the larger global consciousness. The goal of this class is to share a better understanding of the ancestral metadata present in the music we are consuming and engaging with. This class is focused on getting to the root of what we are listening to. This course is an invitation to explore the nuances in what else is being communicated beyond beats and rhymes. We will produce an understanding to engage with the hyper-commodification of the culture, questions around gender and sexuality, art and aesthetics, and also hip-hop's enduring ability to speak truth to power.

MAIC-654 Sounding the Voice (2.00 cr.)
(Fall and Spring)

Sounding the Voice: Utterance, Phonetics, Advanced Diction, Articulation and Sense. This course is an intermediate study of language and phonology for singers and other artists who work with the voice. It focuses on phonetics and language-like sounds ranging from utterances to allophones and from phonemes to words and word-like inventions, covering nearly all language-type sounds [consonants and vowels] thought capable of being produced by the human vocal mechanism. The International Phonetic Alphabet (IPA) is used intensively as a tool for reading and transcribing linguistic sounds and for notating vocal quality and laryngeal positions used in speech, singing, and foreign language diction. Sound symbolism and nonsensical sounds, artificially invented languages, and language change and reconstruction also will be studied. Sound poetry and works in foreign languages will be performed or composed. This course is geared towards students who have had prior experience with linguistics and/or foreign languages and/or the IPA. A good "ear" will be helpful.

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.

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.

MBLE-109 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.

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.

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.

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).

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.

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.

MBLE-202 Advanced African Ensemble (1.00 cr.)
(Fall and Spring)
Advanced instruction and performance of West African music and dance.

MBLE-206 Beg Talking Drum Ensemble (1.00 cr.)
(Fall and Spring)
Talking Drum Ensemble is a performance-based class. Students will participate in drumming traditional music from the Dagbani speaking people of Ghana, West Africa. We will watch video and discuss various aspects of Dagomba music, in order to create context for the pieces students are learning. Students will read articles, when appropriate, to supplement their understanding of various topics.

MBLE-207 Dahomey Women's Ensemble (1.00 cr.)
(Fall and Spring)
This is an all-women's ensemble that will primarily focus on learning how to play traditional drumming from Ghana, West Africa. Students will learn the complex layers and polyrhythms of this music as well as the songs and dances that accompany it. In addition to learning how to play this music this course will also teach students about the historical and sociological aspects of this music from its past and how it is today. In most traditional African societies, women are not allowed to drum and are limited to singing and dancing. Dahomey, now present-day Benin, was an African kingdom that existed between 1600 and the late 1800s. It is from this kingdom that came a tribe of women warriors known as the Dahomey Amazons. This all women battalion protected the palace and its king when there were not enough men to do so. One of the main musical masterpieces of traditional Ghanaian drumming is a war dance that was adapted from the ancient times where men would take an oath of allegiance and fight to their possible deaths, while women stayed in the background as a support system.. It is now socially acceptable for women to dance these roles as an entertainment piece, but to this day, it is still only men that you will find drumming this music. In a day and age where women are continually underrepresented and overlooked for opportunities in Music, Film and beyond, it is vital that we as women are empowered to control the course and change the narrative in every part of the workforce. It is in the spirit of the great Dahomey Women warriors, that the Dahomey Women's Ensemble ushers us into the "future of the female" and that our place is EVERYWHERE!.

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.

MBLE-211 Advanced Javanese Gamelan (1.00 cr.)
(Fall and Spring)
Advanced instruction in playing and singing in the central Javanese classical orchestra.

MBLE-220 Beginning Balinese Gamelan (1.00 cr.)
(Fall and Spring)
Instruction in the techniques of playing Balinese instruments, collectively called the Semar Pelgulingan.

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.

MBLE-222 Gender Wayang Ensemble (1.00 cr.)
(Fall and Spring)
Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays.

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.

MBLE-225 Haegeum Workshop (1.00 cr.)
(Fall and Spring)
In this course, students will learn basic performance techniques of the haegeum (a two-stringed instrument of Korea): bowing, fingering, jangdan (rhythmic pattern), jo (modes), and Korean music notation. Repertoire will include classical pieces, folk songs, contemporary works, and improvisation. Furthermore, students will explore the unique sounds of their own and perform improvisation in class. The haegeum will be provided by the instructor for each student.

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.

MBLE-235 Japan Ensemble (2.00 cr.)
(Fall and Spring)
In Japan Ensemble we have three sections to teach students their choice of traditional Japanese instruments: Strings (Koto/Shamisen), Shakuhachi (the Japanese bamboo vertical flute), or Taiko (Japanese drums). Instruction is separated by instrument, and by the end of the semester, the three groups will have a common goal of playing together. Kotos, shamisen and shakuhachi will be on loan from the teachers personal instruments. 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 goal for all students will be to practice and prepare their parts and techniques on their instruments to be able to perform in a final performance, in person, or virtually. Possibilities include traditional music performances live, recorded or video recorded; original compositions, improvisations, or interdisciplinary projects with technology or other art forms. The class may be repeated each semester for credit. No prerequisites. It is open to the entire institute. No previous knowledge of music or Japanese music is necessary.

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".

MBLE-250 African Dance (1.00 cr.)
(Fall and Spring)
Instruction in the traditional dances of West Africa.

MBLE-252 Balinese Dance (1.00 cr.)
(Fall and Spring)
Instruction in the traditional dances of Bali.

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.

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.

MBLE-260 The Baltic Voice (0.50 cr.)
(Fall and Spring)
The ensemble will study, learn and perform Baltic folk music, particularly vocal music from the country of Latvia. Emphasis will be placed on the aural traditions of regional vocal styles that include recitation songs, antiphonal singing, and part songs. Music will be performed in original languages and dialects.

Instrumentalists are encouraged to participate, particularly strings, winds and percussion as these will be added in performance when possible and appropriate. Open to the Institute. .

MBLE-300 The Ensemble (1.00 cr.)
(Fall and Spring)
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.

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.

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.

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.

MBLE-327 Multi-Focus Ensemble (1.00 cr.)
(Fall and Spring)
This is a course for ensembles that are entirely initiated, organized and run by students. The personnel, repertoire and rehearsal times and places are decided by ensemble members. In order for members to receive credit, the ensemble needs to be coached by one or more Faculty members of students' choice and it has to give at least one CalArts public performance of at least one substantial piece. Any style of music and any combination of 2 or more musicians is valid.

MBLE-328 Collaborative Music Ensemble (1.00 cr.)
(Fall and Spring)
Students work collectively to develop, rehearse and record experimental pop music in ensembles of 3-4 students each. Students will explore multiple approaches to collaboration: from rehearsing and recording as a live ensemble; to "turn-taking" overdubbing; to trading songwriting, arranging and production roles for individually-conceived works. Each group of students will have two opportunities to record as a live ensemble in CalArts recording studios, with significant development and guidance for both performance and production techniques from the instructor.

MBLE-399 Independent Study (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 each semester.

MBLE-435 Microtonal Ensemble (1.00 cr.)
(Spring)
The microtonal ensemble will focus on hearing, playing, composing and improvising microtonally. We will develop our skills by looking at and playing contemporary pieces in a range of tuning systems, by improvising as a group, and by writing our own works for the ensemble. The ensemble will be open to instrumentalists, singers and composers and to other music majors interested. We will look at tuning systems in just intonation as well as equal divisions of the octave, and scales in traditional music from non-Western cultures.

MBLE-450 Sonic Boom Ensemble (1.00 cr.)
(Fall and Spring)
Course open to Music students only. An ensemble/band falling somewhere among avant-garde rock, noise, ambient, new music, and other things that fall between the cracks. This course will explore the hidden tradition of experimental rock music and address where new, experimental, electronic and rock music meet. What is their common ground now and historically? How does amplification fundamentally change playing of an instrument? We will work on new original pieces, left-field covers of rock songs, and rock versions of new music pieces.

MBLE-460 Golia Large Ensemble (1.00 cr.)
(Fall and Spring)
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.

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. The themes are futurism, androgyny and rock opera as seen through the lens of David Bowie's collected works. Students will participate in a faculty-directed ensemble to establish best practices for applied harmony, arranging, melodic improvisation and collaborative recording while exploring the social impact that comes from the marriage of social activism and song. This class will interface with the Project Recording class over the course of the semester to arrange and realize professionally-recorded repertory and collaborative material as well as a live performance.

MBLE-500 The Ensemble (1.00 cr.)
(Fall and Spring)
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.

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.

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.

MBLE-506 Beg Talking Drum Ensemble (1.00 cr.)
(Fall and Spring)
Talking Drum Ensemble is a performance-based class. Students will participate in drumming traditional music from the Dagbani speaking people of Ghana, West Africa. We will watch video and discuss various aspects of Dagomba music, in order to create context for the pieces students are learning. Students will read articles, when appropriate, to supplement their understanding of various topics.

MBLE-507 Dahomey Women's Ensemble (1.00 cr.)
(Fall and Spring)

This is an all-women's ensemble that will primarily focus on learning how to play traditional drumming from Ghana, West Africa. Students will learn the complex layers and polyrhythms of this music as well as the songs and dances that accompany it. In addition to learning how to play this music this course will also teach students about the historical and sociological aspects of this music from its past and how it is today. In most traditional African societies, women are not allowed to drum and are limited to singing and dancing. Dahomey, now present-day Benin, was an African kingdom that existed between 1600 and the late 1800s. It is from this kingdom that came a tribe of women warriors known as the Dahomey Amazons. This all women battalion protected the palace and its king when there were not enough men to do so. One of the main musical masterpieces of traditional Ghanaian drumming is a war dance that was adapted from the ancient times where men would take an oath of allegiance and fight to their possible deaths, while women stayed in the background as a support system.. It is now socially acceptable for women to dance these roles as an entertainment piece, but to this day, it is still only men that you will find drumming this music. In a day and age where women are continually underrepresented and overlooked for opportunities in Music, Film and beyond, it is vital that we as women are empowered to control the course and change the narrative in every part of the workforce. It is in the spirit of the great Dahomey Women warriors, that the Dahomey Women's Ensemble ushers us into the "future of the female" and that our place is EVERYWHERE!.

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.

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.

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.

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.

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.

MBLE-522 Gender Wayang Ensemble (1.00 cr.)
(Fall and Spring)
Small ensemble performances by quartet of metallaphones as accompaniment to Balinese shadow plays.

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.

MBLE-525 Haegeum Workshop (1.00 cr.)
(Fall and Spring)
In this course, students will learn basic performance techniques of the haegeum (a two-stringed instrument of Korea): bowing, fingering, jangdan (rhythmic pattern), jo (modes), and Korean music notation. Repertoire will include classical pieces, folk songs, contemporary works, and improvisation. Furthermore, students will explore the unique sounds of their own and perform improvisation in class. The haegeum will be provided by the instructor for each student.

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.

MBLE-535 Japan Ensemble (2.00 cr.)
(Fall and Spring)
In Japan Ensemble we have three sections to teach students their choice of traditional Japanese instruments: Strings (Koto/Shamisen), Shakuhachi (the Japanese bamboo vertical flute), or Taiko (Japanese drums). Instruction is separated by instrument, and by the end of the semester, the three groups will have a common goal of playing together. Kotos, shamisen and shakuhachi will be on loan from the teachers personal instruments. 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 goal for all students will be to practice and prepare their parts and techniques on their instruments to be able to perform in a final performance, in person, or virtually. Possibilities include traditional music performances live, recorded or video recorded; original compositions, improvisations, or interdisciplinary projects with technology or other art forms. The class may be repeated each semester for credit. No prerequisites. It is open to the entire institute. No previous knowledge of music or Japanese music is necessary.

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".

MBLE-550 African Dance (1.00 cr.)
(Fall and Spring)
Instruction in the traditional dances of West African Dance.

MBLE-552 Balinese Dance (1.00 cr.)
(Fall and Spring)
Instruction in the traditional dances of Bali.

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.

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.

MBLE-560 The Baltic Voice (0.50 cr.)
(Fall and Spring)
The ensemble will study, learn and perform Baltic folk music, particularly vocal music from the country of Latvia. Emphasis will be placed on the aural traditions of regional vocal styles that include recitation songs, antiphonal singing, and part songs. Music will be performed in original languages and dialects.

Instrumentalists are encouraged to participate, particularly strings, winds and percussion as these will be added in performance when possible and appropriate. Open to the Institute. .

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.

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.

MBLE-606 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.

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.

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.

MBLE-618 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.

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).

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.

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.

MBLE-627 Multi-Focus Ensemble (1.00 cr.)
(Fall and Spring)
This is a course for ensembles that are entirely initiated, organized and run by students. The personnel, repertoire and rehearsal times and places are decided by ensemble members. In order for members to receive credit, the ensemble needs to be coached by one or more Faculty members of students' choice and it has to give at least one CalArts public performance of at least one substantial piece. Any style of music and any combination of 2 or more musicians is valid.

MBLE-628 Collaborative Music Ensemble (1.00 cr.)
(Fall and Spring)
Students work collectively to develop, rehearse and record experimental pop music in ensembles of 3-4 students each. Students will explore multiple approaches to collaboration: from rehearsing and recording as a live ensemble; to "turn-taking" overdubbing; to trading songwriting, arranging and production roles for individually-conceived works. Each group of students will have two opportunities to record as a live ensemble in CalArts recording studios, with significant development and guidance for both performance and production techniques from the instructor.

MBLE-635 Microtonal Ensemble (1.00 cr.)
(Spring)
The microtonal ensemble will focus on hearing, playing, composing and improvising microtonally. We will develop our skills by looking at and playing contemporary pieces in a range of tuning systems, by improvising as a group, and by writing our own works for the ensemble. The ensemble will be open to instrumentalists, singers and composers and to other music majors interested. We will look at tuning systems in just intonation as well as equal divisions of the octave, and scales in traditional music from non-Western cultures.

MBLE-650 Sonic Boom Ensemble (1.00 cr.)
(Fall and Spring)
Course open to Music students only. An ensemble/band falling somewhere among avant-garde rock, noise, ambient, new music, and other things that fall between the cracks. This course will explore the hidden tradition of experimental rock music and address where new, experimental, electronic and rock music meet. What is their common ground-now and historically? How does amplification fundamentally change playing of an instrument? We will work on new original pieces, left-field covers of rock songs, and rock versions of new music pieces.

MBLE-660 Golia Large Ensemble (1.00 cr.)
(Fall and Spring)
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.

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. The themes are futurism, androgyny and rock opera as seen through the lens of David Bowie's collected works. Students will participate in a faculty-directed ensemble to establish best practices for applied harmony, arranging, melodic improvisation and collaborative recording while exploring the social impact that comes from the marriage of social activism and song. This class will interface with the Project Recording class over the course of the semester to arrange and realize professionally-recorded repertory and collaborative material as well as a live performance.

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.

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.

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.

MCMP-112 Composing Experimental Pop (2.00 cr.)
(Fall and Spring)

This course will analyze the rhythmic, harmonic, melodic, timbral, and lyrical content of experimental pop and encourage students to perceive and describe its organization.

Deconstructing compositions from a diverse range of artists including David Bowie, Grace Jones, Yoko Ono, Sly Stone, Kate Bush, Prince, Sparks, Brain Eno, Cocteau Twins, The Knife, MGMT, MIA, Mdou Moctar, SOPHIE and others, students will explore hooks, topline melodies, richly-layered vocal harmonies, dynamic instrumental arrangements, and infectious grooves and then reconstruct these compositions in a Digital Audio Workstation.

Students will also create original compositions while exploring experimental strategies: from deploying William Burroughs' cut-up techniques to generate lyrics, to transforming melodic and harmonic patterns into both Minimalist and Baroque renderings, to alchemizing fissions and fusions of rhythms from heterogeneous cultural and technical origins.

MCMP-120 Instrumental Composition I (2.00 cr.)
(Fall)

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.

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.

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.

MCMP-308 The Art of the Mix (2.00 cr.)
(Fall and Spring)

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.

MCMP-310 Jazz Composition (2.00 cr.)
(Fall)

By permission of instructor only. Permission will be given on Course Advising Day each semester. 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.

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.

MCMP-325 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).

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).

MCMP-330 Writing for Strings (2.00 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.

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.

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.

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.

MCMP-336 Writing for Voice (1.00 cr.)
(Spring)

This course is geared to students who are interested in writing solo or ensemble vocal music and who would like to learn more about how the voice functions and how best to write for it. Topics covered may include the functioning of the voice as an instrument; standard voice types and their ranges, tessitura and timbre; text setting; conventional and extended notation; the use of extended vocal techniques; and compositional concerns and aspects unique to the writing of vocal music. The course will include composition projects.

MCMP-341 Film Music History & Analysis (2.00 cr.)
(Fall)

This class presents an overview of the history of 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.

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. .

MCMP-367 Global Studios and Audiotopias (2.00 cr.)
(Spring)

Students in this class will form remote collaborative music ensembles with guest artists. Past collaborations have involved MC Yallah (Uganda), Debmaster (Germany), Francis Atamga/Top Link Studios (Ghana), Adhan Zidan (Egypt), Lucas Santtana (Brazil), The Meridian Brothers (Colombia), and Takako Minekawa (Japan) Dustin Wong (LA).

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).

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 that live in the cloud, like Soundtrap), expanding ensembles to include musicians from all over the globe, facilitated by partnerships with organizations such as DubLab, Sublime Frequencies, and Mais Um Discos.

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.

MCMP-369 Production As Composition (2.00 cr.)
(Fall and Spring)

How has the merging of composing, recording, and production afforded by developments in studio technology--from the multitrack analog studios of the 1960's to the DAW-based home studios of today--opened up new ways of creating music and new musical forms and shifted the medium of composition from pitch progressions to sound fields? Or, as Keith Richards would say, "It's not the notes, it's the sounds."

In Brian Eno's essay, The Studio As A Compositional Tool, he argues that recorded music is an entirely different artform from traditional music, and that the contemporary composer in a multitrack studio becomes empirical in a way that the traditional composer never could be, working directly with sound to shape the final result with no transmission lost along the way, much like a painter works directly and responsively with their own medium.

In this class, we will envision ourselves as painters and sculptors of sound--composing, recording and enhancing (or degrading) our sounds correspondingly to create original works. Using the recording studio as our instrument, we will explore various strategies for creating sound colors and shapes; sculpting sound timbres and textures with feedback and distortion; composing with loops and randomizing games; (de)constructing form with subtractive arranging; and expanding into space by fabricating imaginary sonic worlds.

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.

MCMP-402 Orchestration (2.00 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.

MCMP-404 Field Recording Workshop (2.00 cr.)
(Fall and Spring)

Course available only by permission of instructor at Course Advising Day 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.

MCMP-407 Music for a Concert Hall (2.00 cr.)
(Fall)

In this course, we will discover the concert hall as an instrument. Instead of understanding the hall as a shell that provides a space for performers and audiences to engage with music, we will research the venue's acoustic properties, analyze its sonic relation to the surrounding environment, and explore options to actually "play" the hall without adding any sound sources. In the end, we will create and perform a piece specific to the hall. Be prepared to listen, open and close windows and doors, excite surfaces, microphone and amplify, play lights and other infrastructure. Musical training is not required. Curiosity is.

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-416 Concert Theater (2.00 cr.)
(Fall and Spring)
Performing Landscapes: Music, Text, Space, Body, & Design investigates contemporary music-based performance through the lens of alternative modalities and non-traditional strategies emerging from music, theater, movement, and space. Intended for MFA and upper-level BFA students desiring to engage in cross-disciplinary collaboration, the course supports students who wish to move beyond perceived limitations of their single disciplines. In addition to analyzing works of composers who pioneered cross-disciplinary strategies (such as Mauricio Kagel, George Crumb, Heiner Goebbels, Gyorgy Ligeti, and Meredith Monk), students will learn ways of communicating specific to other disciplines, fostering a more holistic and productive collaborative experience. Utilizing theories, histories and methods of experimental interdisciplinary processes that reflect a wide variety of philosophical, political and aesthetic viewpoints, the course is ideal for interpreters and creators of new performance who will discover and personalize new methodologies, leading to the creation of short works for in-class presentations, and to developing and refining larger works-in-progress.

MCMP-465 Composition with Max/MSP (2.00 cr.)
(Fall and Spring)
A course designed for qualified music students to gain facility in using graphical programming environments. For over twenty years such environments have been used by composers, artists, musicians, and scientists to create truly unique customized programs for sound, video, multimedia, and data reinterpretation. This course will focus on computer music composition techniques and students will be expected to create and perform their own works.

MCMP-490 Graduation Portfolio Review
(Fall and Spring)

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. .

MCMP-498O Music-Photo-Fiction (2.00 cr.)
(Spring)

This course takes music, photography and writing together as a unified creative process. In fact this is the combination in which recorded music typically appears on recorded media or online (eg. bandcamp) - but what are the ways that these media can be regarded as equal parts of a whole and how can resonance of music-photo-fiction can be acknowledged, amplified or extended? This class will answer the question through a series of generative prompts for student work. At the same time we will reflect on processes and models of music-photo-fiction through the lens of work by Theresa Hak Kyung Cha, Francois Laruelle, Joanna Demers, Celer and Danielle Baquet-Long (Chubby Wolf), Hanne Darboven, Laurie Anderson, Gregory Whitehead, Os Mutantes, Marguerite Duras, Michael Madsen, Ornette Coleman and others. We will unfold the capacities of models created by these artists and thinkers to create new works and methods.

MCMP-498S Making Music Videos (3.00 cr.)
(Fall)

Students in this class will complete a number of collaborative music video production projects in groups that include students from the schools of music, dance, film/video and experimental animation.

Music videos can be a wonderful tool for filmmakers to explore and expand on their art of image-making through rhythm and gesture, and for musicians to explore how their sonic compositions can be enlivened by moving images that respond to what they hear.

In this production class, we will start by looking at music videos to develop a critical sense of the conventions and challenges of the media, in order to confront, interrogate and re-envision them. Students will be encouraged to conceive of music video both as an aesthetic entity as well as an opportunity to govern the narrative of the song, and to push their audio-visual ideas further through the elaboration of technique, language and experimentation.

Considering narrative as our first approach, we will explore how meaning is conveyed, either as a reflection of or in contrast to the lyrics and narrative content of the song, taking in mind various levels of representation: literal, poetic, metaphorical, and surreal.

We will also explore Visual Music and consider how tempo, rhythm, phrasing, tonality and structure can create a dialogue with the rhythmic and structural components of the moving image by controlling both the editing and the movement inside and outside the frame. The possibility of synesthesia and abstraction within music video practice will allow students to research deeply and boundlessly into movement and editing in both the audio and visual realm, gaining tools they can later apply to their own filmmaking, composition and choreography.

The class will put a strong emphasis on pre-production, creative development, and treatment crafting, with talks by visiting music video artists who will elaborate on industry practice. We will look at music video treatments from various artists to demonstrate how directors have planned for their shoots through animatics, references and mood-boards. We will also host technical workshops that demonstrate ways of shooting live music and how to direct play-backs and/or live performances

in unconventional ways.

After working on different groups through the thematic exercises, each collaborative group (which will include musicians, dancers and film-makers) will create their own music video project, starting with the development of a treatment, through planning, shooting and editing their project.

This class is open to BFA 2/3/4 students in the Schools of Music, Dance and Film/Video and Experimental Animation.

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.

MCMP-602 Orchestration (2.00 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.

MCMP-604 Field Recording Workshop (2.00 cr.)
(Fall and Spring)
Course available only by permission of instructor at Course Advising Day. 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.

MCMP-605 Electroacoustic Seminar (2.00 cr.)
(Fall and Spring)

The seminar will serve as a research environment to explore computer-assisted soundscape and electroacoustic composition techniques. Through weekly lectures and group-oriented experiments students will develop new sound works using field recordings or their instrument and Max/MSP. The course will be divided into three topic modules: spaces and soundscapes, analysis and re-synthesis, and multi-channel spatialization. At the end of each module, students will present original works using techniques and concepts developed throughout the module. The final project will be a substantial musical work that considers all three module topics in its implementation. A solid understanding of Max/MSP is recommended before enrolling in the seminar.

Recommended but not required requisite courses: Fundamentals of Computer Music (MSCM-150) and Composition with Max/MSP (MCMP-465/665).

MCMP-607 Music for a Concert Hall (2.00 cr.)
(Fall)

In this course, we will discover the concert hall as an instrument. Instead of understanding the hall as a shell that provides a space for performers and audiences to engage with music, we will research the venue's acoustic properties, analyze its sonic relation to the surrounding environment, and explore options to actually "play" the hall without adding any sound sources. In the end, we will create and perform a piece specific to the hall. Be prepared to listen, open and close windows and doors, excite surfaces, microphone and amplify, play lights and other infrastructure. Musical training is not required. Curiosity is.

MCMP-608 The Art of the Mix (2.00 cr.)
(Fall and Spring)

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.

MCMP-610 Jazz Composition (2.00 cr.)
(Fall)

By permission of instructor only. Permission will be given on Course Advising Day each semester. 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.

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.

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.

MCMP-616 Concert Theater (2.00 cr.)
(Fall and Spring)
Performing Landscapes: Music, Text, Space, Body, & Design investigates contemporary music-based performance through the lens of alternative modalities and non-traditional strategies emerging from music, theater, movement, and space. Intended for MFA and upper-level BFA students desiring to engage in cross-disciplinary collaboration, the course supports students who wish to move beyond perceived limitations of their single disciplines. In addition to analyzing works of composers who pioneered cross-disciplinary strategies (such as Mauricio Kagel, George Crumb, Heiner Goebbels, Gyorgy Ligeti, and Meredith Monk), students will learn ways of communicating specific to other disciplines, fostering a more holistic and productive collaborative experience. Utilizing theories, histories and methods of experimental interdisciplinary processes that reflect a wide variety of philosophical, political and aesthetic viewpoints, the course is ideal for interpreters and creators of new performance who will discover and personalize new methodologies, leading to the creation of short works for in-class presentations, and to developing and refining larger works-in-progress.

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.

MCMP-623 Modeling Propositional Music (2.00 cr.)
(Spring)

Propositional music is a point of view about composing that emerges from a unique philosophy, framework, and method for compositional practice in experimental music that proceeds from proposing models informed by pandisciplinary interests, and then proceeding to make work consistent with those models. In this practice, composers might build proposed models of worlds, universes, evolution, brains, consciousness, or whole domains of thought and life, and then proceed to make dynamical musical embodiments of these models, inviting audiences to experience them in spontaneously emerging sonic forms. Such a practice fuels creative music methodologies when energized in composition, improvisation, analysis, and adjacent areas of interdisciplinary thought, including self-organizing forms, complex adaptive systems, and interactive networks. According to this view, composing involves proposing models for whole musical realities. Their correspondence to proposed realities navigates a profound and rich meeting place for creative license and scientific verification. In science, one brings an idea to the world mostly by proving it. Artists, musicians, and engineers manifest their ideas through making. The concept of propositional music unifies the two in an area where music, science, and philosophy can meet in shared creative investigations, one in which distinctions may collapse into a new kind of artscience. The course will proceed in lecture/discussion format. Through lectures, readings, and listening assignments, students will be exposed to detailed examples of compositional methods and musical works that can be analyzed with ideas from propositional music thinking. Students will be asked to present brief written and verbal responses for class discussion weekly. They will then be given choices for culminating class projects that may include analyzing extant or original works within the framework of propositional music, writing analytical and/or philosophical texts in response to ideas discussed in class, or composing and presenting new works in which they develop their own ways to experiment with propositional music thinking and methods.

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).

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).

MCMP-630 Writing for Strings (2.00 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.

MCMP-631 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.

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.

MCMP-634 Writing for Brass (1.00 cr.)
(Fall and Spring)
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.

MCMP-636 Writing for Voice (1.00 cr.)
(Spring)
This course is geared to students who are interested in writing solo or ensemble vocal music and who would like to learn more about how the voice functions and how best to write for it. Topics covered may include the functioning of the voice as an instrument; standard voice types and their ranges, tessitura and timbre; text setting; conventional and extended notation; the use of extended vocal techniques; and compositional concerns and aspects unique to the writing of vocal music. The course will include composition projects.

MCMP-641 Film Music History & Analysis (2.00 cr.)
(Fall)
This class presents an overview of the history of 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.

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.

MCMP-665 Composition with Max/MSP (2.00 cr.)
(Fall and Spring)

A course designed for qualified music students to gain facility in using graphical programming environments. For over twenty years such environments have been used by composers, artists, musicians, and scientists to create truly unique customized programs for sound, video, multimedia, and data reinterpretation. This course will focus on computer music composition techniques and students will be expected to create and perform their own works.

MCMP-667 Global Studios and Audiotopias (2.00 cr.)
(Spring)

Students in this class will form remote collaborative music ensembles with guest artists. Past collaborations have involved MC Yallah (Uganda), Debmaster (Germany), Francis Atamga/Top Link Studios (Ghana), Adhan Zidan (Egypt), Lucas Santtana (Brazil), The Meridian Brothers (Colombia), and Takako Minekawa (Japan) Dustin Wong (LA).

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).

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 that live in the cloud, like Soundtrap), expanding ensembles to include musicians from all over the globe, facilitated by partnerships with organizations such as DubLab, Sublime Frequencies, and Mais Um Discos.

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.

MCMP-669 Production As Composition (2.00 cr.)
(Fall and Spring)

How has the merging of composing, recording, and production afforded by developments in studio technology--from the multitrack analog studios of the 1960's to the DAW-based home studios of today--opened up new ways of creating music and new musical forms and shifted the medium of composition from pitch progressions to sound fields? Or, as Keith Richards would say, "It's not the notes, it's the sounds."

In Brian Eno's essay, The Studio As A Compositional Tool, he argues that recorded music is an entirely different artform from traditional music, and that the contemporary composer in a multitrack studio becomes empirical in a way that the traditional composer never could be, working directly with sound to shape the final result with no transmission lost along the way, much like a painter works directly and responsively with their own medium.

In this class, we will envision ourselves as painters and sculptors of sound--composing, recording and enhancing (or degrading) our sounds correspondingly to create original works. Using the recording studio as our instrument, we will explore various strategies for creating sound colors and shapes; sculpting sound timbres and textures with feedback and distortion; composing with loops and randomizing games; (de)constructing form with subtractive arranging; and expanding into space by fabricating imaginary sonic worlds.

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.

MCMP-698O Music-Photo-Fiction (2.00 cr.)
(Spring)

This course takes music, photography and writing together as a unified creative process. In fact this is the combination in which recorded music typically appears on recorded media or online (eg. bandcamp) - but what are the ways that these media can be regarded as equal parts of a whole and how can resonance of music-photo-fiction can be acknowledged, amplified or extended? This class will answer the question through a series of generative prompts for student work. At the same time we will reflect on processes and models of music-photo-fiction through the lens of work by Theresa Hak Kyung Cha, Francois Laruelle, Joanna Demers, Celer and Danielle Baquet-Long (Chubby Wolf), Hanne Darboven, Laurie Anderson, Gregory Whitehead, Os Mutantes, Marguerite Duras, Michael Madsen, Ornette Coleman and others. We will unfold the capacities of models created by these artists and thinkers to create new works and methods.

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.

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.

MCMP-790 Doctoral Project (7.00 cr.)
(Fall and Spring)
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.

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.

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.

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.

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.

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.

MFOR-101 Undergraduate Composers' Forum (0.50 cr.)
(Fall)

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.

MFOR-102 Performance Forum (0.50 cr.)
(Spring)

Course open to Music School students only. Undergraduate Performance Forum will provide an experiential approach to music-making through a series of open coachings by faculty and guests of student chamber music groups, and other performances by guests, students, and faculty, as appropriate and available. Occasional joint meetings with other School of Music Forums for special presentations or collaborative projects are also included.

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.

MFOR-104 Experimental Pop Forum (0.50 cr.)
(Fall and Spring)

Course open to Music School students only. Designed as a gathering where Experimental Pop Program students share and discuss their artistic work on a weekly basis, this forum will also include informal group critiques, opportunities to collaborate on music productions, and practical workshops in DIY ensemble recording and self-production--culminating in a presentation of self-produced and collaborative works in a live performance event. We will also host visiting Experimental Pop artists who will present their own creative work.

MFOR-106 Creative Technology Forum (0.50 cr.)
(Fall and Spring)

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.

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.

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.

MFOR-500 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.

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.

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.

MFOR-503 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.

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.

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.

MFOR-507 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.

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.

MFOR-699 Independent Study (0.50-4.00 cr.)
(Fall and Spring)

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.

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.

MHST-300 Music Cultures (2.00 cr.)
(Fall and Spring)
In the Roundabout of Troubadours, Revolutions, and Indigeneity: Music and Social Movements in Latin America. Centered on social movements, this course takes music culture as a starting point to explore political ideology and collective mobilization in Latin America in the present and throughout history. It will discuss theoretical frameworks and concepts that will open opportunities for students to challenge questions of power and inequality, and hegemonic ideas of progress and development. The class integrates multimedia, including invited lecturers and performers, and intersects readings from ethnomusicology, history, and anthropology.

MHST-300F Music Cultures: Music of Korea (2.00 cr.)
(Spring)
In this course, students will explore Korean traditional and contemporary music cultures and scenes. Topics will vary from traditional gugak to recent music genres, including K-pop, indie music, experimental music scenes, trot, and film music. Students will look into sociological contexts, compositional ideas, and performance practices through weekly lecture, group discussion, listening, reading, and creative activities.

MHST-300H Music Cultures: Latin America (2.00 cr.)
(Fall)

This course will examine a variety of musical styles from Latin America, and at the same time analyze the political and historical context in which the music developed. The focus will be on the music of the Caribbean and Central America and South America from traditional practices to urban production.

This course aims to intertwine the artistic and the political currents of Latin America in order to explore the ways in which historical events-such as colonialism, migration, globalization, and political upheavals-have affected music, and how music in turn has affected political and social events.

It will analyze how the increasing speed of technology has impacted the music of the region, and how syncretism takes place within each country, as well as regionally and in the world at large.

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.

MHST-325 Extended Duration in Music (2.00 cr.)
(Spring)

This course investigates the relationship between live music performance of extended duration and sound-oriented installation art. Taking Erik Satie's "Vexations" (1893) and "Musique d'Ameublement" (1920) as points of departure, we will analyze 1950s and 60s Happening, Fluxus, and Conceptual Art pieces as in regards to the time structures they establish. This shall help to understand the milieu in which the first sound installations by Maryanne Amacher and Max Neuhaus were perceived (1967). Focusing on the listener's perspective and the aesthetic implications of a revised (or abandoned) work concept, we will try to reconstruct the scandal that these early examples of sound installation art posed for audiences both from the music and the art world. Finally, the course addresses more recent examples of conceptual music and sound installation art that transcendents the notion of a perceiver who can actually experience the piece in its full temporal expansion.

Open to graduate students from all schools and programs who are comfortable reading music and reading and writing theory.

MHST-330 Studies in Experimental Pop (2.00 cr.)
(Fall)

Since the 1960s, pop music has been a zone in which experimental, avant-garde impulses have coexisted with commercial and hedonistic imperatives. In this course, we will look at artists who have imported ideas and techniques from the music academy or from visual arts schools into song-based, danceable entertainment aimed principally at young people. But we'll also be exploring the experimentalism already embedded within mainstream pop itself - the use and abuse of new technology to create startling sounds that are genuinely radical but also work on another level as gimmicks that make a record stand out on the radio and the dancefloor.

These mixed motives - stretching the boundaries of sound versus commercialism, inventing the future versus beating the competition - point to a vital impurity intrinsic to pop. As well as iconic figures of art-into-pop like the Beatles or David Bowie, this semester we'll be paying particular attention to "street" genres such as trap, grime, Jamaican styles from dub to dancehall, and so forth - scenes and styles that don't necessarily use artworld discourse to describe their process but share the same drive to create disruptive sounds, use technology "incorrectly", incorporate improvisation and error into the creative process. Who gets to call themselves "experimental' and how does that affect the framing and reception of their music?

Although the primary focus of the course is on sonic innovation, pop is inherently an audio-visual form -even an audio-visual-textual form, given the importance of lyrics, as well as public statements and artistic rationales. Experimental impulses rarely limit themselves to music alone but manifest in promo videos and visual albums, record artwork, performance, style and costume, even marketing. Can there be such thing as an experimental or innovative pop personality? Fame and publicity can be a medium for artistic expression and provocation, as the careers of David Bowie, Prince, and Lady Gaga illustrate.

MHST-331 Studies in Avant-Rock & Noise (2.00 cr.)
(Spring)
This second module of the two-semester Studies in Experimental Pop course might be better titled Studies in Experimental Rock. The focus shifts away from the mainstream of the pop charts and radio, towards the alternative and underground; there is less focus on the dancefloor and more emphasis on electric guitars as the starting point for experimentation. Starting with the spirit of drift and discovery that emerged from the late Sixties psychedelic moment and developed in the Seventies, we then look at Brian Eno career as artist, producer and collaborator; the German cosmic music scene of the 1970s and its turn towards the electronic in the later part of the decade; Japan's mutations of Western sounds across several decades; how art school ideas filtered into postpunk and No Wave music; late Eighties and early '90s neo-psychedelic rock and the birth of the blurry, texturally saturated aesthetic of shoegaze; the controversial but fertile concept of post-rock in the '90s and 2000s, which filtered into the mainstream through Radiohead; industrial music and its unexpected echoes in conceptual queer electronic music of the 2010s; and various developments in "post-indie" music of the 21st Century, including hauntology, chillwave and vaporwave.

MHST-342 Women in Western Music History (2.00 cr.)
(Spring)
This would be a class on women in the history of Western art music from Ancient Music through the present day, combining musicology, sociology, music theory, ethnomusicology, political science, world history, hermeneutics, feminist theory, philosophy, gender studies, pop music analysis and more fields as needed to provide a fuller picture on the role of women throughout music history. Women have been active in music from the first named composer to the present day as composers, performers, patrons, teachers, critics, historians, students, conductors, producers, financial backers, and much more. This course seeks to prove the dedication written by Maddalena Casulana in 1568 in her First Book of Madrigals for Four Voices, dedicated to Isabella de' Medici, "I want to show the world, as much as I can in this profession of music, the vain error of men that they alone possess the gifts of intellect and artistry, and that such gifts are never given to women.".

MHST-346 Opera AND _____ (2.00 cr.)
(Fall)
20th and 21st Century Opera's intersections with the musical and extra-musical. 20th and 21st century opera is "Opera AND _____." Opera has a variety of possible musical and non-musical intersections which we will explore this semester. Each week will focus on a different intersection with opera. Some of the topics we will address are: opera AND feminism, politics, sociology, experimentalism, technology, popular music, philosophy, hermeneutics, world music, important 20th and 21st century musical styles, etc. A short history of opera also will be included. Prerequisites: MTHY-111 Theory A OR permission of instructor.

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).

MHST-371 Jazz & Urban Experimentalism (2.00 cr.)
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.

MHST-409 Focus Rock: Electronica (2.00 cr.)
(Spring)

Focus Rock: Electronica - Body Electric - Electronic Pop and Dance Music

This class looks at the development of electronic popular music from its early days to its conquest of the international dance floors, creating the international rave community, and follows it further into abstractions such as glitch-electronica, the combination of experimental and post-techno electronica. The development will be traced from pioneering academic electronic music through early electronic use in popular music such as psychedelic, prog-rock, krautrock, ambient, and synth-pop into all-electronic euro-disco, EBM, EDM, IDM, house, techno, drum n bass, glitch electronica and noise. Besides historic, social and politic aspects, the class focuses strongly on musical analysis of the discussed styles.

MHST-410 The Elastic Voice (2.00 cr.)
(Spring)

"Voice is the original instrument." So says Joan La Barbara, the doyenne of extended vocal technique. This course explores the extraordinary panoply of purposes to which the human voice has been deployed. While the focus is on popular music genres of the past half-century, the course is limned with an awareness of parallels and precursors across 20th century avant-garde music, jazz, and musics from outside Western traditions. Diverse forms of vocal expression are under consideration, but there'll be a bias towards the experimental, the extreme, and the excessive - a journey that will take us from the beautifully harrowing screams of Yoko Ono and Diamanda Galas, through the aerobatic feats of Tim Buckley and Robert Wyatt, the rhythmic inventions of Bobby McFerrin and human beatboxers like Rahzel.

We'll look at spectacular vocalists like Freddie Mercury and Klaus Nomi and at eccentric singers like Mary Margaret O'Hara and Elisabeth Fraser. Conversely, we'll also dedicate some time to "non-singers", artists who use the voice rhythmically or in a recitative fashion: rappers from Rakim to Lil Wayne, reggae modes like DJ talkover, toasting, and "fast chat" as practiced by performers like U Roy, Big Youth, Eek-a-Mouse, and Smiley Culture, the MC tradition in UK rave and pirate radio from jungle to grime, and a lineage of postpunk speak-sing artists from Mark E. Smith and John Cooper Clarke to Sleaford Mods and Dry Cleaning.

As the course unfolds, the interface between the human voice and technology will become increasingly central, starting with devices like vocoder and talk box (Roger Troutman, Kraftwerk), then moving into the era of sampling cut-ups and "vocal science" (The Art of Noise, Todd Edwards, Daft Punk, Burial) and Auto-Tune (Future, Playboi Carti). We'll be reckoning with the lineage of artists who've used found vocals as raw material for collage or reprocessing (Holger Czukay, Brian Eno & David Byrne, Boards of Canada). Towards the end of the semester, we'll engage with the last decade of conceptual electronic music, where the voice has emerged as the privileged locus for experimentation, with female artists like Holly Herndon, Katy Gately, and Stine Janvin leading the way. Among the most interesting developments in this realm is the creation of fully artificial voices by producers like Amnesia Scanner and Oneohtronix Point Never,

although in some ways this is just left-field electronica catching up with the 'vocaloids" trend in Japanese pop.

While spending plenty of time on the technical or technological aspects of all this vocal mutation and manipulation, we will never lose sight of the artistic and communicative purposes to which all this experimentation is applied: what the artist is trying to say or create, and how different notions about the role and status of the human voice that prevail within various music micro-cultures frames the reception and listener experience of these divergent vocal modes. The goal of the course is to deepen both our understanding of and our awe at the limitless stretchiness of the human voice. We will confront the paradoxes of singing: the way that ethereal, unearthly, immaterial-seeming sounds are produced from the physical interior of the human body through intense exertion and discipline (whether trained or self-taught). We'll also explore how digital culture has dematerialized the voice (along with everything else), turning carnal sounds into disincarnate data that's susceptible to remodeling and restructuring using pitch-correction and vocal design technology like Auto-Tune, Melodyne and Harmony Engine, to the point where a vocal can be reassigned completely different emotions. Terminally elasticated, the voice has become pure posthuman Play-Doh.

MHST-422 Experimental Music Post-Cage (2.00 cr.)
(Fall and Spring)

Experimental Music of the post-Cage Generation This class will deal with the explosion of experimental music in the mid-20th century to the 1990s. Experimental music will be explored as more a method or set of approaches to creating music than as a genre. We will, over the course of two semesters, look at music by people born between 1926 and 1945, and try to follow trajectories in that incredibly wide-ranging repertoire. A tentative list of musicians covered (in one to two week units) will be: Morton Feldman (1926), Ben Johnston (1926), Cecil Taylor (1929), Robert Ashley (1930), Ornette Coleman (1930), Pauline Oliveros (1930), Alvin Lucier (1931), Eliane Radigue (1932), James Tenney (1934), Christian Wolff (1934), Alice Coltrane (1937), Art Ensemble of Chicago (Joseph Jarman (1937), Roscoe Mitchell (1940)), Maryanne Amacher (1938), Annea Lockwood (1939), Julius Eastman (1940), Keith Rowe (1940), Wadada Leo Smith (1941), George Clinton (1941), Meredith Monk (1942) and Anthony Braxton (1945). There will be weekly listening and reading assignments and at the end of each semester a project based on the work of one of the musicians studied.

Students should expect to spend approx. $100 on course supplies and materials.

MHST-465 Music of Helmut Lachenmann (2.00 cr.)
(Fall)

With his revolutionary concept of a 'concrete instrumental music', the leading and most influential contemporary German composer Helmut Lachenmann (born 1935) has hugely expanded the available repertoire of extended playing techniques on traditional musical instruments for generating a great variety of noises. His uncompromising, superbly crafted masterpieces also display successful compositional methods for meaningful applications of these beautiful new sounds. Our survey will combine biography, music theory, analysis, score study and guided listening to yield an overview of Lachenmann's work and historical influence, as well as an appreciation of his profound critical thought and his abundant musical imagination. .

MHST-498H Ecomusicalities (2.00 cr.)
(Fall and Spring)

Ecomusicalities

This course is an introduction to ecologically oriented music, sound art, and the study of ecomusicology in the context of the contemporary environmental crisis. Ecology is conceived broadly as relational understandings of human and non-human worlds, including considerations of the sublime beauty of Nature and the wisdom of traditional ecological knowledges (TEK), but also of knowledge produced by pollution, sacrifice zones, nuclear culture, and states of toxic sovereignty. What do commitments to environmental justice and climate movements entail for music and sound? How do philosophical notions of sentience and juridical notions of legal rights of natural entities like rivers and glaciers, affect the way we listen to and produce sound and music? What do reconsiderations of the relation of nature and culture prompted by discourses about the anthropocene change the foundational ideas of the production of music and sound?

We will address these questions in theory and practice, surveying works by artists like Annea Lockwood, David Dunn, Sun Ra, Jacob Kirkegard, John and Alice Coltrane, Bill Fontana, Pauline Oliveros, Hildegard Westerkamp, Marvin Gaye, Forsensic Architecture, Olafur Eliasson, Suzanne Kite, the Sparks, Crass, Napalm Death, Savage Family, Childish Gambino, Esperanza Spalding, Leah Barclay, Maryanne Amacher, Megan Thee Stallion, the Weathermakers, Danielle Baquet-Long, Celer, Raven Chacon, William Basinsiki, Hildur Gudnadottir, Johann Johannson, John Akomfrah, James Acord, Roni Horn, Peter Cusack, Lawrence Abu Hamdan and many others. The second part of the course will be devoted to generating new works and methods of ecological music and sound making.

MHST-500 Music Cultures (2.00 cr.)
(Fall and Spring)
In the Roundabout of Troubadours, Revolutions, and Indigeneity: Music and Social Movements in Latin America. Centered on social movements, this course takes music culture as a starting point to explore political ideology and collective mobilization in Latin America in the present and throughout history. It will discuss theoretical frameworks and concepts that will open opportunities for students to challenge questions of power and inequality, and hegemonic ideas of progress and development. The class integrates multimedia, including invited lecturers and performers, and intersects readings from ethnomusicology, history, and anthropology.

MHST-500F Music Cultures: Music of Korea(2.00 cr.)
(Spring)
In this course, students will explore Korean traditional and contemporary music cultures and scenes. Topics will vary from traditional gugak to recent music genres, including K-pop, indie music, experimental music scenes, trot, and film music. Students will look into sociological contexts, compositional ideas, and performance practices through weekly lecture, group discussion, listening, reading, and creative activities.

MHST-500H Music Cultures: Latin America (2.00 cr.)
(Fall)
This course will examine a variety of musical styles from Latin America, and at the same time analyze the political and historical context in which the music developed. The focus will be on the music of the Caribbean and Central America and South America from traditional practices to urban production.

This course aims to intertwine the artistic and the political currents of Latin America in order to explore the ways in which historical events-such as colonialism, migration, globalization, and political upheavals-have affected music, and how music in turn has affected political and social events.

It will analyze how the increasing speed of technology has impacted the music of the region, and how syncretism takes place within each country, as well as regionally and in the world at large.

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.

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.

MHST-512 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.

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.

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.

MHST-517 Bach and Beyond (2.00 cr.)
(Fall)

This course is designed to develop a deep and meaningful understanding and appreciation of JS Bach, the man, the myth and the music. There will be guided listening in and out of class, as well as reading of materials from Bach's time along with later commentaries. Weekly discussions will go "Beyond" to explore modern-day perspectives of "rethinking, reinventing and reimagining" Bach as well as students own perceptions. Papers written by students will be distributed to the entire class in order to learn from one another and create a sense of community.

MHST-530 Studies in Experimental Pop (2.00 cr.)
(Fall)

Since the 1960s, pop music has been a zone in which experimental, avant-garde impulses have coexisted with commercial and hedonistic imperatives. In this course, we will look at artists who have imported ideas and techniques from the music academy or from visual arts schools into song-based, danceable entertainment aimed principally at young people. But we'll also be exploring the experimentalism already embedded within mainstream pop itself - the use and abuse of new technology to create startling sounds that are genuinely radical but also work on another level as gimmicks that make a record stand out on the radio and the dancefloor.

These mixed motives - stretching the boundaries of sound versus commercialism, inventing the future versus beating the competition - point to a vital impurity intrinsic to pop. As well as iconic figures of art-into-pop like the Beatles or David Bowie, this semester we'll be paying particular attention to "street" genres such as trap, grime, Jamaican styles from dub to dancehall, and so forth - scenes and styles that don't necessarily use artworld discourse to describe their process but share the same drive to create disruptive sounds, use technology "incorrectly", incorporate improvisation and error into the creative process. Who gets to call themselves "experimental' and how does that affect the framing and reception of their music?

Although the primary focus of the course is on sonic innovation, pop is inherently an audio-visual form -even an audio-visual-textual form, given the importance of lyrics, as well as public statements and artistic rationales. Experimental impulses rarely limit themselves to music alone but manifest in promo videos and visual albums, record artwork, performance, style and costume, even marketing. Can there be such thing as an experimental or innovative pop personality? Fame and publicity can be a medium for artistic expression and provocation, as the careers of David Bowie, Prince, and Lady Gaga illustrate.

MHST-531 Studies in Avant-Rock & Noise (2.00 cr.)
(Spring)

This second module of the two-semester Studies in Experimental Pop course might be better titled Studies in Experimental Rock. The focus shifts away from the mainstream of the pop charts and radio, towards the alternative and underground; there is less focus on the dancefloor and more emphasis on electric guitars as the starting point for experimentation. Starting with the spirit of drift and discovery that emerged from the late Sixties psychedelic moment and developed in the Seventies, we then look at Brian Eno career as artist, producer and collaborator; the German cosmic music scene of the 1970s and its turn towards the electronic in the later part of the decade; Japan's mutations of Western sounds across several decades; how art school ideas filtered into postpunk and No Wave music; late Eighties and early '90s neo-psychedelic rock and the birth of the blurry, texturally saturated aesthetic of shoegaze; the controversial but fertile concept of post-rock in the '90s and 2000s, which filtered into the mainstream through Radiohead; industrial music and its unexpected echoes in conceptual queer electronic music of the 2010s; and various developments in "post-indie" music of the 21st Century, including hauntology, chillwave and vaporwave.

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.

MHST-542 Women in Western Music History (2.00 cr.)
(Spring)
This would be a class on women in the history of Western art music from Ancient Music through the present day, combining musicology, sociology, music theory, ethnomusicology, political science, world history, hermeneutics, feminist theory, philosophy, gender studies, pop music analysis and more fields as needed to provide a fuller picture on the role of women throughout music history. Women have been active in music from the first named composer to the present day as composers, performers, patrons, teachers, critics, historians, students, conductors, producers, financial backers, and much more. This course seeks to prove the dedication written by Maddalena Casulana in 1568 in her First Book of Madrigals for Four Voices, dedicated to Isabella de' Medici, "I want to show the world, as much as I can in this profession of music, the vain error of men that they alone possess the gifts of intellect and artistry, and that such gifts are never given to women.".

MHST-546 Opera AND _____ (2.00 cr.)
(Fall)
20th and 21st Century Opera's intersections with the musical and extra-musical. 20th and 21st century opera is "Opera AND _____." Opera has a variety of possible musical and non-musical intersections which we will explore this semester. Each week will focus on a different intersection with opera. Some of the topics we will address are: opera AND feminism, politics, sociology, experimentalism, technology, popular music, philosophy, hermeneutics, world music, important 20th and 21st century musical styles, etc. A short history of opera also will be included. Prerequisites: MTHY-111 Theory A OR permission of instructor.

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).

MHST-571 Jazz & Urban Experimentalism (2.00 cr.)
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.

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.

MHST-609 Focus Rock: Electronica (2.00 cr.)
(Spring)
Focus Rock: Electronica - Body Electric - Electronic Pop and Dance Music

This class looks at the development of electronic popular music from its early days to its conquest of the international dance floors, creating the international rave community, and follows it further into abstractions such as glitch-electronica, the combination of experimental and post-techno electronica. The development will be traced from pioneering academic electronic music through early electronic use in popular music such as psychedelic, prog-rock, krautrock, ambient, and synth-pop into all-electronic euro-disco, EBM, EDM, IDM, house, techno, drum n bass, glitch electronica and noise. Besides historic, social and politic aspects, the class focuses strongly on musical analysis of the discussed styles.

MHST-610 The Elastic Voice (2.00 cr.)
(Spring)

"Voice is the original instrument." So says Joan La Barbara, the doyenne of extended vocal technique. This course explores the extraordinary panoply of purposes to which the human voice has been deployed. While the focus is on popular music genres of the past half-century, the course is limned with an awareness of parallels and precursors across 20th century avant-garde music, jazz, and musics from outside Western traditions. Diverse forms of vocal expression are under consideration, but there'll be a bias towards the experimental, the extreme, and the excessive - a journey that will take us from the beautifully harrowing screams of Yoko Ono and Diamanda Galas, through the aerobatic feats of Tim Buckley and Robert Wyatt, the rhythmic inventions of Bobby McFerrin and human beatboxers like Rahzel.

We'll look at spectacular vocalists like Freddie Mercury and Klaus Nomi and at eccentric singers like Mary Margaret O'Hara and Elisabeth Fraser. Conversely, we'll also dedicate some time to "non-singers", artists who use the voice rhythmically or in a recitative fashion: rappers from Rakim to Lil Wayne, reggae modes like DJ talkover, toasting, and "fast chat" as practiced by performers like U Roy, Big Youth, Eek-a-Mouse, and Smiley Culture, the MC tradition in UK rave and pirate radio from jungle to grime, and a lineage of postpunk speak-sing artists from Mark E. Smith and John Cooper Clarke to Sleaford Mods and Dry Cleaning.

As the course unfolds, the interface between the human voice and technology will become increasingly central, starting with devices like vocoder and talk box (Roger Troutman, Kraftwerk), then moving into the era of sampling cut-ups and "vocal science" (The Art of Noise, Todd Edwards, Daft Punk, Burial) and Auto-Tune (Future, Playboi Carti). We'll be reckoning with the lineage of artists who've used found vocals as raw material for collage or reprocessing (Holger Czukay, Brian Eno & David Byrne, Boards of Canada). Towards the end of the semester, we'll engage with the last decade of conceptual electronic music, where the voice has emerged as the privileged locus for experimentation, with female artists like Holly Herndon, Katy Gately, and Stine Janvin leading the way. Among the most interesting developments in this realm is the creation of fully artificial voices by producers like Amnesia Scanner and Oneohtronix Point Never,

although in some ways this is just left-field electronica catching up with the 'vocaloids" trend in Japanese pop.

While spending plenty of time on the technical or technological aspects of all this vocal mutation and manipulation, we will never lose sight of the artistic and communicative purposes to which all this experimentation is applied: what the artist is trying to say or create, and how different notions about the role and status of the human voice that prevail within various music micro-cultures frames the reception and listener experience of these divergent vocal modes. The goal of the course is to deepen both our understanding of and our awe at the limitless stretchiness of the human voice. We will confront the paradoxes of singing: the way that ethereal, unearthly, immaterial-seeming sounds are produced from the physical interior of the human body through intense exertion and discipline (whether trained or self-taught). We'll also explore how digital culture has dematerialized the voice (along with everything else), turning carnal sounds into disincarnate data that's susceptible to remodeling and restructuring using pitch-correction and vocal design technology like Auto-Tune, Melodyne and Harmony Engine, to the point where a vocal can be reassigned completely different emotions. Terminally elasticated, the voice has become pure posthuman Play-Doh.

MHST-622 Experimental Music Post-Cage (2.00 cr.)
(Fall and Spring)
Experimental Music of the post-Cage Generation

This class will deal with the explosion of experimental music in the mid-20th century to the 1990s. Experimental music will be explored as more a method or set of approaches to creating music than as a genre. We will, over the course of two semesters, look at music by people born between 1926 and 1945, and try to follow trajectories in that incredibly wide-ranging repertoire. A tentative list of musicians covered (in one to two week units) will be: Morton Feldman (1926), Ben Johnston (1926), Cecil Taylor (1929), Robert Ashley (1930), Ornette Coleman (1930), Pauline Oliveros (1930), Alvin Lucier (1931), Eliane Radigue (1932), James Tenney (1934), Christian Wolff (1934), Alice Coltrane (1937), Art Ensemble of Chicago (Joseph Jarman (1937), Roscoe Mitchell (1940)), Maryanne Amacher (1938), Annea Lockwood (1939), Julius Eastman (1940), Keith Rowe (1940), Wadada Leo Smith (1941), George Clinton (1941), Meredith Monk (1942) and Anthony Braxton (1945). There will be weekly listening and reading assignments and at the end of each semester a project based on the work of one of the musicians studied.

Students should expect to spend approx. $100 on course supplies and materials.

MHST-625 Extended Duration in Music (2.00 cr.)
(Spring)

This course investigates the relationship between live music performance of extended duration and sound-oriented installation art. Taking Erik Satie's "Vexations" (1893) and "Musique d'Ameublement" (1920) as points of departure, we will analyze 1950s and 60s Happening, Fluxus, and Conceptual Art pieces as in regards to the time structures they establish. This shall help to understand the milieu in which the first sound installations by Maryanne Amacher and Max Neuhaus were perceived (1967). Focusing on the listener's perspective and the aesthetic implications of a revised (or abandoned) work concept, we will try to reconstruct the scandal that these early examples of sound installation art posed for audiences both from the music and the art world. Finally, the course addresses more recent examples of conceptual music and sound installation art that transcendents the notion of a perceiver who can actually experience the piece in its full temporal expansion.

Open to graduate students from all schools and programs who are comfortable reading music and reading and writing theory.

MHST-665 Music of Helmut Lachenmann (2.00 cr.)
(Fall)

With his revolutionary concept of a 'concrete instrumental music', the leading and most influential contemporary German composer Helmut Lachenmann (born 1935) has hugely expanded the available repertoire of extended playing techniques on traditional musical instruments for generating a great variety of noises. His uncompromising, superbly crafted masterpieces also display successful compositional methods for meaningful applications of these beautiful new sounds. Our survey will combine biography, music theory, analysis, score study and guided listening to yield an overview of Lachenmann's work and historical influence, as well as an appreciation of his profound critical thought and his abundant musical imagination. .

MHST-698H Ecomusicalities (2.00 cr.)
(Fall and Spring)

Ecomusicalities

This course is an introduction to ecologically oriented music, sound art, and the study of ecomusicology in the context of the contemporary environmental crisis. Ecology is conceived broadly as relational understandings of human and non-human worlds, including considerations of the sublime beauty of Nature and the wisdom of traditional ecological knowledges (TEK), but also of knowledge produced by pollution, sacrifice zones, nuclear culture, and states of toxic sovereignty. What do commitments to environmental justice and climate movements entail for music and sound? How do philosophical notions of sentience and juridical notions of legal rights of natural entities like rivers and glaciers, affect the way we listen to and produce sound and music? What do reconsiderations of the relation of nature and culture prompted by discourses about the anthropocene change the foundational ideas of the production of music and sound?

We will address these questions in theory and practice, surveying works by artists like Annea Lockwood, David Dunn, Sun Ra, Jacob Kirkegard, John and Alice Coltrane, Bill Fontana, Pauline Oliveros, Hildegard Westerkamp, Marvin Gaye, Forsensic Architecture, Olafur Eliasson, Suzanne Kite, the Sparks, Crass, Napalm Death, Savage Family, Childish Gambino, Esperanza Spalding, Leah Barclay, Maryanne Amacher, Megan Thee Stallion, the Weathermakers, Danielle Baquet-Long, Celer, Raven Chacon, William Basinsiki, Hildur Gudnadottir, Johann Johannson, John Akomfrah, James Acord, Roni Horn, Peter Cusack, Lawrence Abu Hamdan and many others. The second part of the course will be devoted to generating new works and methods of ecological music and sound making.

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.

MHST-703 Perf-Comp: Hist & Aest (2.00 cr.)
(Fall)

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.

MINT-299 Internship (1.00-6.00 cr.)
(Fall and Spring)

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

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

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

MINT-799 Internship (1.00-6.00 cr.)

MITM-201A Listening to Acoustic Music (0.50 cr.)
(Winter Session)

A course designed to help build listening, and appreciation skills, in relation to recorded acoustic music. Various kinds of acoustic music will be introduced-classical, jazz, Americana & world music - played back on a stereo system in class and discussed. Listening attitudes, historical and musical context and appreciation for the sound of acoustic instruments will also be explored. As will the musical form of a number of the listening examples. Recording techniques, while not a prominent part of the discussion, will also be reviewed if it adds to general understanding.

MITM-201B Reading Graphic Novels (0.50 cr.)
(Winter Session)

In the late 1960s comic books matured, leaving teenage audiences behind, growing into a new, mature art form, rivaling contemporary literature and film in format (200+pages), artistic complexity, depth and philosophical discussions. This class will focus on reading the most important, pioneering, early European graphic novels (French, Belgium, Italian) from the 1960s and 1970s-authors such as: Pratt, Goscinny/Uderzo, Giraud, Moebius, Bilal. But also the classics of America's new, mature graphic novel explosion in the 1980s, such as: Watchmen, Sin City, Sandman, Arkham Asylum and Pax Romana. The graphic novels need to be read in advance of the class meetings. Estimated pre-class preparation time for each meeting are 3-4 hours. In class we will discuss content, intention as well as format, layout and the visual art of these books. A short introduction will summarize the problems comic books had to be accepted as a mature, complex art form and its development. The books will be provided as pdfs. Form: 5 three-hour meetings.

MITM-201C Heavy Shit 5000 (0.50 cr.)
(Winter Session)
Punk, metal, grunge, doom sludge, hardcore, grindcore, powerviolence, and all their glorious sub and sub-sub genres. I'll tell you about the specific genres I know about and love. I invite everyone to bring a playlist of songs to share. We're going to sit around and listen to each others' selections of heavy, fast (or slow), aggressive music on loud excellent speakers, hopefully in a dimly lit room. We will share our reactions, opinions, and whatever else we know about them including its history, political/social ideologies, DIY culture, etc. You can of course include your own music as well. If you don't have anything to share, that's fine. Anyone is welcome to listen and chat with us and I'll have you write something up as an alternative to bringing in music. If I can manage it, I'll bring in one of my bands to perform. I'll let you know if there's a good grind show happening during those 2 weeks (or whenever) and if you want to go I'll introduce you to our fiercely DIY LA Grindcore scene!.

MITM-201D History of Synthesis (0.50 cr.)
(Winter Session)
History of Synthesis provides an overview of the development and proliferation of synthesizers and other methods of generating electronic sounds from the early 20th century into the 2020s. This ranges from modular synthesizers to samplers, drum machines, keyboards, grooveboxes, and other esoteric devices that defined music over the past 100 years. We examine the technical innovations and the people behind the invention of these beloved and bizarre instruments.

MITM-201E "ribs" Rehearsal Workshop (0.50 cr.)
(Winter Session)
In the collaborative style of Cunningham, Cage, and Rauschenberg, we will be looking at notated music, graphic scores, text scores, and structured improvisations as well as investigating movement, dialogue, and more in preparation for the opera's premiere in the spring. We will also discuss concepts and influences that make up the piece.

MITM-201F Viewpoints Method for All! (0.50 cr.)
(Winter Session)

Viewpoints is a technique of dance and physical theatre composition and training developed by Mary Overlie and later expanded on by Anne Bogart as a means of generating work for theatrical performance. It provides a method and language for physical improvisation between bodies in space by breaking down movement into nine essential elements or viewpoints which can be interrogated, dissected, and explored on an individual or group basis. In this course, we will explore each of the 9 viewpoints in detail and then begin to put them on top of each other as we move towards more open improvisational sessions. We will also explore means of generating physical compositions through the viewpoints in small groups to show how this method can facilitate the generation of work. However, the goal of the course is not to develop work, but rather to introduce a working methodology for art making. After introducing and exploring the methodology itself, we will address how viewpoints relate to music and can be utilized in an interdisciplinary capacity. Though currently enrolled in the music school, the instructor, Drew Sensue-Weinstein, spent 10 years as a theatre director who worked extensively with physical theatre and Viewpoints training. Please be advised that this is a practiced based workshop! Students will undergo viewpoints training in the class and will be expected to participate in exercises. While students should be prepared to move in class, a movement, dance, or physical theatre background is NOT NEEDED to take the course. Anyone with an interest in movement methodologies is welcome to sign up regardless of experience.

MITM-201G Japanese Music History (1.00 cr.)
(Winter Session)

In this course we will be discussing Japanese music culture and history with contemporary applications. In addition to the two co-teachers, a series of guest artists will also present lecture demonstrations on their particular instruments and their styles of music. All the guests as well as the two co-teachers will explain 1) their instrument, its musical styles, its history, and culture, and 2) how they integrate their instrument's style into contemporary settings of music and art making.

MITM-201H Intro to Time Travel (1.00 cr.)
(Winter Session)

This class will be an enjoyable exposure to radical philosophical ideas from Xeno to Einstein about time that will leave the students with a new way to experience time and to question what it ever was in the first place. This will all be fundamentally done through music and engaging group discussion, with the perspective of sound as a function of time as its core. It will be taught with the expectation that the students have no prior experience with music, math, or science. No one will be expected to master the subjects at hand, as brand-new concepts will be the center of each class. Musical theories that will be discussed include introductory western rhythmic structures (time signatures, quarter notes, triplets, etc.), and more advanced concepts such as nested tuplets, non-linear sinusoidal tempi, granular synthesis, concatenative synthesis, tape music, and other time-oriented techniques that artists use to manipulate sound and how we exist through sound. This will be taught in a lecture/workshop setting, with each of the students asked to "drum" rhythms either with their hands or sticks. Students will also be encouraged to try some of the digital concepts on their computers with free software.

These topics will relate to philosophical and scientific theories presented in readings from Douglas Hofstadter's Gödel, Escher, Bach: An Eternal Golden Braid, and Brian Greene's The Elegant Universe. These concepts include ancient time paradoxes, special and general relativity, and how the human experience of moving through time can be distorted and warped at will. Hofstadter connected many of the "self-referential" or "loop" themes presented in the works of Gödel, Escher, and Bach. These themes are unavoidable when investigating the newer theories I plan to discuss with regard to how we use time to perceive sound and vice versa.

MITM-201I Neuromusic (1.00 cr.)
(Winter Session)
Beginning in approximately the late 1960s and continuing to the present day, a new kind of biocybernetics developed that spawned the emergence of biofeedback in the arts and direct, extended musical interfaces with the human nervous system. The instructor's work in this area began around 1969 and has progressed through brainwave music, group contingent feedback systems, self-organizing musical structures with hyperbrain (multiple brain) performances, and today, music involving sound synthesis via electrical interfacing with cultures of living neurons, called music in vitro. In this class, we will survey the history and progression of this rapidly evolving area of practice, from its origins to what is now a large, international community of practitioners in what is often referred to as brain art. After examining a selection of methodologies that have been employed to date, the class can participate in some practical experiments and speculate about future possibilities, such as real-time feedback networking.

MITM-201J Non Music (0.25 cr.)
(Winter Session)
Alongside a surge of interest in the "non" a new generation of non musicians has redefined non music and noise in terms of the phone, sousvalence and audio selfies. Certainly non music can contain music. But is it really possible to make non music without collapsing into music-and if so, how?.

MITM-201K Ableton Live + Sound Design (1.00 cr.)
(Winter Session)
Exploring music-making workflow in Ableton Live, using concepts on how sound works to mold and shape them in ways we want. Basically, by the time you're done with the class, you should be able to make some form of the music/sounds you want to make in Ableton Live. The content is such that so long as you are not well-versed in Ableton specifically, you should get something out of it. Bring your own laptop and a copy of Live (Ableton offers Live 11 Suite free for 90 days).

MITM-201L A Survey of Noise (1.00 cr.)
(Winter Session)

This course will focus on the development and proliferation of Noise Music and noise in music, starting from the 70's Japanese Noise scene to modern day scenes, like Hyperpop and extreme subgenres of metal. In the first set of classes, we'll be reading a short selection by David Novak summarizing many of these contexts, as well as holding discussions and listening sessions. In the final 1-2 classes, I'll invite the group to share their own creations or bring in other examples that showcase the themes that we discussed previously.. We'll listen to a lot of music, as well as dive into what noise is, how it came to be, and its cultural, social, and political contexts.The first 2/3's of this class will be dedicated to listening to music and discussions of various themes related to noise. In the final 1-2 sessions we will listen to/look at/and examine student work which ties into the discussions we've been having.

MITM-201M Horas + Doinas: Romanian Music(0.25 cr.)
(Winter Session)

Learn to play and perform wedding dance music and soulful laments collected by Joe Townsend in Romania over the last three decades. Firstly, you will learn wild dance tunes and techniques that give the soulful edge to interpreting this extraordinary traditional style. The Doina is a form of lament unique to Romania that is always connected to nature and an expression of sorrow and bitter-sweet passion. Throughout the project, you will build a short repertoire for performance. Reference material can be found in the music of the Taraf de Haidouks, Maria Tanasé, Aurel Gore and Iosef Ghermant.

You will learn by ear, supported by lead sheets and a reference playlist. Some of the work has a modal improvisation approach, so be prepared to improvise. Violinists will learn secrets and extended birdsong techniques passed on by the maestro Roma violinist, Iosef Ghermant. Bartok, Kodaly and Enescu travelled through Eastern Europe and collected music, rearranging tunes and composing work for Western Art Music. There will be the opportunity to discuss contextual themes such as authenticity, influence, nationalism, ethics and trends in world music. Joe will share some extraordinary films and recordings from his fieldwork and his autoethnographic and curatorial approach to composition and performance.

All instrumental musicians are welcome, with some space for vocalists.

Joe Townsend is Head of Popular Music at Trinity Laban Conservatoire in London. He is a violinist with a specialism in traditional music and interdisciplinary practice. He has written music for the National Theatre UK and Shakespeare's Globe and created intercultural projects for the Bregenz Opera Festival, the University of Leeds and the Shanghai Theatre Academy. Commissions include Foiae Verdé, Mercy and Grand and The Gypsy Bible for Opera North. He has worked on collaborative projects with Gavin Bryars, John Steven and Laurie Anderson.

MITM-201N The Teaching Artist (1.00 cr.)
(Winter Session)

Looking to get geared up for teaching but not interested in being a full-time arts teacher? This class is for you! I will share my experience of the past 7 years teaching after-school elementary to high school students through non-profits in addition to how I developed my private lessons studio. In this class, you will gain resources to teach young people, find students, develop engaging activities, create lesson plans, and organize your teaching hours so that you can still continue to make meaningful art for yourself and your community. Most importantly, you will have a chance of trying out each other's activities in an interdisciplinary setting and bringing your inner child out to play. Since I specialize in music, I will be bringing guest presenters who have experience teaching after school dance, theater, film, and visual art.

This course is open to the institute and participation from all schools is extremely encouraged.

MITM-201O Play Some Music With Numbers! (0.25 cr.)
(Winter Session)

The goal of this class is getting all the participants to know a notation system called numbered musical notation. Numbered musical notation is a very simple and effective way to read and write music for adults without much musical training. It is very compact, usable by all monophonic instruments, and is very widely used in China. This class includes lecture, collaboration, ensemble, and workshop components. Students will hear lectures about numbered musical notation history and Chinese ancient notation. After the lecture, all the participants will learn how to used numbered musical notation to read and write music. Practice and workshop will be included during the class. The whole class will play Chinese traditional musics as ensemble by the end of this class.

MITM-201P Tv Post Production (1.00 cr.)
(Winter Session)

The entertainment industry of TV shows has different groups of people that work towards the same project before we are able to enjoy it watching the screen. One of the final stages is the Audio Post production and QC (Quality check). This course will be focused on understanding how to receive and deliver the final Audio of an audiovisual product for TV. It will start from the very first step where the video editor delivers a file in a specific format, it will then be opened in the DAW, then be processed and delivered as a final product meeting all the technical requirements to approve the Quality check that the production company will apply, before it's released. This session is intended to be a hands-on workshop and lectures, students will work directly with real material provided by the instructor, and they will have the opportunity to practice the learned concepts. As a group a finalized audio file will be exported at the end of the course.

The course will use AVID Pro Tools as it is the standard in the industry, but students are welcome to apply the learning concepts into their preferred DAW (Digital Audio Workstation).

MITM-201Q Free Money (1.00 cr.)
(Winter Session)

Free Money will provide students with a basic introduction to grant writing, and hands-on experience preparing a grant application in a workshop setting. Lauren Martin and Mason Moy will give students starting points for how to find appropriate grant opportunities, prepare supporting materials including work samples and budgets, and how to craft an application that tells their story while amplifying the most important aspects of their work and connecting to granting organizations. This is with the goal to equip students with the ability to apply for grants for personal projects and on behalf of institutions.

Students will prepare and critique a grant application of their choice with feedback from visiting artists hosted by the Herb Albert School of Music in collaboration with the Writing Center and School of Critical Studies. This course will meet 3x per week for a total of 12 hours of in-person class time. The first week will be devoted to group workshops and visits from guest artists. The second week will provide opportunities for students to discuss their writing one-on-one with the instructors.

MITM-201S Violin/Viola+ (0.50 cr.)
(Winter Session)

Culminating in a performance featuring guest artist Sara Cubarsi (violinist with Musikfabrik, CalArts DMA '18) and Andrew McIntosh, performing with students, the course will be an in-depth immersion in just intonation or otherwise tuning-focused violin and viola repertoire, exploring works by Sara Cubarsi, Cat Lamb, Wolfgang von Schweinitz, Andrew McIntosh, Heinrich Ignaz Franz von Biber, Georg Philipp Telemann, Steve Reich, and possibly others. Co-taught by McIntosh, von Schweinitz, and Cubarsi, the course will focus on the practical concerns of composing and rehearsing music in just intonation or other specific tuning systems, via a combination of lecture demonstrations and rehearsals. The course is oriented primarily around violin and viola repertoire, but open to other instruments and voices as well, or even to composers who simply want to learn something experiential about the process of rehearsing and performing tuning-focused repertoire.

MITM-201T Chokepoints (0.50 cr.)
(Winter Session)

"Sneakers may still be easier to order online than smart bombs, but the industry that brings us both is making it increasingly difficult to discern the art of war from the science of business" -Deborah Cowen, The Deadly Life of Logistics (2014)

This course uses the framework of "Chokepoints" for talking about and making environmentally and ecologically-engaged sound art. First defined in military strategy and business studies as a "geographical feature on land such as a valley . or maritime passage through a critical waterway . which an armed force [passes] through in order to reach its objective", chokepoints have recently entered critical discourses on geography and ecology as an essential collection of sites through which we may view our present-day social, economic and political conditions. Sites such as ports, mines, freeways, waterways, entire cities themselves, and other locations vital to the smooth and uninterrupted circulation of "stuff" have become paramount to maintaining the global military-industrial order, and thus deserve our attention to probe, question, and/or imagine alternative futures for the spatial and material architecture of modern life. Sound and sonic art provides us a unique experiential lens through which to comprehend, explain, and engage with this complex intersection of conditions, and thus provides a productive forum to imagine and posit new geographies of solidarity that work to undermine capitalist dominion.

This course moves beyond viewing and treating sound as pure documentation and instead as a living material process that reflects the complex intersections of unevenly-distributed environmental, political and social crises that mark today's world. We will spend the first part of the course briefly discussing the theoretical and cultural issues surrounding chokepoints (what are they, how are they relevant, etc.) and recent examples of artists making work with these lines of thinking, and devote the next part to sharing excerpts or works-in-progress of individual/collaborative work that confronts these issues. A naturally interdisciplinary forum, this course is enthusiastically open to the Institute and encourages a mix of musicians, sound artists, visual artists, filmmakers, and other creators of all backgrounds.

MITM-201U Guitar Anatomy (0.25 cr.)
(Winter Session)
This course is aimed at guitarists (acoustic, electric, classical) and bassists (electric) regardless of their major/specialization at CalArts. We will take a concise look at how different types of guitars are made, the function of their various parts, how they interact and how they are affected by use, age, weather changes, rough handling, etc.

MITM-201V Film Scores & Game Music (0.50 cr.)
(Winter Session)
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(Winter Session)
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MITM-201X The Sounds of Dissonance (0.25 cr.)
(Winter Session)

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MITM-201Y Blue Umbrella Music Festival (0.50 cr.)
(Winter Session)

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In this class we will explore the the history of Experimental Opera, as well as recent trends in the field. In addition to general observations, we will closely examine a few productions of The Industry and other groups. We will talk about how technology can effect new relationships between audiences and performances, and how radical ideas of collaboration can shape new forms. Students will be asked to write a short paper either reviewing a production or proposing in detail their ideas for new work. In addition to the class times there will be optional group viewings of videos of entire shows.

MITM-305 Being Music (0.25 cr.)
(Winter Session)

Art Lande and Mark Miller are masters of teaching open structure improvisation and inspiring creativity in everyone. This week long series of workshops will be open to ALL, and will focus on communication, listening, awareness, storytelling and imagination. Students from music, dance, theater, art, film, or critical studies will experience working together as improvisers and partners. They will have a new understanding of organization and communication in an improvisational context, and thinking compositionally even when creating in real time. Art and Mark recently published a book called "Being Music, The Art of Open Improvisation.".

MITM-331 Knit Stuff! (0.50 cr.)
(Winter Session)

Knitting is scientifically proven to improve focus, connect intuitive and abstract thinking, promote math skills, and reduce stress and manage anxiety. You also get to play with soft fuzzy yarn and make nice things. Join Music School faculty Erika DK for five sessions exploring the art of knitting. This class is open to all levels of knitter. Beginners will learn casting on, knit & purl stitch, binding off, and working in the round. Veterans will learn increases/ decreases, yarn overs, reading a pattern, and more! Students need to provide their own needles and yarn; instructor can advise on the appropriate materials to create your perfect project.

MITM-396 Winter Session Teaching (1.00 cr.)
(Winter Session)
Credit bearing course for students who have been approved to teach a course during Winter Session in the School of Music. Credit is earned through course preparation and teaching.

MITM-398C Outlaw Country Ensemble (1.00 cr.)
(Winter Session)
Repertory country music ensemble focused on the elements of the 'Bakersfield sound' and associated styles, as viewed through the lens of its female storytellers. We will take an emphasis on the partnership between EmmyLou Harris and Gram Parsons as a foundation for understanding the nuances of collaborative performance within the genre, and look at the historical foundation of the style as well as its modern-day execution. Open to male and female vocalists, as well as guitarists, bassists, vocalists, drumset players, members of the mandolin/fiddle family and any instrumentalists who can make a case for the validity of their practice within the context of roots and country music! Students will meet to study the history of the sub genre and/or rehearse four times weekly for two weeks and the ensemble will give a formal concert at the end of the session. Rehearsals will focus on storytelling through arrangement practices, vocal harmony, time feel, ensemble performance techniques, stylistic improvisation and concert preparation. In the longstanding tradition of MD/guitarists within a variety of pop styles, the band will be MD'd by guitarist Lily Maase, who will contribute her real-word experience within the genre by coaching and conducting the band from the Tele chair.

MITM-408 Compositional Form (0.50 cr.)
(Winter Session)
This course will present a historical survey of several compositional strategies, used by composers to effectively structure their music and the manner in which it unfolds. Music by Bach, Brahms, Scriabin, Finnissy, and others will be discussed.

MITM-501A Listening to Acoustic Music (0.50 cr.)
(Winter Session)

A course designed to help build listening, and appreciation skills, in relation to recorded acoustic music. Various kinds of acoustic music will be introduced-classical, jazz, Americana & world music - played back on a stereo system in class and discussed. Listening attitudes, historical and musical context and appreciation for the sound of acoustic instruments will also be explored. As will the musical form of a number of the listening examples. Recording techniques, while not a prominent part of the discussion, will also be reviewed if it adds to general understanding.

MITM-501B Reading Graphic Novels (0.50 cr.)
(Winter Session)

In the late 1960s comic books matured, leaving teenage audiences behind, growing into a new, mature art form, rivaling contemporary literature and film in format (200+pages), artistic complexity, depth and philosophical discussions. This class will focus on reading the most important, pioneering, early European graphic novels (French, Belgium, Italian) from the 1960s and 1970s-authors such as: Pratt, Goscinny/Uderzo, Giraud, Moebius, Bilal. But also the classics of America's new, mature graphic novel explosion in the 1980s, such as: Watchmen, Sin City, Sandman, Arkham Asylum and Pax Romana. The graphic novels need to be read in advance of the class meetings. Estimated pre-class preparation time for each meeting are 3-4 hours. In class we will discuss content, intention as well as format, layout and the visual art of these books. A short introduction will summarize the problems comic books had to be accepted as a mature, complex art form and its development. The books will be provided as pdfs. Form: 5 three-hour meetings.

MITM-501C Heavy Shit 5000 (0.50 cr.)
(Winter Session)
Punk, metal, grunge, doom sludge, hardcore, grindcore, powerviolence, and all their glorious sub and sub-sub genres. I'll tell you about the specific genres I know about and love. I invite everyone to bring a playlist of songs to share. We're going to sit around and listen to each others' selections of heavy, fast (or slow), aggressive music on loud excellent speakers, hopefully in a dimly lit room. We will share our reactions, opinions, and whatever else we know about them including its history, political/social ideologies, DIY culture, etc. You can of course include your own music as well. If you don't have anything to share, that's fine. Anyone is welcome to listen and chat with us and I'll have you write something up as an alternative to bringing in music. If I can manage it, I'll bring in one of my bands to perform. I'll let you know if there's a good grind show happening during those 2 weeks (or whenever) and if you want to go I'll introduce you to our fiercely DIY LA Grindcore scene!.

MITM-501D History of Synthesis (0.50 cr.)
(Winter Session)
History of Synthesis provides an overview of the development and proliferation of synthesizers and other methods of generating electronic sounds from the early 20th century into the 2020s. This ranges from modular synthesizers to samplers, drum machines, keyboards, grooveboxes, and other esoteric devices that defined music over the past 100 years. We examine the technical innovations and the people behind the invention of these beloved and bizarre instruments.

MITM-501E "ribs" Rehearsal Workshop (0.50 cr.)
(Winter Session)
In the collaborative style of Cunningham, Cage, and Rauschenberg, we will be looking at notated music, graphic scores, text scores, and structured improvisations as well as investigating movement, dialogue, and more in preparation for the opera's premiere in the spring. We will also discuss concepts and influences that make up the piece.

MITM-501F Viewpoints Method for All! (0.50 cr.)
(Winter Session)

Viewpoints is a technique of dance and physical theatre composition and training developed by Mary Overlie and later expanded on by Anne Bogart as a means of generating work for theatrical performance. It provides a method and language for physical improvisation between bodies in space by breaking down movement into nine essential elements or viewpoints which can be interrogated, dissected, and explored on an individual or group basis. In this course, we will explore each of the 9 viewpoints in detail and then begin to put them on top of each other as we move towards more open improvisational sessions. We will also explore means of generating physical compositions through the viewpoints in small groups to show how this method can facilitate the generation of work. However, the goal of the course is not to develop work, but rather to introduce a working methodology for art making. After introducing and exploring the methodology itself, we will address how viewpoints relate to music and can be utilized in an interdisciplinary capacity. Though currently enrolled in the music school, the instructor, Drew Sensue-Weinstein, spent 10 years as a theatre director who worked extensively with physical theatre and Viewpoints training. Please be advised that this is a practiced based workshop! Students will undergo viewpoints training in the class and will be expected to participate in exercises. While students should be prepared to move in class, a movement, dance, or physical theatre background is NOT NEEDED to take the course. Anyone with an interest in movement methodologies is welcome to sign up regardless of experience.

MITM-501G Japanese Music History (1.00 cr.)
(Winter Session)

In this course we will be discussing Japanese music culture and history with contemporary applications. In addition to the two co-teachers, a series of guest artists will also present lecture demonstrations on their particular instruments and their styles of music. All the guests as well as the two co-teachers will explain 1) their instrument, its musical styles, its history, and culture, and 2) how they integrate their instrument's style into contemporary settings of music and art making.

MITM-501H Intro to Time Travel (1.00 cr.)
(Winter Session)

This class will be an enjoyable exposure to radical philosophical ideas from Xeno to Einstein about time that will leave the students with a new way to experience time and to question what it ever was in the first place. This will all be fundamentally done through music and engaging group discussion, with the perspective of sound as a function of time as its core. It will be taught with the expectation that the students have no prior experience with music, math, or science. No one will be expected to master the subjects at hand, as brand-new concepts will be the center of each class. Musical theories that will be discussed include introductory western rhythmic structures (time signatures, quarter notes, triplets, etc.), and more advanced concepts such as nested tuplets, non-linear sinusoidal tempi, granular synthesis, concatenative synthesis, tape music, and other time-oriented techniques that artists use to manipulate sound and how we exist through sound. This will be taught in a lecture/workshop setting, with each of the students asked to "drum" rhythms either with their hands or sticks. Students will also be encouraged to try some of the digital concepts on their computers with free software.

These topics will relate to philosophical and scientific theories presented in readings from Douglas Hofstadter's Gödel, Escher, Bach: An Eternal Golden Braid, and Brian Greene's The Elegant Universe. These concepts include ancient time paradoxes, special and general relativity, and how the human experience of moving through time can be distorted and warped at will. Hofstadter connected many of the "self-referential" or "loop" themes presented in the works of Gödel, Escher, and Bach. These themes are unavoidable when investigating the newer theories I plan to discuss with regard to how we use time to perceive sound and vice versa.

MITM-501I Neuromusic (1.00 cr.)
(Winter Session)
Beginning in approximately the late 1960s and continuing to the present day, a new kind of biocybernetics developed that spawned the emergence of biofeedback in the arts and direct, extended musical interfaces with the human nervous system. The instructor's work in this area began around 1969 and has progressed through brainwave music, group contingent feedback systems, self-organizing musical structures with hyperbrain (multiple brain) performances, and today, music involving sound synthesis via electrical interfacing with cultures of living neurons, called music in vitro. In this class, we will survey the history and progression of this rapidly evolving area of practice, from its origins to what is now a large, international community of practitioners in what is often referred to as brain art. After examining a selection of methodologies that have been employed to date, the class can participate in some practical experiments and speculate about future possibilities, such as real-time feedback networking.

MITM-501J Non Music (0.25 cr.)
(Winter Session)
Alongside a surge of interest in the "non" a new generation of non musicians has redefined non music and noise in terms of the phone, sousvalence and audio selfies. Certainly non music can contain music. But is it really possible to make non music without collapsing into music-and if so, how?.

MITM-501K Ableton Live + Sound Design (1.00 cr.)
(Winter Session)
Exploring music-making workflow in Ableton Live, using concepts on how sound works to mold and shape them in ways we want. Basically, by the time you're done with the class, you should be able to make some form of the music/sounds you want to make in Ableton Live. The content is such that so long as you are not well-versed in Ableton specifically, you should get something out of it. Bring your own laptop and a copy of Live (Ableton offers Live 11 Suite free for 90 days).

MITM-501L A Survey of Noise (1.00 cr.)
(Winter Session)

This course will focus on the development and proliferation of Noise Music and noise in music, starting from the 70's Japanese Noise scene to modern day scenes, like Hyperpop and extreme subgenres of metal. In the first set of classes, we'll be reading a short selection by David Novak summarizing many of these contexts, as well as holding discussions and listening sessions. In the final 1-2 classes, I'll invite the group to share their own creations or bring in other examples that showcase the themes that we discussed previously.. We'll listen to a lot of music, as well as dive into what noise is, how it came to be, and its cultural, social, and political contexts.The first 2/3's of this class will be dedicated to listening to music and discussions of various themes related to noise. In the final 1-2 sessions we will listen to/look at/and examine student work which ties into the discussions we've been having.

MITM-501M Horas + Doinas: Romanian Music(0.25 cr.)
(Winter Session)

Learn to play and perform wedding dance music and soulful laments collected by Joe Townsend in Romania over the last three decades. Firstly, you will learn wild dance tunes and techniques that give the soulful edge to interpreting this extraordinary traditional style. The Doina is a form of lament unique to Romania that is always connected to nature and an expression of sorrow and bitter-sweet passion. Throughout the project, you will build a short repertoire for performance. Reference material can be found in the music of the Taraf de Haidouks, Maria Tanasé, Aurel Gore and Iosef Ghermant.

You will learn by ear, supported by lead sheets and a reference playlist. Some of the work has a modal improvisation approach, so be prepared to improvise. Violinists will learn secrets and extended birdsong techniques passed on by the maestro Roma violinist, Iosef Ghermant. Bartok, Kodaly and Enescu travelled through Eastern Europe and collected music, rearranging tunes and composing work for Western Art Music. There will be the opportunity to discuss contextual themes such as authenticity, influence, nationalism, ethics and trends in world music. Joe will share some extraordinary films and recordings from his fieldwork and his autoethnographic and curatorial approach to composition and performance.

All instrumental musicians are welcome, with some space for vocalists.

Joe Townsend is Head of Popular Music at Trinity Laban Conservatoire in London. He is a violinist with a specialism in traditional music and interdisciplinary practice. He has written music for the National Theatre UK and Shakespeare's Globe and created intercultural projects for the Bregenz Opera Festival, the University of Leeds and the Shanghai Theatre Academy. Commissions include Foiae Verdé, Mercy and Grand and The Gypsy Bible for Opera North. He has worked on collaborative projects with Gavin Bryars, John Steven and Laurie Anderson.

MITM-501N The Teaching Artist (1.00 cr.)
(Winter Session)

Looking to get geared up for teaching but not interested in being a full-time arts teacher? This class is for you! I will share my experience of the past 7 years teaching after-school elementary to high school students through non-profits in addition to how I developed my private lessons studio. In this class, you will gain resources to teach young people, find students, develop engaging activities, create lesson plans, and organize your teaching hours so that you can still continue to make meaningful art for yourself and your community. Most importantly, you will have a chance of trying out each other's activities in an interdisciplinary setting and bringing your inner child out to play. Since I specialize in music, I will be bringing guest presenters who have experience teaching after school dance, theater, film, and visual art.

This course is open to the institute and participation from all schools is extremely encouraged.

MITM-501O Play Some Music With Numbers! (0.25 cr.)
(Winter Session)

The goal of this class is getting all the participants to know a notation system called numbered musical notation. Numbered musical notation is a very simple and effective way to read and write music for adults without much musical training. It is very compact, usable by all monophonic instruments, and is very widely used in China. This class includes lecture, collaboration, ensemble, and workshop components. Students will hear lectures about numbered musical notation history and Chinese ancient notation. After the lecture, all the participants will learn how to used numbered musical notation to read and write music. Practice and workshop will be included during the class. The whole class will play Chinese traditional musics as ensemble by the end of this class.

MITM-501P Tv Post Production (1.00 cr.)
(Winter Session)

The entertainment industry of TV shows has different groups of people that work towards the same project before we are able to enjoy it watching the screen. One of the final stages is the Audio Post production and QC (Quality check). This course will be focused on understanding how to receive and deliver the final Audio of an audiovisual product for TV. It will start from the very first step where the video editor delivers a file in a specific format, it will then be opened in the DAW, then be processed and delivered as a final product meeting all the technical requirements to approve the Quality check that the production company will apply, before it's released. This session is intended to be a hands-on workshop and lectures, students will work directly with real material provided by the instructor, and they will have the opportunity to practice the learned concepts. As a group a finalized audio file will be exported at the end of the course.

The course will use AVID Pro Tools as it is the standard in the industry, but students are welcome to apply the learning concepts into their preferred DAW (Digital Audio Workstation).

MITM-501Q Free Money (1.00 cr.)
(Winter Session)

Free Money will provide students with a basic introduction to grant writing, and hands-on experience preparing a grant application in a workshop setting. Lauren Martin and Mason Moy will give students starting points for how to find appropriate grant opportunities, prepare supporting materials including work samples and budgets, and how to craft an application that tells their story while amplifying the most important aspects of their work and connecting to granting organizations. This is with the goal to equip students with the ability to apply for grants for personal projects and on behalf of institutions.

Students will prepare and critique a grant application of their choice with feedback from visiting artists hosted by the Herb Albert School of Music in collaboration with the Writing Center and School of Critical Studies. This course will meet 3x per week for a total of 12 hours of in-person class time. The first week will be devoted to group workshops and visits from guest artists. The second week will provide opportunities for students to discuss their writing one-on-one with the instructors.

MITM-501S Violin/Viola+ (0.50 cr.)
(Winter Session)

Culminating in a performance featuring guest artist Sara Cubarsi (violinist with Musikfabrik, CalArts DMA '18) and Andrew McIntosh, performing with students, the course will be an in-depth immersion in just intonation or otherwise tuning-focused violin and viola repertoire, exploring works by Sara Cubarsi, Cat Lamb, Wolfgang von Schweinitz, Andrew McIntosh, Heinrich Ignaz Franz von Biber, Georg Philipp Telemann, Steve Reich, and possibly others. Co-taught by McIntosh, von Schweinitz, and Cubarsi, the course will focus on the practical concerns of composing and rehearsing music in just intonation or other specific tuning systems, via a combination of lecture demonstrations and rehearsals. The course is oriented primarily around violin and viola repertoire, but open to other instruments and voices as well, or even to composers who simply want to learn something experiential about the process of rehearsing and performing tuning-focused repertoire.

MITM-501T Chokepoints (0.50 cr.)
(Winter Session)

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MITM-598C Outlaw Country Ensemble (1.00 cr.)
(Winter Session)
Repertory country music ensemble focused on the elements of the 'Bakersfield sound' and associated styles, as viewed through the lens of its female storytellers. We will take an emphasis on the partnership between EmmyLou Harris and Gram Parsons as a foundation for understanding the nuances of collaborative performance within the genre, and look at the historical foundation of the style as well as its modern-day execution. Open to male and female vocalists, as well as guitarists, bassists, vocalists, drumset players, members of the mandolin/fiddle family and any instrumentalists who can make a case for the validity of their practice within the context of roots and country music! Students will meet to study the history of the sub genre and/or rehearse four times weekly for two weeks and the ensemble will give a formal concert at the end of the session. Rehearsals will focus on storytelling through arrangement practices, vocal harmony, time feel, ensemble performance techniques, stylistic improvisation and concert preparation. In the longstanding tradition of MD/guitarists within a variety of pop styles, the band will be MD'd by guitarist Lily Maase, who will contribute her real-word experience within the genre by coaching and conducting the band from the Tele chair.

MITM-608 Compositional Form (0.50 cr.)
(Winter Session)
This course will present a historical survey of several compositional strategies, used by composers to effectively structure their music and the manner in which it unfolds. Music by Bach, Brahms, Scriabin, Finnissy, and others will be discussed.

MITM-796 Winter Session Teaching (1.00 cr.)
(Winter Session)
Credit bearing course for students who have been approved to teach a course during Winter Session in the School of Music. Credit is earned through course preparation and teaching.

MLSN-001 BFA Half Hour Lesson (1.00 cr.)
(Fall and Spring)

Half hour BFA lesson (1 credit) meet 30 minutes weekly or 60 minutes bi-weekly. Lesson subjects range in styles or practices (instrumental or vocal performance, composition, production, etc). The subject of a lesson is determined in collaboration with the lesson instructor. Instruction is offered based on faculty availability, and permission of instructor is required. Students should be in communication with their mentor to ensure they are requesting appropriate lessons for their degree progress. In certain programs, an audition or meeting with faculty may be required before a lesson is assigned. Students will complete an instructor request form before the start of each semester and final assignments will be made by program directors.

MLSN-101 BFA Hour Lesson (3.00 cr.)
(Fall and Spring)

Hour lessons (3 credits for BFA) meet 60 minutes weekly. Lesson subjects range in styles or practices (instrumental or vocal performance, composition, production, etc). The subject of a lesson is determined in collaboration with the lesson instructor. Instruction is offered based on faculty availability, and permission of instructor is required. Students should be in communication with their mentor to ensure they are requesting appropriate lessons for their degree progress. In certain programs, an audition or meeting with faculty may be required before a lesson is assigned. Students will complete an instructor request form before the start of each semester and final assignments will be made by program directors.

MLSN-501 MFA Half Hour Lesson (1.00 cr.)
(Fall and Spring)
Half hour MFA lesson (1 credit) meet 30 minutes weekly or 60 minutes bi-weekly. Lesson subjects range in styles or practices (instrumental or vocal performance, composition, production, etc). The subject of a lesson is determined in collaboration with the lesson instructor. Instruction is offered based on faculty availability, and permission of instructor is required. Students should be in communication with their mentor to ensure they are requesting appropriate lessons for their degree progress. In certain programs, an audition or meeting with faculty may be required before a lesson is assigned. Students will complete an instructor request form before the start of each semester and final assignments will be made by program directors.

MLSN-601 MFA Hour Lesson (4.00 cr.)
(Fall and Spring)
Hour lessons (4 credits for MFA) meet 60 minutes weekly. Lesson subjects range in styles or practices (instrumental or vocal performance, composition, production, etc). The subject of a lesson is determined in collaboration with the lesson instructor. Instruction is offered based on faculty availability, and permission of instructor is required. Students should be in communication with their mentor to ensure they are requesting appropriate lessons for their degree progress. In certain programs, an audition or meeting with faculty may be required before a lesson is assigned. Students will complete an instructor request form before the start of each semester and final assignments will be made by program directors.

MLSN-701 DMA Lesson (0.50-4.00 cr.)
(Fall and Spring)

DMA lesson (variable credit from 0.5 to 4) Lesson subjects range in styles or practices (instrumental or vocal performance, composition, production, etc). The subject of a lesson is determined in collaboration with the lesson instructor. Instruction is offered based on faculty availability, and permission of instructor is required. Students should be in communication with their mentor to ensure they are requesting appropriate lessons for their degree progress. In certain programs, an audition or meeting with faculty may be required before a lesson is assigned. Students will complete an instructor request form before the start of each semester and final assignments will be made by program directors.

MPCD-350 Career Designs for Musicians (2.00 cr.)
(Fall and Spring)
Open to School of Music students only. This course will provide students with practical skills and insights into building their careers after graduation. Topics to be covered include: planning short- and long-term professional goals; locating and connecting with available work opportunities; preparing resumes, CVs, and opportunity-specific documents; research and preparation for job interviews/auditions; creating professional publicity materials; grant writing basics; and developing the ability to adapt to a constantly changing industry through researching upcoming trends and collaborative artistic paths. Students will prepare presentations in these areas as they apply to their own professional interests and goals.

MPCD-351 Creative Producing for Music (2.00 cr.)
(Fall)
This course will provide an overview of creative production for musicians ranging from small DIY events to larger, more formal concerts, fundraisers, festivals, and more. Through lectures, discussion, hands-on assignments, and visiting artist presentations, students will explore practical, aesthetic, and transformational aspects of production and artistic collaboration. Topics include: community building, communication and consent; organizational strategies and scheduling; audio, livestream, lighting, and staging considerations; legal considerations including contracts, licensing, copyright, trademark, business and nonprofit structures; marketing and promotion; curation and commissioning; budgeting and accounting; and grant writing, fundraising, and pitching your project.

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.

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.

MPCD-603 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.

MPCD-604 Pedagogy: 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.

MPCD-650 Career Designs for Musicians (2.00 cr.)
(Fall and Spring)

Open to School of Music students only. This course will provide students with practical skills and insights into building their careers after graduation. Topics to be covered include: planning short- and long-term professional goals; locating and connecting with available work opportunities; preparing resumes, CVs, and opportunity-specific documents; research and preparation for job interviews/auditions; creating professional publicity materials; grant writing basics; and developing the ability to adapt to a constantly changing industry through researching upcoming trends and collaborative artistic paths. Students will prepare presentations in these areas as they apply to their own professional interests and goals.

MPCD-651 Creative Producing for Music (2.00 cr.)
(Fall)

This course will provide an overview of creative production for musicians ranging from small DIY events to larger, more formal concerts, fundraisers, festivals, and more. Through lectures, discussion, hands-on assignments, and visiting artist presentations, students will explore practical, aesthetic, and transformational aspects of production and artistic collaboration. Topics include: community building, communication and consent; organizational strategies and scheduling; audio, livestream, lighting, and staging considerations; legal considerations including contracts, licensing, copyright, trademark, business and nonprofit structures; marketing and promotion; curation and commissioning; budgeting and accounting; and grant writing, fundraising, and pitching your project.

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.

MPCD-670 DIY (2.00 cr.)
(Spring)

Do-it-yourself - and the related concept of release-it-yourself - has been the ideological and practical underpinning of radical music for at least a half-century. Often identified with the punk rock movement, the DIY imperative actually predates punk by more than a decade, and it has arguably propagated and flourished even more with later genres such as industrial music, underground hip hop, rave + electronica, and extreme metal. Because DIY is usually equated with a rough-hewn, low-budget aesthetic, it's easy to miss the fact that for all its emollient slickness of sound New Age music in the 1980s - produced in home studios, distributed largely on cassette through an alternative circuit of head shops and health food stores - was one of the DIY success stories of the late 20th Century.

In this course, we examine a diverse range of eruptions of do-it-yourself/release-it-yourself culture across the last 50 years, exploring how ideology and aesthetics have intertwined and sometimes come into contradiction. As well as music and its means of production, we'll look at ancillary expressions of DIY such as fanzines, cooperatively-run performance spaces, independent labels, and alternative media channels from pirate radio to the internet. We'll be attentive to the different ideological inflections of DIY at different historical junctions and for different communities. For some, DIY is more or less a form of micro-capitalism, street-level hustling that cultivates and satisfies niche markets and minority populations. For others, it comes freighted with utopian aspirations to collectivity and autonomy. For yet others, it is a refusal of the professionalism and polish of top-down, unidirectional culture, an abrasively self-liberating form of riposte and retaliation towards the mainstream media.

Running through most of these sonically various expressions of the DIY spirit is a nebulous yet still potent and seductive notion of the "underground". As we approach the present day, we'll examine how that notion of alternative culture has altered in the context of corporate platforms such as YouTube, Soundcloud, and TikTok that - far from being challenged by homegrown, grass-roots culture-making - actively encourage and enable people to generate their own content (YouTube's slogan is "broadcast yourself"). Yet what could be dubbed "the desire called 'underground'" persists as a musically generative impulse, an ideal that has

spawned a swarm of online microgenres like vaporwave, Soundcloud rap, and hyperpop, and shows no sign of fading.

Key eras / areas of DIY music culture covered in the class likely to include: '70s post-psychedelic underground, free jazz, improv and experimental music, postpunk, the cassette culture of industrial and "minimal synth" in the 1980s and onward, New Age and ambient, indie and lo-fi in 80s / 90s, the dilemma of crossover (grunge, riot grrl etc) underground hip hop from the 1980s to 2000s, Detroit techno / Underground Resistance, hardcore rave, IDM, extreme metal, 21st Century alt-genres - freak folk (aka the New Weird America), noise, drone, grime, road rap, and UK drill, hypnagogic pop / chill-wave, vaporwave.

The course will culminate in an assessment of the dematerialized present - available almost entirely as downloads or streams, and, despite Bandcamp etc, increasingly circulating outside retail mechanisms and the exchange economy, online microgenres proliferate in uncontrollable number and mutate / rename themselves at incredible speed. As exciting as much of this music is, there are nagging doubts about possible downsides: "excess of access" leading to unmanageable overload, art as a necessarily public activity versus "the no audience underground", and the question of whether DIY in the 21st Century often means the absence of support systems, institutional facilities, the structures and resources that enable creativity. In an oversupplied attention economy, how do you find listeners, let alone a livelihood?.

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.

MPCD-701 Teaching the Teacher (2.00 cr.)
(Fall)

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.

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.

MPRF-101 Jazz Improvisation (1.00 cr.)
(Fall)

Course by permission of instructor only. Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.

MPRF-102 Jazz Improvisation (1-On-1) (1.00 cr.)
(Fall and Spring)

Course 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.

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 musical keyboard spanning at least four octaves and having full-sized keys is required.".

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.

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.

MPRF-115 Voicearts Foundation I (1.00 cr.)
(Fall)

This two-semester practicum course provides an introduction to a wide-range of topics, skills and contexts with which all voice-based artists need to be familiar, and lays a foundation for more advanced work. The course will explore issues critical to vocal artists, and participants will gain practice with tools they will need in future work. Participants also will learn to observe themselves and their work, and will begin to determine which skills, tools, resources, etc., will be necessary for them to accomplish work at the highest level. Topics will include vocal function, healthy singing and speaking, phonetics and diction, interpretation and communication, listening, resources for singers, professionalism, development of the physical and the artistic voice, and many other subjects necessary for all vocalists.

MPRF-119 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.

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.

MPRF-122 Flute Studio Class (0.50 cr.)
(Fall and Spring)
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.

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.

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.

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.

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.

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 .

MPRF-131 Bassoon Studio Class (0.50 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.

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.

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.

MPRF-203 Harmonic Improvisation (1.00 cr.)
(Spring)
Emphasis on increasing facility with intricate harmonic techniques.

MPRF-216 Singing the Standards (2.00 cr.)
(Spring)
Singing the Standards is a style survey, repertoire, and performance course introducing the vocal technique and delivery of jazz singing. The course will focus on listening and style analysis of recordings, videos, and assigned student participation performances. In addition to analyzing the form, arrangements, chords changes, and bass lines of several jazz standards, this course will mainly focus on the interpretive and improvisatory elements of jazz singing. Topics will include phrasing, tone, timbre, rhythmic variations, melodic development, vowel production, resonance and how apply these to other contemporary repertoire. Students will learn to distinguish vocal characteristics of several artists such as Ma Rainey, Bessie Smith, Billie Holiday, Louis Armstrong, Ella Fitzgerald, Sarah Vaughan, Dinah Washington, Anita O'Day, Carmen McRae, Mel Tormé, Frank Sinatra, Chet Baker, Joao Gilberto, Astrud Gilberto, Lambert, Hendricks, & Ross, Betty Carter, Al Jarreau, Bobby McFerrin, and representative contemporary artists. The social, political, and cultural aspects of the music will be discussed in relation to the course material. Students will be asked to perform weekly.

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.

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.

MPRF-221 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.

MPRF-260 How to Do Things With Melodies (2.00 cr.)
(Fall and Spring)
This course is a multileveled primer in melodic improvisation. Modes, scales and melodic concepts like Maqam, Dastgah, Raga will be introduced and compared. New theories like Harmolodics and Chromolodics will also be explored. At the next level, each student will take a deep dive into one particular melodic system or mode. Melodic research will be noted for its pedagogical, emotional, philosophical and spiritual resonances. The final project is a complete solo gig.

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.

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.

MPRF-310 Advanced Vocal Coaching (1.00 cr.)
(Fall and Spring)
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.

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.

MPRF-324 Perspectives on Hand Drumming (1.00 cr.)
(Fall and Spring)
Techniques of performance on hand drums of varied cultural origins.

MPRF-328 Latin Percussion (1.00 cr.)
(Fall and Spring)
Course open to Music School students only. Class instruction in general Latin percussion music.

MPRF-330 TRIG: Electronic Percussion (1.00 cr.)
(Fall and Spring)
This course is a series of hands-on workshops exploring the possibilities for percussionists performing with electronic controllers via computer music software, processors, sampling and loop based performance. This course explores the potential and realized impact of electronic controllers in the world of live performance. Members of this class develop the ability to shape sound in ways that are informed by contemporary composition and performance practices. It is the goal of this course that: all participants become empowered electronic musicians/artists; that students be comfortable and adaptable when encountering newly designed controllers, evaluating the possibilities as live performance tools and programming the devices confidently; Students will develop ancillary skills that question the design of existing controllers and may ultimately consider creating their own design for use in live performance settings.

MPRF-340 Contemporary Wind Performance (1.00 cr.)
(Fall)
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.

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.

MPRF-402 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.

MPRF-406 Musicians' Injury Prevention (1.00 cr.)
(Fall and Spring)

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.

MPRF-408 Conducting 2 (2.00 cr.)
(Fall and Spring)

Course open to Music School students only, by Permission of Instructor only. A course for students who have completed theory and skills requirements and who have a foundation in the elements of conducting. Refinement of techniques with particular emphasis on music of the 20th Century.

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.

MPRF-416 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.

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).

MPRF-451 Singing the Books (2.00 cr.)
(Fall and Spring)
Focused Topic in Vocal Performance: This workshop will focus on facilitating processes of constructing realizations of various 'songs' included in the Song Books, along with an overview of Cage's aesthetics. Students will engage in substantial disciplined creative work, action and research, especially as Cage understood 'research' to mean experimental music making. Course work will include discussion, reading assignments, interpreting and constructing pieces, and performing in class. This work will lead toward public performances and/or installations. It is anticipated that students will gain an understanding of the different types of compositional processes Cage utilized in the Song Books. They also will develop the capacity for intensely disciplined action and creation; will develop an understanding of non-ego based methods of composition and performance; will explore their capacity to develop and work within highly rigorous constraints; will explore electronics as they pertainto the Song Books; will learn how to ask appropriate questions when realizing Cage's work; and will work on the ability to perform in a manner independent of self-expression.

MPRF-452 Contemporary Vocal Techniques (2.00 cr.)
(Fall and Spring)
Focused Topic in Vocal Performance: This course focuses on facilitating learning processes and specific techniques necessary for preparing and performing standard twentieth-century and contemporary experimental vocal works, as well as exposes students to a wide range of works and issues. All work will be approached with an adventurous and exploratory spirit, with group and individual exercises and coaching. The class will study and analyze scores and notation, with emphasis on developing practical and informed learning and performing skills. When learning new, challenging and unusual techniques, maintaining a healthy vocal production while achieving desired results will be emphasized. Course work will include discussion and analysis, practical experimentation, learning and interpreting new techniques and works, in-class coaching and a final project. Some work will lead towards public performance.

MPRF-456 Readings in Voice Arts (2.00 cr.)
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.

MPRF-490 Graduation Recital
(Fall and Spring)
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.

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.

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.

MPRF-498H Music in the Oral Tradition (1.00 cr.)
(Fall)

A practice-based examination of the fretboard theory behind music of the 20th and 21st centuries including, but not limited to, the origins of the blues, bluegrass, folk, pop, rock, alternative, soul and funk as they relate to the electric and acoustic guitar.

We will look at musical forms and stylistic approaches passed down from guitarist to guitarist over the generations, with an emphasis on instrumental and vocal music that does not easily translate to and from the written note.

This is a two-semester course; the first semester is open to non-reading guitarists with an interest in growing their understanding of the fingerboard. The second semester is open to anyone interested in developing an applied modal approach to improvising and composing music traditionally originated from the electric and acoustic guitar.

MPRF-501 Jazz Improvisation (1.00 cr.)
(Fall)

Course by permission of instructor only. Development of fundamental techniques required for group improvisation with an emphasis on gaining facility with jazz harmonic language.

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.

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 musical keyboard spanning at least four octaves and having full-sized keys is required.".

MPRF-510 Graduate Vocal Coaching (1.00 cr.)
(Fall and Spring)
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.

MPRF-512 Jazz Improvisation (1-On-1) (1.00 cr.)
(Fall and Spring)
Course 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.

MPRF-516 Singing the Standards (2.00 cr.)
(Spring)
Singing the Standards is a style survey, repertoire, and performance course introducing the vocal technique and delivery of jazz singing. The course will focus on listening and style analysis of recordings, videos, and assigned student participation performances. In addition to analyzing the form, arrangements, chords changes, and bass lines of several jazz standards, this course will mainly focus on the interpretive and improvisatory elements of jazz singing. Topics will include phrasing, tone, timbre, rhythmic variations, melodic development, vowel production, resonance and how apply these to other contemporary repertoire. Students will learn to distinguish vocal characteristics of several artists such as Ma Rainey, Bessie Smith, Billie Holiday, Louis Armstrong, Ella Fitzgerald, Sarah Vaughan, Dinah Washington, Anita O'Day, Carmen McRae, Mel Tormé, Frank Sinatra, Chet Baker, Joao Gilberto, Astrud Gilberto, Lambert, Hendricks, & Ross, Betty Carter, Al Jarreau, Bobby McFerrin, and representative contemporary artists. The social, political, and cultural aspects of the music will be discussed in relation to the course material. Students will be asked to perform weekly.

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.

MPRF-520 Guitar Forum (1.00 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.

MPRF-522 Flute Studio Class (1.00 cr.)
(Fall and Spring)
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.

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.

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.

MPRF-526 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.

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.

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 .

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.

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.

MPRF-560 How to Do Things With Melodies (2.00 cr.)
(Fall and Spring)
This course is a multileveled primer in melodic improvisation. Modes, scales and melodic concepts like Maqam, Dastgah, Raga will be introduced and compared. New theories like Harmolodics and Chromolodics will also be explored. At the next level, each student will take a deep dive into one particular melodic system or mode. Melodic research will be noted for its pedagogical, emotional, philosophical and spiritual resonances. The final project is a complete solo gig.

MPRF-570 Hip-Hop Lab (3.00 cr.)
(Fall)

Hip-Hop music and culture is fundamentally Black work. Hip Hop is Black work created in response to a set of conditions. In the words of Lupe Fiasco the question is always "Did you improve on the design? Did you do something new?" That's the question you can't know the answer to without understanding the initial design before you. In this course we are developing the capacity to access fundamentally Black work. We need a theoretical foundation to do so. We do this work together. This course will utilize film, video, documentary and music to explore the ways in which hip-hop culture has become a powerful tool to probe and challenge the larger global consciousness. The goal of this class is to share a better understanding of the ancestral metadata present in the music we are consuming and engaging with. This class is focused on getting to the root of what we are listening to. This course is an invitation to explore the nuances in what else is being communicated beyond beats and rhymes. We will produce an understanding to engage with the hyper-commodification of the culture, questions around gender and sexuality, art and aesthetics, and also hip-hop's enduring ability to speak truth to power.

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.

MPRF-603 Harmonic Improvisation (1.00 cr.)
(Spring)

Open to Jazz Program students only. Advanced harmonic development with jazz language.

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.

MPRF-605 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.

MPRF-606 Musicians' Injury Prevention (1.00 cr.)
(Fall and Spring)

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.

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.

MPRF-608 Conducting 2 (2.00 cr.)
(Fall and Spring)

Course open to Music School students only, by Permission of Instructor only. A course for students who have completed theory and skills requirements and who have a foundation in the elements of conducting. Refinement of techniques with particular emphasis on music of the 20th Century.

MPRF-610 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.

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.

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.

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.

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).

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.

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.

MPRF-624 Perspectives on Hand Drumming (1.00 cr.)
(Fall and Spring)
Techniques of performance on hand drums of varied cultural origins.

MPRF-628 Latin Percussion (1.00 cr.)
(Fall and Spring)
Course open to Music School students only. Class instruction in general Latin percussion music.

MPRF-630 Trig: Electronic Percussion (1.00 cr.)
(Fall and Spring)
This course is a series of hands-on workshops exploring the possibilities for percussionists performing with electronic controllers via computer music software, processors, sampling and loop based performance. This course explores the potential and realized impact of electronic controllers in the world of live performance. Members of this class develop the ability to shape sound in ways that are informed by contemporary composition and performance practices. It is the goal of this course that: all participants become empowered electronic musicians/artists; that students be comfortable and adaptable when encountering newly designed controllers, evaluating the possibilities as live performance tools and programming the devices confidently; Students will develop ancillary skills that question the design of existing controllers and may ultimately consider creating their own design for use in live performance settings.

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.

MPRF-640 Contemporary Wind Performance (1.00 cr.)
(Fall)
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.

MPRF-651 Singing the Books (2.00 cr.)
(Fall and Spring)
Focused Topic in Vocal Performance: This workshop will focus on facilitating processes of constructing realizations of various 'songs' included in the Song Books, along with an overview of Cage's aesthetics. Students will engage in substantial disciplined creative work, action and research, especially as Cage understood 'research' to mean experimental music making. Course work will include discussion, reading assignments, interpreting and constructing pieces, and performing in class. This work will lead toward public performances and/or installations. It is anticipated that students will gain an understanding of the different types of compositional processes Cage utilized in the Song Books. They also will develop the capacity for intensely disciplined action and creation; will develop an understanding of non-ego based methods of composition and performance; will explore their capacity to develop and work within highly rigorous constraints; will explore electronics as they pertainto the Song Books; will learn how to ask appropriate questions when realizing Cage's work; and will work on the ability to perform in a manner independent of self-expression.

MPRF-652 Contemporary Vocal Techniques (2.00 cr.)
(Fall and Spring)
Focused Topic in Vocal Performance: This course focuses on facilitating learning processes and specific techniques necessary for preparing and performing standard twentieth-century and contemporary experimental vocal works, as well as exposes students to a wide range of works and issues. All work will be approached with an adventurous and exploratory spirit, with group and individual exercises and coaching. The class will study and analyze scores and notation, with emphasis on developing practical and informed learning and performing skills. When learning new, challenging and unusual techniques, maintaining a healthy vocal production while achieving desired results will be emphasized. Course work will include discussion and analysis, practical experimentation, learning and interpreting new techniques and works, in-class coaching and a final project. Some work will lead towards public performance.

MPRF-656 Readings in Voice Arts (2.00 cr.)
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.

MPRF-690 Graduation Jury & Recital
(Fall and Spring)
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.

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.

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.

MPRF-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.

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.

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.

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.

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.

MTEC-101 Concert Production I (2.00 cr.)
(Fall)
Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.

MTEC-150 Fundamentals of Computer Music (2.00 cr.)
(Fall)
This course is an introduction to the world of electronic sound (and computer music) using the Max/MSP software and aims to provide a conceptual understanding of sound synthesis.

We'll be covering basic digital audio concepts such as the oscillator, additive and subtractive synthesis, sampling, distortion, frequency modulation, granular synthesis, and other related topics; all taught within the Max/MSP visual programming environment.

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.

MTEC-198 Music Technology Tutorial (0.50-1.00 cr.)
(Fall and Spring)
This course is open to Music Technology students in their BFA4 year to schedule individual tutorials with members of the Music Technology faculty. Tutorial topics and meeting times will be determined in collaboration with the faculty member. Permission of instructor is required.

MTEC-212 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.

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.

MTEC-308 Advanced Production Techniques (2.00 cr.)
(Spring)

Open to BFA3 and BFA4 students only. This course provides students with advanced techniques for Audio Production in the studio. We will discuss microphone recording techniques to track drums, bass, guitar, winds, brass, vocals, and world percussion. We will also discuss Mixing techniques including eq, compression, 2-bus techniques, re-amping, parallel compression, sidechaining, and mid-side technique. Home Brewed techniques for mastering will also be discussed. This is an advanced course for students already showing exceptional potential in Concert Production.

MTEC-330 Interface Design I (3.00 cr.)
(Fall)

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.

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.

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.

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.

MTEC-415 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 'projection mapping' onto objects and surfaces.

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.

MTEC-420 Grids, Beats, & Groups (2.00 cr.)
(Fall and Spring)
Grids/Beats/Groups will explore techniques for live electronic performance. Emphasizing spontaneity and human/machine collaboration, we will learn to break out of routine and engage audiences. We will explore classic systems, such as Roland's "XOX" sequencers, and dub-style live effects tweaking; as well as contemporary group interfacing technologies like Ableton Link. Together, the class will curate and perform in a live show featuring small group, and solo performances.

MTEC-421 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.

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.

MTEC-498A Interactive Algorithmic Sound (2.00 cr.)
(Spring)

This course focuses on interactive, procedural, generative, and algorithmic methods of sound creation. We will learn how to create systems of sound and explore the various ways of interacting and influencing them. Additionally, 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.

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.

MTEC-498C 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.

MTEC-498E AI. Culture. Creativity. (2.00 cr.)
(Spring)

This course explores the intentional design of socio-technical systems through the use of AI as a design material. Students will prototype AI projects through ethical and sociocultural lenses.

In exploring systems-thinking and artificial decision-making, the course draws on natural systems and different forms of natural intelligence and knowing to imagine new technological worlds and new dimensions to our own.

Students will learn critical prototyping techniques and AI basic concepts. The course will engage in ethical design conversations rooted in the challenges of AI: transparency, accountability, and inclusion of - and impact on - a multitude of lived experiences.

This course will use the social tech design tool poieto, as well as generative art and prototyping tools like Wekinator, Runway-ML, Teachable Machine, Processing, and p5/ML5 to craft projects throughout the semester. As part of critical prototyping explorations, students will be introduced to microcontrollers. Students will hear from experts in the AI Art and AI Industries as well as poieto community members sharing work crafted with the poieto tool. Students will produce two individual AI Art projects, and a shared group project.

MTEC-498H AI Sonic Explorations (2.00 cr.)
(Spring)

This course is a survey and a series of hands-on workshops exploring the critical, speculative, and also practical ways of applying Artificial Intelligence to working with sound and musical composition. In particular, we will be focusing on using Machine Learning models that learn from input data to optimize towards a certain task.

In this class, we will look at the uses of ML as a way to deepen our relationship with sound and music production. Particularly we will look at machine learning techniques that focus on machine and human collaboration rather than ML models as solely an open "toolbox" for new sound techniques. This class will learn how to organize and work with large sound datasets, generate new raw audio with neural networks, work with existing plug-ins that have machine learning capabilities, as well as generate midi and compositional structure by training our own AI models. It will be a series of hands-on workshops, critical discussions, and investigations of generative sound techniques where we will build our own projects (whether sound art installations, musical compositions, electronic music production, or interfacing Machine Learning sound models on the web).

While this isn't a programming course, experience with sound production techniques, digital audio workstations, and a basic understanding of programming concepts are required, as we will need to be able to go into the code and steer the models toward artistic goals. There will be a series of technical mini-projects as well as a final project of the students own choosing.

Requirements:

Some basic knowledge of sound production/ audio concepts. A basic grasp of programming concepts: variables, strings, functions, object oriented programming: Intro To Programming or some kind of programming equivalent.

MTEC-498J Audio Programming With C++ (2.00 cr.)
(Spring)

Ever wondered what goes into your favorite music software? Learn how to build your own and open doors for both your personal creativity and career.

In this course we'll explore the JUCE audio plugin framework, and the design software Figma to see how leading music technology companies create the music software we all know and love.

This course will be taught by the team at Minimal Audio, a group of MTIID graduates who have gone on to create multiple pieces of hit programs in the music industry.

Topics covered will include:

- C++ Basics - Audio Plugin SDKs (VST3 / AU) - The JUCE SDK (C++ Framework) - Figma (Collaborative Design Software) - Audio Signal Processing - UI Programming - Algorithm Optimization & Analysis (Xcode Instruments).

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.

MTEC-501 Concert Production I (2.00 cr.)
(Fall)

Concert production concepts and practice including both scheduled class meetings and practical production assignments at times to be arranged.

MTEC-508 Advanced Production Techniques (2.00 cr.)
(Spring)

This course provides students with advanced techniques for Audio Production in the studio. We will discuss microphone recording techniques to track drums, bass, guitar, winds, brass, vocals, and world percussion. We will also discuss Mixing techniques including eq, compression, 2-bus techniques, re-amping, parallel compression, sidechaining, and mid-side technique. Home Brewed techniques for mastering will also be discussed. This is an advanced course for students already showing exceptional potential in Concert Production.

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.

MTEC-520 Grids, Beats, & Groups (2.00 cr.)
(Fall and Spring)
Grids/Beats/Groups will explore techniques for live electronic performance. Emphasizing spontaneity and human/machine collaboration, we will learn to break out of routine and engage audiences. We will explore classic systems, such as Roland's "XOX" sequencers, and dub-style live effects tweaking; as well as contemporary group interfacing technologies like Ableton Link. Together, the class will curate and perform in a live show featuring small group, and solo performances.

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.

MTEC-598 Music Technology Tutorial (1.00-2.00 cr.)
(Fall and Spring)
This course is open to Music Technology students in their MFA2 year to schedule individual tutorials with members of the Music Technology faculty. Tutorial topics and meeting times will be determined in collaboration with the faculty member. Permission of instructor is required.

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.

MTEC-614 Intro to Programming II (2.00 cr.)
(Spring)
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.

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.

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.

MTEC-617 Media & Web Development (2.00 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.

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.

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.

MTEC-630 Interface Design I (3.00 cr.)
(Fall)

This course provides an introduction on how to bui.

MTEC-650 Fundamentals of Computer Music (2.00 cr.)
(Fall)

This course is an introduction to the world of electronic sound (and computer music) using the Max/MSP software and aims to provide a conceptual understanding of sound synthesis.

We'll be covering basic digital audio concepts such as the oscillator, additive and subtractive synthesis, sampling, distortion, frequency modulation, granular synthesis, and other related topics; all taught within the Max/MSP visual programming environment.

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.

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.

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.

MTEC-668 Intro to Sound Production (2.00 cr.)
(Fall and Spring)
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.

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.

MTEC-690 Music Technology MFA Project (3.00 cr.)
(Fall and Spring)
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.

MTEC-691 Thesis
(Fall and Spring)
Successful completion of this course requires that the student successfully complete a thesis requirement as assessed by faculty.

MTEC-698A Interactive Algorithmic Sound (2.00 cr.)
(Spring)
This course focuses on interactive, procedural, generative, and algorithmic methods of sound creation. We will learn how to create systems of sound and explore the various ways of interacting and influencing them. Additionally, 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.

MTEC-698B 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.

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.

Prior experience with digital audio production is required.

MTEC-698E AI. Culture. Creativity. (2.00 cr.)
(Spring)

This course explores the intentional design of socio-technical systems through the use of AI as a design material. Students will prototype AI projects through ethical and sociocultural lenses.

In exploring systems-thinking and artificial decision-making, the course draws on natural systems and different forms of natural intelligence and knowing to imagine new technological worlds and new dimensions to our own.

Students will learn critical prototyping techniques and AI basic concepts. The course will engage in ethical design conversations rooted in the challenges of AI: transparency, accountability, and inclusion of - and impact on - a multitude of lived experiences.

This course will use the social tech design tool poieto, as well as generative art and prototyping tools like Wekinator, Runway-ML, Teachable Machine, Processing, and p5/ML5 to craft projects throughout the semester. As part of critical prototyping explorations, students will be introduced to microcontrollers. Students will hear from experts in the AI Art and AI Industries as well as poieto community members sharing work crafted with the poieto tool. Students will produce two individual AI Art projects, and a shared group project.

MTEC-698H AI Sonic Explorations (2.00 cr.)
(Spring)

This course is a survey and a series of hands-on workshops exploring the critical, speculative, and also practical ways of applying Artificial Intelligence to working with sound and musical composition. In particular, we will be focusing on using Machine Learning models that learn from input data to optimize towards a certain task.

In this class, we will look at the uses of ML as a way to deepen our relationship with sound and music production. Particularly we will look at machine learning techniques that focus on machine and human collaboration rather than ML models as solely an open "toolbox" for new sound techniques. This class will learn how to organize and work with large sound datasets, generate new raw audio with neural networks, work with existing plug-ins that have machine learning capabilities, as well as generate midi and compositional structure by training our own AI models. It will be a series of hands-on workshops, critical discussions, and investigations of generative sound techniques where we will build our own projects (whether sound art installations, musical compositions, electronic music production, or interfacing Machine Learning sound models on the web).

While this isn't a programming course, experience with sound production techniques, digital audio workstations, and a basic understanding of programming concepts are required, as we will need to be able to go into the code and steer the models toward artistic goals. There will be a series of technical mini-projects as well as a final project of the students own choosing.

Requirements:

Some basic knowledge of sound production/ audio concepts. A basic grasp of programming concepts: variables, strings, functions, object oriented programming: Intro To Programming or some kind of programming equivalent.

MTEC-698J Audio Programming With C++ (2.00 cr.)
(Spring)

Ever wondered what goes into your favorite music software? Learn how to build your own and open doors for both your personal creativity and career.

In this course we'll explore the JUCE audio plugin framework, and the design software Figma to see how leading music technology companies create the music software we all know and love.

This course will be taught by the team at Minimal Audio, a group of MTIID graduates who have gone on to create multiple pieces of hit programs in the music industry.

Topics covered will include:

- C++ Basics - Audio Plugin SDKs (VST3 / AU) - The JUCE SDK (C++ Framework) - Figma (Collaborative Design Software) - Audio Signal Processing - UI Programming - Algorithm Optimization & Analysis (Xcode Instruments).

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.

MTHY-002 Theory Performance Lab (2.00 cr.)
(Fall)
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.

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.

MTHY-101 Musicianship Skills 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.

MTHY-102 Musicianship Skills B (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.

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.

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.

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.

MTHY-120 Beginning Svar Graam (vocal) (2.00 cr.)
(Fall and Spring)
Exercises in singing scales.

MTHY-121 Beginning Svar Graam (instr) (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.

MTHY-203 Musicianship Skills 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.

MTHY-204 Musicianship Skills D (2.00 cr.)
(Fall and Spring)
The goal of this course is to help students to not be afraid of any kind of music they encounter. Cross-stylistic strategies of identifying musical material are used towards this end, including octave equivalence, Jazz hearing, set-theory, microtonality, extended harmonic function, third-relations, and an awareness of psycho-acoustic effects. Recognizing that we all hear differently, this course tries to help each student develop a personalized array of tools that can help them approach any kind of music with a philosophy of active amusement. Sub-topics will be cross referenced with sight-singing, notation, analysis, and a relatively humane sense of dictation. Rapid frame-shifting will be practiced. The book Modus Novus will be revered, hated, and then revered again. Frequent short quizzes and small group breakout sessions are designed to further individualize a healthy, bemused relationship between theory and practice.

MTHY-210 Non-Tonal Theories (3.00 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.

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.

MTHY-215 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.

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.

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.

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.

MTHY-228 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.

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.

MTHY-306 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.

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.

MTHY-322 Advanced Svar Graam (vocal) (2.00 cr.)
(Fall and Spring)
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.

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.

MTHY-403 Intonation Workshop I (2.00 cr.)
(Fall)
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.

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.

MTHY-425 Tala Systems (1.00 cr.)
(Fall and Spring)

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.

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.

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.

MTHY-503 Graduate Post-Tonal Review (1.00 cr.)
(Fall)

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.

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.

MTHY-508 Transcription Skills (2.00 cr.)
(Fall and Spring)
Course by permission of instructor 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.

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.

MTHY-511 Non-Tonal Theories (3.00 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.

MTHY-512 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.

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.

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.

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.

MTHY-520 Beginning Svar Graam (vocal) (2.00 cr.)
(Fall and Spring)
Exercises in singing scales.

MTHY-521 Beginning Svar Graam (instr) (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.

MTHY-522 Advanced Svar Graam (vocal) (2.00 cr.)
(Fall and Spring)
Exercises in singing scales.

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.

MTHY-540 Jazz Keyboard Theory (1.00 cr.)
(Fall and Spring)
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.

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.

MTHY-604 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.

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.

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.

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.

MTHY-625 Tala Systems (1.00 cr.)
(Fall and Spring)

Course open to Music School students only. This class will cover the concepts of Tala - organ.

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.

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.

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.

MTHY-750 Topic-Driven Research (1.50-6.00 cr.)
(Fall and Spring)

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.

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-198 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-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-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.

 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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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-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-472 Mysticism in Performance (2.00 cr.)
(Spring)

Artists coming of age at the sharp, waning edge of Western Industrial Capitalism, a time still very much informed by centuries of Settler Colonial erasure of heterogeneous ontologies, there is a resurgence of inquiry into and exploration of the mystical. Long derided spaces of inquiry are once again being courageously entered by artists from a range of disciplines and long dismissed artists are being "rediscovered" and their bodies of work reconsidered in more accurate contexts; from the late musician Alice Coltrane to the late visual artist Hilma af Klint, the work of self-described female artists, in particular, are reaching audiences who are now wholly receptive to these formerly ridiculed genii.

Mysticism in Performance will guide students through a research-to-creation process across an intensive semester-long laboratory. Students will first learn about the invitations, ethics, and historical challenges of exploring the unseen/the spiritual/soulful/mystical aspects of art within charged and often polarized cultural contexts. They will next do a deep dive into tenets of Afromysticism as utilized by artist-seeker-makers in a range of disciplines. Students will subsequently identify an artist, a tradition of practice, and/or an extant work that compels them personally (we will consider a wide range of forms); the artist, tradition or work will exemplify an impactful exploration of the mystical in practice. [Note: we will be capacious in our consideration of forms and students can root their inquiry within their specific métiers, although they will be welcome to explore beyond them]. They will embark upon a student-led [in close collaboration with the instructor] research phase which will include presentations and discussions with the class as a whole. Finally, they will each create both a blueprint for a work at scale, and a substantively realized excerpt of the whole to be shared.

Students will be asked to devote significant time to reading; research; compiling a project dossier; developing a project-specific generative process; and reflecting upon that process with the class in meaningful ways. Students will be asked to function as a creative brain-trust for their fellow classmates and will be assigned to small-group "teams" within the class that will be responsible for regular process & progress meetings outside of class.

Students will read and view a wide range of material including plays, performance pieces, biographical and autobiographical excerpts, recorded music, film, performance documentation, and visual art. Students will be expected to devote a significant amount of time outside class to their research. Students will also be required to schedule a series of in-depth one-on-one meetings with the instructor throughout the semester to discuss and revise their progress across the span of the semester.

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-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-772 Mysticism in Performance (2.00 cr.)
(Spring)

Artists coming of age at the sharp, waning edge of Western Industrial Capitalism, a time still very much informed by centuries of Settler Colonial erasure of heterogeneous ontologies, there is a resurgence of inquiry into and exploration of the mystical. Long derided spaces of inquiry are once again being courageously entered by artists from a range of disciplines and long dismissed artists are being "rediscovered" and their bodies of work reconsidered in more accurate contexts; from the late musician Alice Coltrane to the late visual artist Hilma af Klint, the work of self-described female artists, in particular, are reaching audiences who are now wholly receptive to these formerly ridiculed genii.

Mysticism in Performance will guide students through a research-to-creation process across an intensive semester-long laboratory. Students will first learn about the invitations, ethics, and historical challenges of exploring the unseen/the spiritual/soulful/mystical aspects of art within charged and often polarized cultural contexts. They will next do a deep dive into tenets of Afromysticism as utilized by artist-seeker-makers in a range of disciplines. Students will subsequently identify an artist, a tradition of practice, and/or an extant work that compels them personally (we will consider a wide range of forms); the artist, tradition or work will exemplify an impactful exploration of the mystical in practice. [Note: we will be capacious in our consideration of forms and students can root their inquiry within their specific métiers, although they will be welcome to explore beyond them]. They will embark upon a student-led [in close collaboration with the instructor] research phase which will include presentations and discussions with the class as a whole. Finally, they will each create both a blueprint for a work at scale, and a substantively realized excerpt of the whole to be shared.

Students will be asked to devote significant time to reading; research; compiling a project dossier; developing a project-specific generative process; and reflecting upon that process with the class in meaningful ways. Students will be asked to function as a creative brain-trust for their fellow classmates and will be assigned to small-group "teams" within the class that will be responsible for regular process & progress meetings outside of class.

Students will read and view a wide range of material including plays, performance pieces, biographical and autobiographical excerpts, recorded music, film, performance documentation, and visual art. Students will be expected to devote a significant amount of time outside class to their research. Students will also be required to schedule a series of in-depth one-on-one meetings with the instructor throughout the semester to discuss and revise their progress across the span of the semester.

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-300 Scenic Painting I (2.00 cr.)
(Fall)

Course open to D&P Programs and Specializations, by Permission of Instructor only. This is a one semester course addressing paint and other scenic treatments utilized in the production process. The differences between theater, film and video are also addressed. Heavily oriented towards practical skills, experiences and techniques (paint 'lab' time is required). Deals with equipment, color theory, layout and scale, specific techniques and synthesis of skills to accurately reproduce sources both 2-D and 3-D.

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-500 Scenic Painting I (2.00 cr.)
(Fall)

Course open to D&P Programs and Specializations, by Permission of Instructor only. This is a one semester course addressing paint and other scenic treatments utilized in the production process. The differences between theater, film and video are also addressed. Heavily oriented towards practical skills, experiences and techniques (paint 'lab' time is required). Deals with equipment, color theory, layout and scale, specific techniques and synthesis of skills to accurately reproduce sources both 2-D and 3-D.

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-355 Conscious Fashion History (3.00 cr.)
(Spring)

This new course will examine inclusive practices in fashion, costume, and dress history studies, both historical and contemporary. We will look at not only "his" story and "her" story, but "their" story and "our" story through art, photography, painting, sculpture, mixed media and social media. Waiting around the corner of many famous paintings or photographs are subjects of color, non-western subjects and LGBTQ+ subjects. This course dives into a circular and inclusive way of looking at history, and empowers students to become equitable image researchers and interpreters. Research projects will focus on society and culture as a whole, rather than at the most famous or most wealthy at the top of a pyramid. Students will learn how to find high quality fashion and dress images, how to use them in their work, and how costume designers can be advocates for diversity and equity in casting. This class investigates what belonging means, who has the power to include or exclude, and how clothing plays a role in non-verbally and symbolically transmitting crucial clues to who we are as humans and individuals, and as a result, how performance and theater can be culture changing art forms.

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 II (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-199 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.

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-210A Costume Lab (1.00 cr.)
(Fall)

The Costume Lab is linked to TCOS 210 /211 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 Costume Design.

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-211A Costume Lab (1.00 cr.)
(Spring)

The Costume Lab is linked to TCOS 210 /211 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 Costume Design.

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.

 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 (4.00 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 (4.00 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-511A Costume Lab (1.00 cr.)
(Spring)

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-555 Conscious Fashion History (2.00 cr.)
(Spring)

This new course will examine inclusive practices in fashion, costume, and dress history studies, both historical and contemporary. We will look at not only "his" story and "her" story, but "their" story and "our" story through art, photography, painting, sculpture, mixed media and social media. Waiting around the corner of many famous paintings or photographs are subjects of color, non-western subjects and LGBTQ+ subjects. This course dives into a circular and inclusive way of looking at history, and empowers students to become equitable image researchers and interpreters. Research projects will focus on society and culture as a whole, rather than at the most famous or most wealthy at the top of a pyramid. Students will learn how to find high quality fashion and dress images, how to use them in their work, and how costume designers can be advocates for diversity and equity in casting. This class investigates what belonging means, who has the power to include or exclude, and how clothing plays a role in non-verbally and symbolically transmitting crucial clues to who we are as humans and individuals, and as a result, how performance and theater can be culture changing art forms.

TCOS-650 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-660 Open Dress (4.00 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 (4.00 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-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:
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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.

TCOS-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.

 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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TDAP-320 Design and Production Seminar(1.00-2.00 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-399 Independent Proj Puppetry (0.50-4.00 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.

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-499 Independent Project Puppetry(0.50-4.00 cr.)
(Fall and Spring)
This course is designed to provide a focused opportunity to be mentored through an independent puppet project by the faculty.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

 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: <br> 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-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)

For those who seek in film viewing an altered state, a weekly exploration of the ten thousand emotional gradients between ecstasy and horror. An eclectic, associational hopscotch through the length and breadth of film history in which we 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 maximalist and the minimal, the overwrought and the understated, the hieroglyphic and the direct, the 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)
For those who seek in film viewing an altered state, a weekly exploration of the ten thousand emotional gradients between ecstasy and horror. An eclectic, associational hopscotch through the length and breadth of film history in which we 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 maximalist and the minimal, the overwrought and the understated, the hieroglyphic and the direct, the 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-698 Graduate Internship (1.00-6.00 cr.)
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.

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)

For those who seek in film viewing an altered state, a weekly exploration of the ten thousand emotional gradients between ecstasy and horror. An eclectic, associational hopscotch through the length and breadth of film history in which we 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 maximalist and the minimal, the overwrought and the understated, the hieroglyphic and the direct, the 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.

TDIR-799 Independent Study (0.50-8.00 cr.)
(Fall)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester.

 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.

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-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-110Q Papier Mache Sculpture (1.00 cr.)
(Fall and Spring)
This 6 week course will focus on methods of quickly creating 3-dimensional shapes using cardboard and papier mache. We will explore various applications for these materials, from masks and headdresses to hand props and even furniture. This class is aimed at BFA1 students in the XDP program, who will be given priority when enrolling. The course is open to students from throughout the institute as space allows.

TFND-110R 3D Modeling for Everyone! (1.00 cr.)
(Spring)

3D Modelling For Everyone is an introductory course into the world of 3D modeling - have you ever wondered, what is a 3D model? How are they used in the realms of Theater, Fabrication, CG, Video Games, VR and beyond? How to create your own 3D models? And how you can share them with others?

In this Course you will learn all about the fundamentals of 3D Modeling using Autodesk Fusion 360 - a platform that is free for students, and suitable to an extremely wide range of uses.

No prior experience with 3D modeling is required to take this course. 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-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-115J Where Do Good Ideas Come From?(1.00 cr.)
(Spring)

Where do good ideas come from? And once we have the seed of a good idea, how do we nurture it and make it stronger? We will explore a variety of strategies for opening ourselves in ways that allow good ideas to find us, that allow us to know a good idea when we have one, and that support the process of developing that idea to its greatest potential. We will practice meditation, go for walks, do push ups, and have snacks. And then talk about it and what we noticed while we did it. We will talk about things that inspire us and reveal our personal "failure resumes". We will read about being wrong. And talk about it. And we will do our best to be right. This class is designed for students who are creatively inspired and pushing to find their voice, but secretly feel like they haven't figured it out yet. Don't worry, nobody really has. It's all a work in progress. And we will work on it together.

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-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-125S Clothing and Language (1.00 cr.)
(Fall and Spring)
This 6 week course will focus on body language, gesture, and the ways in which clothing can enhance these methods of non-verbal communication. We will take a performance-centered approach toward design, and try to understand costuming from the point of view of the actor. Students will select a series of expressive gestures and poses, which they will distill down to their most essential elements. While exploring those gestures with their own bodies, students will conceive of costume elements that could add to the power of their non-verbal communication. Those costume elements will be mocked-up in 3-dimensions, and students will be able to experience how wearing these garments affects their movement and the feel of their physical gestures. This class is aimed at BFA1 students in the XDP program, who will be given priority when enrolling. The course is open to students from throughout the institute as space allows.

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-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-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-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-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-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.

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-308 Designing for Deep Futures (1.00 cr.)
(Fall)

Science forecasts that, without radical change, the world as we know it may cease to be able to support homo sapien within decades. This course will engage with guest experts in radical life extension, AI that teaches empathetic kindness, free swimming robotic replicants, and NASA inter-planetary explorers to begin to understand some of the pioneering that will define the future of our species. From these encounters, the course will culminate in a design marathon where students work individually, or in teams, to develop and prototype concepts to meet the challenge of achieving a sustainable deep future.

This course uses the lens of Experience Design to connect student designers and artists to current thinking around deep, speculative futures.

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 (3.00 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.

The Fall 2022 version of the class will focus on oceans, water, and their role in the climate crisis in particular, and involve some time down at the Port of Los Angeles with partner organizations.

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-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)

Use the 3D animation, modeling, simulation and rendering software CINEMA 4D to render stills and animated imagery for your design and multimedia projects. 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 completion of weekly homework assignments and short animations.

TIMM-451 Advanced Cinema 4D (2.00 cr.)
(Spring)

Permission of Instructor Required. Build on the skills learned in Cinema 4D by creating projects in response to specialized design briefs. Students will complete numerous projects, each targeting a major use of 3D in a performance/interactive context: Previsualization, Interactive & Immersive 3D Experiences, and Architectural Projection Mapping.

This class is intended to be taken in conjunction with TVID-435 Architectural Projection & Video Objects and TVID-481 Disguise Media Server to create a fully realized projection mapping project for CalArts Expo.

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.

 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.

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 an altered state, a weekly exploration of the ten thousand emotional gradients between ecstasy and horror. An eclectic, associational hopscotch through the length and breadth of film history in which we 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 maximalist and the minimal, the overwrought and the understated, the hieroglyphic and the direct, 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.

The Fall 2022 version of the class will focus on oceans, water, and their role in the climate crisis in particular, and involve some time down at the Port of Los Angeles with partner organizations.

TIMM-608 Designing for Deep Futures (1.00 cr.)
(Fall)

Science forecasts that, without radical change, the world as we know it may cease to be able to support homo sapien within decades. This course will engage with guest experts in radical life extension, AI that teaches empathetic kindness, free swimming robotic replicants, and NASA inter-planetary explorers to begin to understand some of the pioneering that will define the future of our species. From these encounters, the course will culminate in a design marathon where students work individually, or in teams, to develop and prototype concepts to meet the challenge of achieving a sustainable deep future.

This course uses the lens of Experience Design to connect student designers and artists to current thinking around deep, speculative futures.

TIMM-615 AutoCAD I (4.00 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 an altered state, a weekly exploration of the ten thousand emotional gradients between ecstasy and horror. An eclectic, associational hopscotch through the length and breadth of film history in which we 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 maximalist and the minimal, the overwrought and the understated, the hieroglyphic and the direct, 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-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)

Use the 3D animation, modeling, simulation and rendering software CINEMA 4D to render stills and animated imagery for your design and multimedia projects. 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 completion of weekly homework assignments and short animations.

TIMM-651 Advanced Cinema 4D (2.00 cr.)
(Spring)

Permission of Instructor Required. Build on the skills learned in Cinema 4D by creating projects in response to specialized design briefs. Students will complete numerous projects, each targeting a major use of 3D in a performance/interactive context: Previsualization, Interactive & Immersive 3D Experiences, and Architectural Projection Mapping.

This class is intended to be taken in conjunction with TVID-605 Architectural Projection & Video Objects and TVID-681 Disguise Media Server to create a fully realized projection mapping project for CalArts Expo.

TIMM-699 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester.

 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.

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 an altered state, a weekly exploration of the ten thousand emotional gradients between ecstasy and horror. An eclectic, associational hopscotch through the length and breadth of film history in which we 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 maximalist and the minimal, the overwrought and the understated, the hieroglyphic and the direct, 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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 Once submitted, your request will be reviewed and if approved, it will be added to your schedule by the Registrar.

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-299 Independent Study (0.50-8.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester.

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 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.

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 Contemporary Scripts (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.

 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.

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-498 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.

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:
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 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 (4.00 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 (4.00 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 (4.00 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 (4.00 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 Contemporary Scripts (4.00 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-699 Independent Study (0.50-8.00 cr.)
(Fall)

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TLTG-725 Immersive Lighting Design (4.00 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 (4.00 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-315 Production Management I (2.00 cr.)
(Fall)

This course aims to provide students with an introduction into the techniques and processes used by Production Managers across the entertainment industry. This course will delve into various topics that production managers will encounter over the course of their career. These topics include leadership and management skills, software, budget and calendar work, production rider deciphering, logistics, safety, facilities and human resources. These topics will be looked at in detail through the eyes of a Theatrical Production Manager. By the end of the class students will have a well-rounded understanding of these topics and a better understanding of what all goes into being a successful production manager.

TMPM-316 Production Management II (2.00 cr.)
(Spring)

This course is the next course in the series after Production Management I (offered in Fall). Production Management II delves into very specific details about production management. Topics include: International and Domestic Touring, Writing and Interpreting Tech Riders, Human Resources and Entertainment Safety and Risk Assessment. This class will be primarily lecture based class that uses a combination of research materials and practical examples to explore the topics listed above. By the end of the class students will have a well-rounded understanding of these topics and a better understanding of what all goes into being a successful production manager.

TMPM-515 Production Management I (2.00 cr.)
(Fall)

This course aims to provide students with an introduction into the techniques and processes used by Production Managers across the entertainment industry. This course will delve into various topics that production managers will encounter over the course of their career. These topics include leadership and management skills, software, budget and calendar work, production rider deciphering, logistics, safety, facilities and human resources. These topics will be looked at in detail through the eyes of a Theatrical Production Manager. By the end of the class students will have a well-rounded understanding of these topics and a better understanding of what all goes into being a successful production manager.

TMPM-516 Production Management II (2.00 cr.)
(Spring)

This course is the next course in the series after Production Management I (offered in Fall). Production Management II delves into very specific details about production management. Topics include: International and Domestic Touring, Writing and Interpreting Tech Riders, Human Resources and Entertainment Safety and Risk Assessment. This class will be primarily lecture based class that uses a combination of research materials and practical examples to explore the topics listed above. By the end of the class students will have a well-rounded understanding of these topics and a better understanding of what all goes into being a successful production manager.

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-430 Grantwriting and Fundraising (2.00 cr.)
(Fall)

Development and Fundraising is an introduction to the practical concerns of funding projects, both commercial and not-for-profit. The course will focus heavily on research, writing, and presentation skills, critical to seeking grants from funding agencies or investments from individuals or organizations.

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-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-630 Grantwriting and Fundraising (2.00 cr.)
(Fall)

A one-semester course that provides an introduction to the methods and strategies of writing grants. It addresses the practical concerns of funding projects, both commercial and not-for-profit. The course will focus heavily on research, writing, and presentation skills, critical to seeking grants from funding agencies or investments from individuals or organizations.

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-660 Is It Legal? Law for the Arts (2.00 cr.)
(Spring)

A semester-long course for graduate students, reviewing key topics in entertainment law including contract, copyright, trademarks, business structures, profit vs. non-profit models, and theatrical productions. This course is designed as a deeper exploration of legal issues and contracts and their application in theater organization and production. In the course students will examine, evaluate and create contracts for a number of producing scenarios including engaging artists, commissioning work, and co-productions. Through working in a hands on practice, students will gain knowledge of contract terminology and contractual rights.

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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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.

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, performers 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-340 Theatrical Unions (2.00 cr.)
(Spring)

Open to Stage Management Specialization students only.

Study of theatrical unions, focusing primarily on the various Equity handbooks.

TMSM-401 Springboard (1.00 cr.)
(Spring)

A culmination of all topics covered in the last 3 or 4 years both in coursework and production assignments, this final semester class will be primarily discussion based. This course is designed to send students out into the world equipped with all the tools they need to succeed.

TMSM-500 Foundations (4.00 cr.)
(Fall)

Open to Stage Management Specialization students only. In-depth study of management principles and their application in performing arts management.

TMSM-501 Foundations (4.00 cr.)
(Spring)

Open to Stage Management Specialization students only. In-depth study of management principles and their application in performing arts management.

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-540 Theatrical Unions (2.00 cr.)
(Spring)

Open to Stage, Production Mgmt. & Producing students only.

Study of theatrical unions, focusing primarily on the various Equity handbooks.

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 Springboard (1.00 cr.)
(Spring)

A culmination of all topics covered in the last 3 or 4 years both in coursework and production assignments, this final semester class will be primarily discussion based. This course is designed to send students out into the world equipped with all the tools they need to succeed.

TMSM-799 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester.

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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-200 Scene Design (3.00 cr.)
(Fall)
Open to Experience Design & Production students only. 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.

TSCE-201 Scenic Design I (3.00 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-301 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-302 Worlds At Play (3.00 cr.)
(Fall and Spring)
Worlds at Play is a special topics studio, asking how the practices of experience design enhance, complicate, and reinvent the environments of play - for children, youth, adults, and beyond. The class explores a wide spectrum of perspectives on play - from gaming to adventure playgrounds, from the evolutionary biology of dolphins to the Situationists, from urban landscape to hactivism. Students will develop three major projects over the course of the semester.

Special Topics courses are designed as portfolio-bearing studios for designers wanting to work on developing larger scale environmental designs. We focus on scenography as an expanded field of practice - developing skills of concept-creation, analysis and image-making.

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-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.

TSCE-499 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester.

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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 (3.00 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-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-602 Worlds At Play (3.00 cr.)
(Fall and Spring)

Worlds at Play is a special topics studio, asking how the practices of experience design enhance, complicate, and reinvent the environments of play - for children, youth, adults, and beyond. The class explores a wide spectrum of perspectives on play - from gaming to adventure playgrounds, from the evolutionary biology of dolphins to the Situationists, from urban landscape to hactivism. Students will develop three major projects over the course of the semester.

Special Topics courses are designed as portfolio-bearing studios for designers wanting to work on developing larger scale environmental designs. We focus on scenography as an expanded field of practice - developing skills of concept-creation, analysis and image-making.

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.

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-340 Creative Listening Sound Des (3.00 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, ambiance's, and music will be covered. Technical aspects include EQ, volume, mix, reverberation, distance, and location. Dramatic aspects include historical period, genre, degree of stylization, and social context.

TSND-354 Spc Tpcs Snd Dsgn: Mixing (3.00 cr.)
(Fall and Spring)
Special Topics in Sound Design: Live Mixing for Theater. Starting with the script, the course will cover the breakdown, annotation, and organization necessary to create a "run script". This information can then be used to layout a console and program cues to mix a live show. The course will have a large practical component in which students will be assigned sections of a show to program and mix. With each assignment, the student is expected to improve their mixing skill and explore more advanced concepts related to dynamics, musicality, management of sound quality using EQ and compression.

TSND-356 Spc Tpcs Sound Design: Gear (3.00 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-399 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.

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TSND-465 Acoustic Environments (3.00 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-512 Research-Based Sound Design (4.00 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)

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

TSND-640 Creative Listening Sound Des (4.00 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, ambiance's, and music will be covered. Technical aspects include EQ, volume, mix, reverberation, distance, and location. Dramatic aspects include historical period, genre, degree of stylization, and social context.

TSND-654 Spc Tpcs Snd Dsgn: Mixing (4.00 cr.)
(Fall and Spring)

Special Topics in Sound Design: Live Mixing for Theater. Starting with the script, the course will cover the breakdown, annotation, and organization necessary to create a "run script". This information can then be used to layout a console and program cues to mix a live show. The course will have a large practical component in which students will be assigned sections of a show to program and mix. With each assignment, the student is expected to improve their mixing skill and explore more advanced concepts related to dynamics, musicality, management of sound quality using EQ and compression.

TSND-656 Spc Topics in Sound Dsgn: Gear (4.00 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-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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TSND-765 Acoustic Environments (4.00 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.

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-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.

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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-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-240 Cable! (2.00 cr.)
(Fall)

The world of the modern Theater Professional is powered by a myriad of cables - from delivering power, carrying video and audio signals, networking data signals, safely delivering lighting controls and everything else besides.

This course will cover a different family of cables and connectors every week - students will learn how to identify, maintain and install all of the different types of cables needed to run the modern Theater or Themed Entertainment Experience. Along with hands-on time actually making different types of cables, students will learn the fundamental concepts that govern the different types of signals each cable carries.

In the latter half of the class, students will learn to use the DMX standard to automate various different systems and solutions in the increasingly technical world of Technical Theater.

TTDI-299 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester.

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TTDI-305 Advanced Stagecraft (3.00 cr.)
(Fall)

This course is a comprehensive study into the process of scenic construction. Assignments will examine all possible solutions to a given scenario through research, discussion and technique. Students will focus on material selection, advanced tool setup/operation, layout, fixture design and technique. Prior build experience is necessary.

TTDI-310 Working Metal (2.00 cr.)
(Fall and Spring)

Open to Design & Production Programs students only.

Our history has been marked by it and wars have been won and lost based on who could use it and neither of these topics will be covered in this course. Most of us see metal as either a finished piece or as a raw material but how do we get from A to B? This course offers the technical training to allow students to turn raw material into a finished project. Through labs and lectures students will be shown how to use both basic and advanced hand-tools and machinery to create forms and structures whose uses can be for both practical and purely aesthetic. Topics may include metal forming (both cold and hot), basic blacksmithing, jig and pattern design and basic metal fixture design.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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)

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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 The Independent Study contract can be found here:
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TTDI-410 Parametric Drafting (3.00 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 (3.00 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-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-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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TTDI-505 Advanced Stagecraft (4.00 cr.)
(Fall)

This course is a comprehensive study into the process of scenic construction. Assignments will examine all possible solutions to a given scenario through research, discussion and technique. Students will focus on material selection, advanced tool setup/operation, layout, fixture design and technique. Prior build experience is necessary.

TTDI-510 Welding I (4.00 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-515 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-526 Statical Engineering (4.00 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-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-540 Cable! (2.00 cr.)
(Fall)

The world of the modern Theater Professional is powered by a myriad of cables - from delivering power, carrying video and audio signals, networking data signals, safely delivering lighting controls and everything else besides.

This course will cover a different family of cables and connectors every week - students will learn how to identify, maintain and install all of the different types of cables needed to run the modern Theater or Themed Entertainment Experience. Along with hands-on time actually making different types of cables, students will learn the fundamental concepts that govern the different types of signals each cable carries.

In the latter half of the class, students will learn to use the DMX standard to automate various different systems and solutions in the increasingly technical world of Technical Theater.

TTDI-550 Art & Manipulation/Scenic Mat (2.00 cr.)
(Fall)

An examination of conventional and unconventional building materials and practices in use and not in use in theater and art today. Students will be asked to research and explore both problems and solutions and to develop both a verbal and a visual catalog of materials and how to effectively use and communicate them. This course will be taught in both theory and practice with lectures, student discussions and class projects.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TTDI-610 Working Metal (2.00 cr.)
(Fall and Spring)

Open to Design & Production Programs & Specializations students only.

Our history has been marked by it and wars have been won and lost based on who could use it and neither of these topics will be covered in this course. Most of us see metal as either a finished piece or as a raw material but how do we get from A to B? This course offers the technical training to allow students to turn raw material into a finished project. Through labs and lectures students will be shown how to use both basic and advanced hand-tools and machinery to create forms and structures whose uses can be for both practical and purely aesthetic. Topics may include metal forming (both cold and hot), basic blacksmithing, jig and pattern design and basic metal fixture design.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

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 (4.00 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.

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TTDI-710 Parametric Drafting (4.00 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.

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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 Intro to Real Time Software (2.00 cr.)
(Fall and Spring)

This class will be a hands-on, project-based exploration of software programming techniques for video production, presentation, and interactivity as they relate to theater, dance, and installation. The course will start with an overview of timeline-based media server Watchout, followed by the cue stack-based theatrical playback software QLab. In the second half of the semester, we'll pivot to an in-depth exploration of Isadora, a node-based programming interface for real-time video playback and processing.

TVID-420 Creating for Ar (3.00 cr.)
(Fall)

Creating for Augmented Reality is a studio class with a focus on creating, developing, and experimenting with new forms of storytelling and experience creation in AR. As AR becomes increasingly present in our lives, 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. The focus of this class is the creative invention and exploration of new forms of participatory storytelling and engagement. This class should prepare students for engaging with new art-making practices in emerging interactive and immersive fields. The technological needs of the class will be supported by TVID-454 Programming for Augmented Reality, which is recommended to be taken simultaneously.

TVID-435 Arch Proj & Video Objects (3.00 cr.)
(Spring)

This course will engage with projected imagery as three-dimensional light moving through space. Whether in the field of architectural projection mapping or as art objects in the gallery and museum, moving images are increasingly inhabiting the physical world alongside us. This course will begin with creating sculptural objects as carriers for the moving image and conclude with related approaches to the study of projected images mapped onto architecture. This is a project-based course that requires students to conceive and create original work. Some familiarity with 3d software and video production techniques is expected. The technological needs of the class will be supported by TVID-481 disguise Media Server and TIMM-451 Advanced Cinema 4D, which are recommended to be taken simultaneously.

TVID-440 Interactive Video Installation (3.00 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, but some facility with software and electronics is required. At the conclusion of the course, students will conceive and execute their own unique, original video installation. The technological needs of the class will be supported by TVID-455 Real-time Interactive Tools, which is recommended to be taken simultaneously.

TVID-454 Programming for Ar (3.00 cr.)
(Fall)

This course covers the fundamental skills required to design and build an augmented reality experience for mobile and headset applications. For the first part of the course, students will demonstrate their understanding of the limitations and applications of AR by constructing a number of short interactive experiences. In the second part of the course, students will apply previous skill sets to develop an original, cumulative AR project. All students will start by learning how to use Reality Composer to create and test simple yet engaging experiences without writing a single line of code. Students will continue to learn the development patterns needed to build AR content with Unity. Some students will learn how to apply their existing Unity and C# skill set to an AR development environment, while others may continue using Reality Composer as their primary tool. As the world of AR is ever evolving, this course will also cover new advancements in the field that won't be immediately applicable within the scope of the class, such as Geographical and Visual Positioning Systems, and Multiplayer experiences in AR.

TVID-481 Disguise Media Server (2.00 cr.)
(Spring)

This course will cover the programming, implementation, and operation of the disguise Media Server and its integration into professional video systems. It will also introduce students to the use of disguise in high-end applications such as architectural projection mapping, commercial theater, themed entertainment, concert tours, virtual film/video production, and special events. We will explore Show Control and Systems Integration concepts and approaches. A level of computer and 3d software proficiency is expected, but there are no formal pre-requisites to take the course.

TVID-500 Integrating Video & Live Perf (4.00 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 (4.00 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 be a hands-on, project-based exploration of software programming techniques for video production, presentation, and interactivity as they relate to theater, dance, and installation. The course will start with an overview of timeline-based media server Watchout, followed by the cue stack-based theatrical playback software QLab. In the second half of the semester, we'll pivot to an in-depth exploration of Isadora, a node-based programming interface for real-time video playback and processing.

TVID-600 Creating for Ar (4.00 cr.)
(Fall)

Creating for Augmented Reality is a studio class with a focus on creating, developing, and experimenting with new forms of storytelling and experience creation in AR. As AR becomes increasingly present in our lives, 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. The focus of this class is the creative invention and exploration of new forms of participatory storytelling and engagement. This class should prepare students for engaging with new art-making practices in emerging interactive and immersive fields. The technological needs of the class will be supported by TVID-654 Programming for Augmented Reality, which is recommended to be taken simultaneously.

TVID-605 Arch Proj & Video Objects (4.00 cr.)
(Spring)

This course will engage with projected imagery as three-dimensional light moving through space. Whether in the field of architectural projection mapping or as art objects in the gallery and museum, moving images are increasingly inhabiting the physical world alongside us. This course will begin with creating sculptural objects as carriers for the moving image and conclude with related approaches to the study of projected images mapped onto architecture. This is a project-based course that requires students to conceive and create original work. Some familiarity with 3d software and video production techniques is expected. The technological needs of the class will be supported by TVID-681 disguise Media Server and TIMM-651 Advanced Cinema 4D, which are recommended to be taken simultaneously.

TVID-610 Interactive Video Installation (4.00 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, but some facility with software and electronics is required. At the conclusion of the course, students will conceive and execute their own unique, original video installation. The technological needs of the class will be supported by TVID-455 Real-time Interactive Tools, which is recommended to be taken simultaneously.

TVID-654 Programming for Ar (3.00 cr.)
(Fall)

This course covers the fundamental skills required to design and build an augmented reality experience for mobile and headset applications. For the first part of the course, students will demonstrate their understanding of the limitations and applications of AR by constructing a number of short interactive experiences. In the second part of the course, students will apply previous skill sets to develop an original, cumulative AR project. All students will start by learning how to use Reality Composer to create and test simple yet engaging experiences without writing a single line of code. Students will continue to learn the development patterns needed to build AR content with Unity. Some students will learn how to apply their existing Unity and C# skill set to an AR development environment, while others may continue using Reality Composer as their primary tool. As the world of AR is ever evolving, this course will also cover new advancements in the field that won't be immediately applicable within the scope of the class, such as Geographical and Visual Positioning Systems, and Multiplayer experiences in AR.

TVID-681 Disguise Media Server (2.00 cr.)
(Spring)

This course will cover the programming, implementation, and operation of the disguise Media Server and its integration into professional video systems. It will also introduce students to the use of disguise in high-end applications such as architectural projection mapping, commercial theater, themed entertainment, concert tours, virtual film/video production, and special events. We will explore Show Control and Systems Integration concepts and approaches. A level of computer and 3d software proficiency is expected, but there are no formal pre-requisites to take the course.

TVID-699 Independent Study (0.50-8.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, individuals or small groups of students will complete projects defined in a contractual agreement drawn at the beginning of each semester.

 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.

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-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-311 Basic Sewing (1.00 cr.)
(Winter Session)
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 various materials and basic construction techniques. We will create a practice sample book and then move onto to a simple construction challenge such as tote bag, pillow or simple T-shaped garment.

TWNT-312 CPR and First-Aid training (1.00 cr.)
(Winter Session)
Be prepared to act when emergencies arise. Join the ranks of those who can spring into action when trouble strikes to help people in the "minutes that matter". Through this class, you will become certified in First Aid, CPR and AED.

TWNT-313 House of Voices (0.50 cr.)
(Winter Session)
This course explores, creates, and furthers dialogue between those interested in all aspects of human vocal expression: practitioners, students, faculty, artists, scholars, researchers, and scientists. House of Voices allows for the opportunity to encounter ancestral voice practices of the World, such as: traditional chants from the Indian Nations, Flamenco cante hondo, Japanese Noh theater, Buddhist Shomio chanting, Ukrainian traditional Polyphony, Throat singing from Mongolia and Tuva, Civil Rights Songs, Gullah stick Pounding and Song, Persian tradition, Balinese Monkey Chant, Spirituals, Spokane Indian Song Tradition, Dhrupad tradition of India.

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-611 Basic Sewing (1.00 cr.)
(Winter Session)

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 various materials and basic construction techniques. We will create a practice sample book and then move onto to a simple construction challenge such as tote bag, pillow or simple T-shaped garment.

TWNT-612 CPR and First-Aid training (1.00 cr.)
(Winter Session)

Be prepared to act when emergencies arise. Join the ranks of those who can spring into action when trouble strikes to help people in the "minutes that matter". Through this class, you will become certified in First Aid, CPR and AED.

TWNT-613 House of Voices (0.50 cr.)
(Winter Session)

This course explores, creates, and furthers dialogue between those interested in all aspects of human vocal expression: practitioners, students, faculty, artists, scholars, researchers, and scientists. House of Voices allows for the opportunity to encounter ancestral voice practices of the World, such as: traditional chants from the Indian Nations, Flamenco cante hondo, Japanese Noh theater, Buddhist Shomio chanting, Ukrainian traditional Polyphony, Throat singing from Mongolia and Tuva, Civil Rights Songs, Gullah stick Pounding and Song, Persian tradition, Balinese Monkey Chant, Spirituals, Spokane Indian Song Tradition, Dhrupad tradition of India.

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INTEGRATED MEDIA
DIGITAL ARTS MINOR

The Center for Integrated Media

Integrated Media (IM) is a cross-disciplinary supplemental concentration of workshops, seminars and critiques offered by The Center for Integrated Media (CIM) at CalArts. The cross-disciplinary curriculum is designed specifically for advanced graduate students whose creative use of media and technology goes beyond their primary areas of study in art, dance, film/video, music, theater and creative writing. The Center for Integrated Media is designed to accommodate those students who want to interact with their peers from across the Institute within a learning environment that

features a collective studio, an exhibition space and digital media tools, enabling them to explore new spatial and environmental installations, media based performance, digital video, sound, gaming, interactivity, object based media and the Internet.

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

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

Integrated Media Concentration Requirements

- IIMC500 Conversations on Media, Culture and Practice
- IIMC510 Research and Practice Seminar
- IIMC670 Integrated Media Project Development
- IIMC690 Integrated Media Project Critique
- 1 Media Based Elective with an IM faculty

Integrated Media Learning Goals

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

Office of the Registrar

661-253-7842
registrar@calarts.edu
Room F303
9am-5pm weekdays (during academic year)

661-222-2702

SITE MAP

CONSUMER INFO

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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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