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 students 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 4 studio courses. BFA1 and BFA2 must take at least one studio course each semester from the list below:

- AART-001 through 009
- AART-205 A through Z
- AART-210 A through Z
- AART-310 A through Z
- AART-311 A through Z
- ACOM-218

**Not all studio courses are offered each semester.*

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 Foundation (Fall)

AART104 Foundation Studio (Fall)

AART102 Foundation (Spring)

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 course each semester from the following series (see list below).

- AART-001 through 009
- AART-205 A through Z
- AART-210 A through Z
- AART-310 A through Z
- AART-311 A through Z

Note: AART104 Foundation Studio does not count towards the required 4 studio courses. Only courses listed above meet the requirement.

Not all studio courses are offered each semester.

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

One course each semester from the list below.

- AART-001 through 009
- AART-205 A through Z
- AART-210 A through Z

- AART-310 A through Z
- AART-311 A through Z

Note: Not all studio classes are offered each semester.

Recommended Courses:

One Independent Study Each Semester (AART299)

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

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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

One technical workshop from APHM001-099 or APHM110 A-Z

AAIC-310 History of Photography

Art Hazards workshop (AART010) and one workshop from Practicum or Winter Session

Second Year Required Courses:

APHM201 Undergraduate Seminar

One technical workshop from APHM001-099 or APHM110 A-Z

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.*

One technical workshop from APHM001-099 or APHM110 A-Z

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

One technical workshop from APHM001-099 or APHM110 A-Z

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

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

CALARTS INFORMATION TECHNOLOGY

CALARTS HUB | CALARTS EMAIL

FACULTY/STAFF DIRECTORY

CALARTS STORE

CAMPUS SAFETY

661-222-2702

SITE MAP

CONSUMER INFO

ABOUT THIS SITE

POLICIES | NON DISCRIMINATION POLICY

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

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 instructor. The course will include practical instruction on research methodologies.

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

Open to Art Program BFA2. Art Program BFA2 students will be pre-enrolled in this class. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor.

This course will investigate the development of modernity and modern art in relation to the social, political, technological, and cultural shifts and upheavals of the 19th and early 20th centuries. We will consider multiple points of origin for modernism, as well as the crucial concepts and terminology underlying it, including the notion of the avant-garde. The class will engage influential artists and movements (such as Realism, Impressionism, Cubism, Suprematism, Dada, and Surrealism) alongside contemporaneous advances and ideas in literature, music, architecture and design, as well as the invention and popularization of photographic and cinematic technologies. .

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

Open toArt Program BFA2. Art Program BFA2 students will be pre-enrolled in this class.

This course will interrogate the contentious shifts from high modernism to postmodernity to the present understanding of an art world situated within the larger framework of global culture. Along the way, we will consider the emergence (and, in some cases, the continued resonance) of movements such as Abstract Expressionism, Pop, Minimalism, and Conceptual Art within a broader cultural context. The course will examine the significant role played by critics and criticism, including the writing of artists in articulating the dominant aspirations and values of art in the second half of the 20th Century, as well as the ways in which feminism, globalism, and poststructural theories have continued to shape artistic discourse into the present.

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

Open to BFA2 Graphic Design students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This slide/lecture course covers the development of graphic design in the context of the social and cultural significance of other design movements, from the Industrial Revolution to the present. Class discussion based on the slides and assigned readings will focus on the meaning or significance of theory and practice, individual works, and the larger role of the designer in today's consumer culture.

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

Open to BFA2 Graphic Design students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This slide/lecture course covers the development of graphic design in the context of the social and cultural significance of other design movements, from the Industrial Revolution to the present. Class discussion based on the slides and assigned readings will focus on the meaning or significance of theory and practice, individual works, and the larger role of the designer in today's consumer culture.

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

Open to Art School BFA 3 and BFA4.

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

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

The history of photography is studied through slide lectures, readings and class discussion. The class traces photographic modernism to its present crisis. We will consider both the privileged and mundane uses of photography, paying special attention to the often problematic relationship between "fine art" and "applied" photography. The course will offer a close but contextual reading of photographic work, and will require attention to questions posed by aesthetics, art history, sociology, economics, semiotics, and social and intellectual history.

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

"Practice and Pedagogy: Art Pilots Students in this class will have the opportunity to explore their artmaking practice through in-class experimentation while gaining a set of critical skills that lend themselves to teaching. In this collaborative Art School / CAP class, participants will gain experience and develop teaching abilities within an interactive social practice environment. This hands-on workshop, taught at a local elementary school, will be aligned with a seminar module where we will explore approaches to pedagogy, view artwork, and discuss readings. Designing projects that emphasize the importance of play and inventive thinking, we will activate drawing, color, sound, collage, writing, object making, and other experimental practices. The flow of this working process offers momentum for the CalArts students to mine the experience as an impetus to their personal work, regardless of individual disciplines. Works by artists using strategies of play and chance / order and chaos, including Helen Mirra's walking/printmaking practice, Eva Hesse's drawing process, and Allan Kaprow's performance work will provide a background for discussion. This dialogue will be further invigorated with readings from Hannah Higgins's The Fluxus Experience, Rosemary Peterson's Why Piaget?, John Dewey's experience and education, Mignon Nixon's 'Child' drawing on Eva Hesse, and Richard Shiff's writing on Richard Tuttle's drawing process. This is a cross-disciplinary class; students from all métiers are welcome. Prior teaching experience or visual art background is not necessary. Students enrolling in this course must be in the Santa Clarita or greater Los Angeles area.

AAIC-421 Exhibiting Feminisms (3.00 cr.)
(Fall and Spring)

This course asks students to develop a collaborative project that will respond to the exhibition "Mobilizing Contents: Feminist Art Program" to be held at REDCAT gallery downtown LA, from Sept 6 to Dec 20, 2023. This exhibition activates the CalArts Feminist Art Program Archive to generate collective knowledges based on artistic experimentation and pedagogy. Multiple readings of the exhibition, as proposed by contemporary artists, will offer intersectional feminist views to dialogue with current social movements and its legacies. We will work together to explore key questions and ideas that emerge from the exhibition by analyzing the show itself as well as the archives that it features, and the histories and legacies of the feminisms that are claimed. We will explore the context of the show as well as address the larger political implications of exhibition and archival practices to ask if exhibiting feminism can be feminist. What are feminist practices today in art making and curating and how are these informed by or resistant to these precedents? The course involves some field trips to REDCAT at various stages during the class as well as the possibility of realizing a class project at REDCAT in response to the exhibition. These visits may take place on Saturdays. It will be each student's responsibility to get to REDCAT for these meetings.

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

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. Please note that this is not a studio class.

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

Open to the Art School only.

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

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

Course available by Permission of Instructor only. The history of photography is studied through slide lectures, readings and class discussion. The class traces photographic modernism to its present crisis. We will consider both the privileged and mundane uses of photography, paying special attention to the often problematic relationship between "fine art" and "applied" photography. The course will offer a close but contextual reading of photographic work, and will require attention to questions posed by aesthetics, art history, sociology, economics, semiotics, and social and intellectual history.

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

"Practice and Pedagogy: Art Pilots Students in this class will have the opportunity to explore their artmaking practice through in-class experimentation while gaining a set of critical skills that lend themselves to teaching. In this collaborative Art School / CAP class, participants will gain experience and develop teaching abilities within an interactive social practice environment. This hands-on workshop, taught at a local elementary school, will be aligned with a seminar module where we will explore approaches to pedagogy, view artwork, and discuss readings. Designing projects that emphasize the importance of play and inventive thinking, we will activate drawing, color, sound, collage, writing, object making, and other experimental practices. The flow of this working process offers momentum for the CalArts students to mine the experience as an impetus to their personal work, regardless of individual disciplines. Works by artists using strategies of play and chance / order and chaos, including Helen Mirra's walking/printmaking practice, Eva Hesse's drawing process, and Allan Kaprow's performance work will provide a background for discussion. This dialogue will be further invigorated with readings from Hannah Higgins's The Fluxus Experience, Rosemary Peterson's Why Piaget?, John Dewey's experience and education, Mignon Nixon's 'Child' drawing on Eva Hesse, and Richard Shiff's writing on Richard Tuttle's drawing process. This is a cross-disciplinary class; students from all métiers are welcome. Prior teaching experience or visual art background is not necessary. Students enrolling in this course must be in the Santa Clarita or greater Los Angeles area.

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

Open to MFA Graphic Design students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This slide/lecture course covers the development of graphic design in the context of the social and cultural significance of other design movements, from the Industrial Revolution to the present. Class discussion based on the slides and assigned readings will focus on the meaning or significance of theory and practice, individual works, and the larger role of the designer in today's consumer culture.

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

Open to MFA Graphic Design students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. This slide/lecture course covers the development of graphic design in the context of the social and cultural significance of other design movements, from the Industrial Revolution to the present. Class discussion based on the slides and assigned readings will focus on the meaning or significance of theory and practice, individual works, and the larger role of the designer in today's consumer culture.

AAIC-621 Exhibiting Feminisms (3.00 cr.)
(Fall and Spring)

This course asks students to develop a collaborative project that will respond to the exhibition "Mobilizing Contents: Feminist Art Program" to be held at REDCAT gallery downtown LA, from Sept 6 to Dec 20, 2023. This exhibition activates the CalArts Feminist Art Program Archive to generate collective knowledges based on artistic experimentation and pedagogy. Multiple readings of the exhibition, as proposed by contemporary artists, will offer intersectional feminist views to dialogue with current social movements and its legacies. We will work together to explore key questions and ideas that emerge from the exhibition by analyzing the show itself as well as the archives that it features, and the histories and legacies of the feminisms that are claimed. We will explore the context of the show as well as address the larger political implications of exhibition and archival practices to ask if exhibiting feminism can be feminist. What are feminist practices today in art making and curating and how are these informed by or resistant to these precedents? The course involves some field trips to REDCAT at various stages during the class as well as the possibility of realizing a class project at REDCAT in response to the exhibition. These visits may take place on Saturdays. It will be each student's responsibility to get to REDCAT for these meetings.

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

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. Please note that this is not a studio class.

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-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-205D Brutalist Furniture (1.00 cr.)
(Fall)

So, you've taken the Super Shop's Orientation, now what? Looking to fill the vacuum with some tangible building skills? This 6-week technical workshop class might be for you! We will be using Enzo Mari's wooden furniture design classic textbook: 'Autoprogettazione?' as our survival guide. This class will be centered around carpentry basics, utilizing Mari's furniture schematics to build simple, strong, and functional forms. The takeaway will be newfound confidence in the Super Shop's Wood Shop, a piece of furniture for your studio, and foundational fabrication skills using up-cycled lumber. Expect to purchase Mari's textbook, to work hard, to possibly get some wood splinters, and to turn scrap lumber into gold.

AART-205E Silkscreen Workshop (1.00 cr.)
(Fall and Spring)

Silkscreen workshop is for incoming students within the Art School. This workshop is intensive on learning how to approach silkscreening. We will focus on registration, paper, and ink additives. There is a $50 course fee, which provides most materials needed to fulfill requirements, however students should be prepared to potentially purchase additional materials if their proposed project requires it. A $50 lab deposit is also required for use of the lab within and outside of class time.

AART-205F Relief Printing Workshop (1.00 cr.)
(Fall and Spring)
This workshop is for incoming students within the School of Art. The workshop is an intensive on learning how to approach relief printing using type high linoleum blocks. Vandercook Proof Press will be utilized for the printing process. We will focus on T-bar registration, paper, ink additives, and monotype approach printing. There is a $50 course fee, which provides most materials needed to fulfill requirements, however students should be prepared to potentially purchase additional materials if their proposed project requires it. A $50 lab deposit is also required for use of the lab within and outside of class time.

AART-205G Etching Workshop (1.00 cr.)
(Fall and Spring)
This workshop is for incoming students within the School of Art. The workshop is intensive on learning how to approach intaglio printing using copper metal. Takach Press will be utilized for the printing process. We will explore additive processes like aquatinting, Chine-collé and À la poupée. We will focus on T-bar registration, paper, and ink additives. There is a $50 course fee, which provides most materials needed to fulfill requirements, however students should be prepared to potentially purchase additional materials if their proposed project requires it. A $50 lab deposit is also required for use of the lab within and outside of class time.

AART-210A Drawing (2.00-3.00 cr.)
(Fall and Spring)
Open to BFA1 and BFA2 Art Program students only. Open to other students by Permission of Instructor only.
 The Studio Series comprises 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. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

AART-210B Painting (2.00-3.00 cr.)
(Fall and Spring)
Open to BFA1 and BFA2 Art Program students only. Open to other students by Permission of Instructor only.
 The Studio Series comprises 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. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

AART-210K Time Based Studio: Copies (2.00-3.00 cr.)
(Fall and Spring)

Open to BFA1 and BFA2 Art Program students only. Open to other students by Permission of Instructor only.
 The Studio Series comprises 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. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

AART-210N The Art of Survival (3.00 cr.)
(Fall and Spring)

What does it mean to have the basic necessities of life? Are food, water, and shelter enough? Do we not need human interaction, culture, and art? We will engage basic survival strategies, from gleaning to codeswitching, to address questions of environmental need and sustenance, identity and belonging. Sculpture projects will involve making devices for foraging food, building shelter, and constructing community. Artwork will be born of necessity but driven by aesthetics, using our hands to shape the world we inhabit. We will employ sculptural methods developed throughout human history to confront tensions between individual desires and collective societal needs. Our goal is to illuminate our choices and how they impact survival.

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-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)

<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-300A Open Critique (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. Open Critique is a venue for students to critically examine their work in the context of a peer dialogue guided by the instructor. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sessions of the same course will be offered in the same semester. Please refer to course descriptions by each instructor which specify how the individual critique session will be structured.

This course will push the work of the serious artist with thorough, rigorous critique. The intention of each student will be the beginning point from which we, as a group, will investigate and interrogate the results of works both in-progress and newly completed. Contemporary discourse will revolve around the interplay of ideas and the materials from which they are realized. In a world where any material can be considered as a source for artistic production, this course will place special emphasis on why particular materials are chosen, their histories and inherent meanings, how they are manipulated, and their successes or failures in conveying the intention of the maker. Beyond intention, we will also leave room to examine and discuss the importance of how the "unexpected" or "accidental" plays into artistic production and the development of new ideas. Participation and attendance from everyone is mandatory. Two to three students will present their work each week. .

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

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

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

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

AART-300K Diving Deep: Sculptural Crit (2.00 cr.)
(Fall and Spring)

This sculptural crit focuses on the development of each student's personal artistic voice. The goal is to strengthen student's understanding of their own sculptural work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary arts practice and critique. Students are expected to be self motivated and encouraged to investigate different forms and modes of working, including the still image, time based media, installation, interactivity, and live art performance in an interdisciplinary environment. Students will participate in weekly critiques, developing rigor in their ability to see, describe, assess, understand, contextualize, and discuss their own work and the work of their peers. Two students will present their work at each session, giving ample time to dive deep into each practice. Students will be asked to share all research behind the work.

AART-300L Queertiques (3.00 cr.)
(Fall and Spring)

Queertiques is an interdisciplinary critique course and seminar open to upper-level undergrad and grad students within the School of Art, and from other Schools with instructor permission. Queertiques or Queer Critiques embraces bell hooks and Tim Dean's terming of 'queer' as being about the self that is at odds with everything around it and that has to invent and create and find a place to speak and to thrive and to live. Students will read and discuss critical-theoretical texts that center intersections of queerness with gender, race, class, and ability; and examine how critical queerness has historically manifested via varied formalisms, materialities, methodologies, and artistic praxis. We will critically engage with the politics of visibility and institutional critique, as we interrogate the coopting of queerness and other marginalized identities within institutions, the art market, and beyond. Students are expected to maintain an active art practice, and to complete and present their own projects and exhibitions (including thesis exhibitions) for peer-driven, intimate, and in-depth critical discussion. This course offers students language, theory, community, and an intro to a queer artistic canon that will enable students to interpret and articulate the queer content in their own and each other's artwork.

AART-300M Crit: Do U Love What U Feel? (2.00 cr.)
Sensing Crit: Do U Love What U Feel? is a critique course that provides an opportunity to share work for critical feedback up to three times over the course of the semester. This course offers multiple in-depth critique approaches, including somatic, practice-based, and research methodologies. We experiment with looking and sensing through material investigation while deepening our practices via communal reading, somatic awareness, reading and writing. Sensing Crit: Do U Love What U Feel? develops engagement via discursive relationships built upon artists' work and works-in-process while highlighting the artist-to-artist relationship. This supportive approach offers critical witnessing, empathetic feedback, and somatic engagement to deepen our practices of seeing and feeling through material, semiotic, physical and breathwork methodologies. Recommended for students experimenting across mediums (inter- & cross-disciplinary) *and* metier-specific students who seek to expand their approach while challenging themselves via collective imaginaries, which necessitate involving diverse paths, questions, and experimentation.

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-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-311M Reclaiming the Material World (2.00 cr.)
(Fall and Spring)

Reappropriating objects, from the insignificant to the monumental! This sculpture course connects the present to the past; examining various contemporary art practices as well as functional, craft based processes from around the world. Students will be encouraged to experiment with materials they may not have considered viable; incorporating objects from their immediate environment (natural and recycled man-made), strengthening their ability to see sculpture in the every day. This class is structured around assigned studio projects that closely consider form and content. Students are expected to engage in rigorous analysis and discussion, helping to push each individuals work to the next level. Learning the balance of viewer consideration, while honoring the artist's original vision; culminating final projects will emphasize storytelling and world building through sculptural installation.

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

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

AART-360 Sustainable Sculpture (3.00 cr.)
(Fall and Spring)

Join me in inquiry and research of the following: What does a sculptural practice looks like when it is sustainable for our ecosystem, finance, and mental health? How do we reframe constraints and policing as possibilities and liberation? Operating on materials (with its extraction and production), fabrication, transport and real estate, sculpture is particularly positioned to examine various injustice inherently in the art infrastructre today. How do we disentangle obfuscating notions such as "art effectiveness" or "claiming moral high ground"? If the logistics associated with exhibition-making is unsustainable, shall we ask if exhibition is essential? And what lessons have we learnt from the pandemic about sculpture's incompatibility to screen mode? No answers or "solutions" will be offered, only discursive space for your praxis. Students' research presentations will be augmented by assigned readings and guest speakers.

AART-361 Text on the Run (2.00 cr.)
(Fall and Spring)

This seminar/practice course is a hands-on observation on how our art experiments, mediums and subjects are altered by the language of persecution. Can text be the starting point to split, cut, and interfere our interdisciplinary practices? Through a micro-politic of text, bodies & surfaces, we will reflect on topics of escape, disappearance, and eruption; followed by weekly prompts to make artifacts, pamphlets, actions and performances that are out of view, half constructed, or in hiding. We will review video actions from Colectivo Acciones de Arte (CADA), Laura Aguilar's desert photographs, Xandra Ibarra's performance-sculptures, Park McArthur's film Day, Etel Adnan's paintings and poems, David Wojnarowicz's Memoir of Disintegration; and intersect them with political actions done by BLM, Act Up and The Young Lords in the US, Galería Cima and FPMR in Chile, South Lebanon's Liberation Army, Anti-Apartheid Resistance in South Africa, among many others. Writing in this case is a mark to acknowledge our presence within or outside borders of oppression. Each session will give us the opportunity to reinterpret history using our own artistic languages and mediums. Collectively, we will move from the studio to the streets, and from public space back to the studio. Materials used in this class are: a phone camera, hardened paint, choreography, synthesizers, trash, singing voices, and the unframed canvas damaged during installation. Recommended for students with interdisciplinary interest across the Institute.

AART-362 Deviant Objects & Performance (2.00 cr.)
(Fall and Spring)

This course is a studio-seminar course for advanced undergraduate and graduate students that focuses on intersections of performance art and sculpture, centering relationships between deviant materiality, bodies, and the performance of objecthood. Students will work on creating, reading about, discussing, and critiquing artwork that explores the deviant, queer, and fugitive capacities of materials, and expands ideas around embodiment. We will examine the artwork of primarily queer/trans/femme/disabled/BIPOC artists from the 20th century to the present who countered the harmful effects of the systemic objectification and violence against their bodies by reimagining and re-performing objecthood as a way toward agency. Students will reconsider common modes of figuration to question commonly held beliefs of which bodies are natural or unnatural, and experiment with tactics of abstraction for the hidden, uncomfortable, unresolved matter that refuses to cohere into representative bodies that are subject to systemic control and surveillance. In addition to studio-based projects, students will work on critical-theoretical reading and writing assignments, presentations, and actively engage and collaborate with peers through in-class discussions, peer critique, research, and other assignments related to course themes. We will read and discuss issues within critical race theory, queer theory, concepts of abjection, performativity, drag, virtual bodies, and other ideas and artistic provocations that may inform a reimagined conception of human bodies, nonhuman objects, and things.

AART-363 Andean Futurism (3.00 cr.)
(Fall and Spring)

Through engaging in various creative forms, including drawing, photography, performance, video production, and sonic exploration, students will critically analyze and reimagine the ancient past, challenge cultural norms, and cultivate a sense of community through collective experiences. This course explores the rich cultural heritage of the ancient Americas, focusing on civilizations such as the Inca Empire, Aztec society, indigenous communities from North America and from the Amazon Rainforest. Students will explore how these cultures utilized art as a means to communicate with the divine, document their histories, and stimulate connections within their communities. By actively participating in activities such as observing celestial patterns, making videos that capture concepts like "oneiric heritage," and exploring the sonic realm through recording and audio playback, students will cultivate approaches to their own artistic expression. Additionally, they will develop a critical mindset to analyze cultural norms and acquire the capacity to individual and community awareness through their own artistic endeavors.

AART-364 SoCal Coast Stories (2.00 cr.)
(Fall and Spring)

During this class, we will explore the historical, political, biological and geological dynamics that have shaped the coast of Southern California. Committed to a site specific model, this pedagogical approach will focus on indigenous approaches and historical accounts, California/ U.S. land use of the coastline, and artists who integrate landscape, history and the environment in their practices. Every other week we will visit a unique site located directly on the coast. These visits will include the Wishtoyo Chumash community in Malibu, the State Park situated between Camp Pendelton and the San Onofre Nuclear Generating Station in Orange County and the intertidal zone and Los Angeles Port of San Pedro. This class will involve substantial readings, involved discussions, and moderate hiking (swimming is optional). Artists and writers we will look at are: Porfirio Gutierrez, Miguel Leon-Portilla, Thomas C. Blackburn, Agnes Denes, M. Kat Anderson, Mike Davis, Damon B. Akins and William J. Bauer Jr. among others.

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)

<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-406 Getting to Third (3.00 cr.)
(Fall and 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 is a seminar/studio class in which we will journey in an (idiosyncratic) history of thought and art which has dealt with living, making and thinking that not only moves beyond dualisms, but also lays the groundwork for the practice of an impassioned and productive indeterminacy.

Student projects fueled by readings and discussion will be presented at intervals through the semester.

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

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 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-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-486 The Multiform Elsewhere (2.00 cr.)
(Fall and Spring)

While Western thought has a long tradition of absolutes-isolating self from environment, active from passive, cause from effect, there have always been strands of thought that complicate, refuse, or upend this model, and focus instead on the intersubjectivity or interdependence of our minds, bodies and the world. Some of these strands are feminist; some anti-colonial; some psychoanalytic, some ecological; some phenomenological; some ethical; some biological; and so on. This advanced seminar consists of close-readings of (often) complicated texts which take up this concept as their focus. Along the way we will touch on issues of distributed agency, will, perception, technology, blame, imbrication, "the plural subject," diversity & specificity, infinity, sovereignty, incarceration, disability, care, and love. By talking together and thinking together students further their understanding of ideas in weekly readings so that these ideas might ignite fresh questions and experiments in the studio. Readings include work by Édouard Glissant, Judith Butler, Jane Bennett, Fred Moten, Karen Barad, Saidiya Hartman, and Maurice Merleau-Ponty.

AART-487 Performing Problems (2.00 cr.)
(Fall and Spring)

This hybrid practice and seminar course, Performing Problems, explores and theorizes performance (live, on-video, online) utilizing the provocation of a "problem". For this course, "problems" might include but are not restricted to the generosity of glitches, hitches, difficulties, refusals, and current events. We aim to use multiple creative study strategies such as: engage in performative/meditative activities; study performance constructions and intersections via Materiality, Body and Bodies, Provocations, Themes; research the work of artist/scholar provocateurs whose works engage, challenge, and value "problems" such as centering marginalized or under-recognized voices, bodies, topics, themes, poetics, politics, etc.; look at other forms of problems including logistics that challenge performance-makers such as engaging with various sites, institutions, or the various ways we imagine our work in relation to audience(s), collaborators, curators, writers, researchers. Ultimately, we identify and question our own forms of, and encounters with, "problems" and/or "performance". Interdisciplinary artists such as queer Diné artist Demian Dinéyazhi, Navild Acosta and Sosa, Kia Labeija, Vaginal Crème Davis, Johanna Hedva, Marlon Riggs, Lovett/Codagnone, Young Joon Kwak and many more. This course deepens our work with citation and performance practice(s) while working through difficulty and exploring boundaries. Readings include guiding texts by Lauren Berlant, Sam Delaney, Fred Moten/Stefano Harney, Amber Jamilla Musser, and the writing of artists highlighted in the course. As participants in PERFORMING PROBLEMS, we seek guidance and inspiration from past and present artists by deepening our experience with how artists engage, boundary-push, devise, and continue to change the field of art and performance. To support our performance study, we will engage with the Six Thinking Hats method. Highly recommended for students with interest and experience in performance across the Institute.

AART-488 East of Borneo (3.00 cr.)
(Fall and Spring)

This is a studio course for students interested in research, writing, and editing. Centered on the ongoing work of EastofBorneo, the online magazine of contemporary art published by the Art School, the class will work in concert with the editorial team to develop and engage research projects. A feature of the magazine is the collaborative archive, in which we collect information and images documenting aspects of artmaking in the Los Angeles region. During the class students will research topics and discuss their relevancy, gather material, write and edit contextualizing texts. During the final weeks of the semester the class final projects will be presented in a charette format, for discussion and evaluation prior to publication. The course will thus offer a hands-on experience, framed by discussion of art research and writing in general, and the workings of EastofBorneo in particular.The course will begin with an analysis of needs, what information EastofBorneo lacks. We will then seek that information, online and in the various archives in Los Angeles, from the CalArts Library to the LA Public Library to the Getty Research Institute, from Los Angeles Contemporary Archive (LACA) to private records kept by artists and smaller institutions. Once identified, materials will be collected and scanned, short introductory texts written. Finally, the completed work will be presented to the EastofBorneo editorial team for discussion, approval and posting.

AART-489 Autotelia: A Writing Workshop (2.00 cr.)
(Fall and Spring)

This semester long course is a workshop in which students will have the opportunity to garner feedback about original writing, written in response to class prompts. The focus of our reading and writing will be on constraint-based writing, however loose or unruly our deployment of the term. Conversations will focus on questions of form, memory, observation, method, and style as we experiment with new modes of textual production. We will also host guests. Please come ready to try new things, respond to the work of your peers, and engage deeply with the work of published writers.

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)

<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-500A Open Critique (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.

Open Critique is a venue for students to examine their work critically in the context of a peer dialogue guided by the instructor. In order for students to take advantage of the diversity of approaches offered by our regular and visiting faculty, this course is designed to be taught by various instructors in each semester and multiple sections may be offered in the same semester. Please refer to course descriptions by each section instructor which specify how the individual critique sessions will be structured.

This course will push the work of the serious artist with thorough, rigorous critique. The intention of each student will be the beginning point from which we, as a group, will investigate and interrogate the results of works both in-progress and newly completed. Contemporary discourse will revolve around the interplay of ideas and the materials from which they are realized. In a world where any material can be considered as a source for artistic production, this course will place special emphasis on why particular materials are chosen, their histories and inherent meanings, how they are manipulated, and their successes or failures in conveying the intention of the maker. Beyond intention, we will also leave room to examine and discuss the importance of how the "unexpected" or "accidental" plays into artistic production and the development of new ideas. Participation and attendance from everyone is mandatory. Two to three students will present their work each week. .

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

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

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

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

AART-500K Diving Deep: Sculptural Crit (2.00 cr.)
(Fall and Spring)

This sculptural crit focuses on the development of each student's personal artistic voice. The goal is to strengthen student's understanding of their own sculptural work and how it relates to the broad range of techniques, forms and ideas that comprise contemporary arts practice and critique. Students are expected to be self motivated and encouraged to investigate different forms and modes of working, including the still image, time based media, installation, interactivity, and live art performance in an interdisciplinary environment. Students will participate in weekly critiques, developing rigor in their ability to see, describe, assess, understand, contextualize, and discuss their own work and the work of their peers. Two students will present their work at each session, giving ample time to dive deep into each practice. Students will be asked to share all research behind the work.

AART-500L Queertiques (3.00 cr.)
(Fall and Spring)

Queertiques is an interdisciplinary critique course and seminar open to upper-level undergrad and grad students within the School of Art, and from other Schools with instructor permission. Queertiques or Queer Critiques embraces bell hooks and Tim Dean's terming of 'queer' as being about the self that is at odds with everything around it and that has to invent and create and find a place to speak and to thrive and to live. Students will read and discuss critical-theoretical texts that center intersections of queerness with gender, race, class, and ability; and examine how critical queerness has historically manifested via varied formalisms, materialities, methodologies, and artistic praxis. We will critically engage with the politics of visibility and institutional critique, as we interrogate the coopting of queerness and other marginalized identities within institutions, the art market, and beyond. Students are expected to maintain an active art practice, and to complete and present their own projects and exhibitions (including thesis exhibitions) for peer-driven, intimate, and in-depth critical discussion. This course offers students language, theory, community, and an intro to a queer artistic canon that will enable students to interpret and articulate the queer content in their own and each other's artwork.

AART-500M Crit: Do U Love What U Feel? (2.00 cr.)
(Fall and Spring)

Sensing Crit: Do U Love What U Feel? is a critique course that provides an opportunity to share work for critical feedback up to three times over the course of the semester. This course offers multiple in-depth critique approaches, including somatic, practice-based, and research methodologies. We experiment with looking and sensing through material investigation while deepening our practices via communal reading, somatic awareness, reading and writing. Sensing Crit: Do U Love What U Feel? develops engagement via discursive relationships built upon artists' work and works-in-process while highlighting the artist-to-artist relationship. This supportive approach offers critical witnessing, empathetic feedback, and somatic engagement to deepen our practices of seeing and feeling through material, semiotic, physical and breathwork methodologies. Recommended for students experimenting across mediums (inter- & cross-disciplinary) *and* metier-specific students who seek to expand their approach while challenging themselves via collective imaginaries, which necessitate involving diverse paths, questions, and experimentation.

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-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-511M Reclaiming the Material World (2.00 cr.)
(Fall and Spring)

Reappropriating objects, from the insignificant to the monumental! This sculpture course connects the present to the past; examining various contemporary art practices as well as functional, craft based processes from around the world. Students will be encouraged to experiment with materials they may not have considered viable; incorporating objects from their immediate environment (natural and recycled man-made), strengthening their ability to see sculpture in the every day. This class is structured around assigned studio projects that closely consider form and content. Students are expected to engage in rigorous analysis and discussion, helping to push each individuals work to the next level. Learning the balance of viewer consideration, while honoring the artist's original vision; culminating final projects will emphasize storytelling and world building through sculptural installation.

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

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

AART-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-560 Sustainable Sculpture (3.00 cr.)
(Fall and Spring)

Join me in inquiry and research of the following: What does a sculptural practice looks like when it is sustainable for our ecosystem, finance, and mental health? How do we reframe constraints and policing as possibilities and liberation? Operating on materials (with its extraction and production), fabrication, transport and real estate, sculpture is particularly positioned to examine various injustice inherently in the art infrastructre today. How do we disentangle obfuscating notions such as "art effectiveness" or "claiming moral high ground"? If the logistics associated with exhibition-making is unsustainable, shall we ask if exhibition is essential? And what lessons have we learnt from the pandemic about sculpture's incompatibility to screen mode? No answers or "solutions" will be offered, only discursive space for your praxis. Students' research presentations will be augmented by assigned readings and guest speakers.

AART-561 Text on the Run (2.00 cr.)
(Fall and Spring)

This seminar/practice course is a hands-on observation on how our art experiments, mediums and subjects are altered by the language of persecution. Can text be the starting point to split, cut, and interfere our interdisciplinary practices? Through a micro-politic of text, bodies & surfaces, we will reflect on topics of escape, disappearance, and eruption; followed by weekly prompts to make artifacts, pamphlets, actions and performances that are out of view, half constructed, or in hiding. We will review video actions from Colectivo Acciones de Arte (CADA), Laura Aguilar's desert photographs, Xandra Ibarra's performance-sculptures, Park McArthur's film Day, Etel Adnan's paintings and poems, David Wojnarowicz's Memoir of Disintegration; and intersect them with political actions done by BLM, Act Up and The Young Lords in the US, Galería Cima and FPMR in Chile, South Lebanon's Liberation Army, Anti-Apartheid Resistance in South Africa, among many others. Writing in this case is a mark to acknowledge our presence within or outside borders of oppression. Each session will give us the opportunity to reinterpret history using our own artistic languages and mediums. Collectively, we will move from the studio to the streets, and from public space back to the studio. Materials used in this class are: a phone camera, hardened paint, choreography, synthesizers, trash, singing voices, and the unframed canvas damaged during installation. Recommended for students with interdisciplinary interest across the Institute.

AART-562 Deviant Objects & Performance (2.00 cr.)
(Fall and Spring)

This course is a studio-seminar course for advanced undergraduate and graduate students that focuses on intersections of performance art and sculpture, centering relationships between deviant materiality, bodies, and the performance of objecthood. Students will work on creating, reading about, discussing, and critiquing artwork that explores the deviant, queer, and fugitive capacities of materials, and expands ideas around embodiment. We will examine the artwork of primarily queer/trans/femme/disabled/BIPOC artists from the 20th century to the present who countered the harmful effects of the systemic objectification and violence against their bodies by reimagining and re-performing objecthood as a way toward agency. Students will reconsider common modes of figuration to question commonly held beliefs of which bodies are natural or unnatural, and experiment with tactics of abstraction for the hidden, uncomfortable, unresolved matter that refuses to cohere into representative bodies that are subject to systemic control and surveillance. In addition to studio-based projects, students will work on critical-theoretical reading and writing assignments, presentations, and actively engage and collaborate with peers through in-class discussions, peer critique, research, and other assignments related to course themes. We will read and discuss issues within critical race theory, queer theory, concepts of abjection, performativity, drag, virtual bodies, and other ideas and artistic provocations that may inform a reimagined conception of human bodies, nonhuman objects, and things.

AART-563 Andean Futurism (3.00 cr.)
(Fall and Spring)

Through engaging in various creative forms, including drawing, photography, performance, video production, and sonic exploration, students will critically analyze and reimagine the ancient past, challenge cultural norms, and cultivate a sense of community through collective experiences. This course explores the rich cultural heritage of the ancient Americas, focusing on civilizations such as the Inca Empire, Aztec society, indigenous communities from North America and from the Amazon Rainforest. Students will explore how these cultures utilized art as a means to communicate with the divine, document their histories, and stimulate connections within their communities. By actively participating in activities such as observing celestial patterns, making videos that capture concepts like "oneiric heritage," and exploring the sonic realm through recording and audio playback, students will cultivate approaches to their own artistic expression. Additionally, they will develop a critical mindset to analyze cultural norms and acquire the capacity to individual and community awareness through their own artistic endeavors.

AART-564 SoCal Coast Stories (2.00 cr.)
(Fall and Spring)

During this class, we will explore the historical, political, biological and geological dynamics that have shaped the coast of Southern California. Committed to a site specific model, this pedagogical approach will focus on indigenous approaches and historical accounts, California/ U.S. land use of the coastline, and artists who integrate landscape, history and the environment in their practices. Every other week we will visit a unique site located directly on the coast. These visits will include the Wishtoyo Chumash community in Malibu, the State Park situated between Camp Pendelton and the San Onofre Nuclear Generating Station in Orange County and the intertidal zone and Los Angeles Port of San Pedro. This class will involve substantial readings, involved discussions, and moderate hiking (swimming is optional). Artists and writers we will look at are: Porfirio Gutierrez, Miguel Leon-Portilla, Thomas C. Blackburn, Agnes Denes, M. Kat Anderson, Mike Davis, Damon B. Akins and William J. Bauer Jr. among others.

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)

<html> Permission of Instructor only.

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AART-606 Getting to Third (3.00 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.

This is a seminar/studio class in which we will journey in an (idiosyncratic) history of thought and art which has dealt with living, making and thinking that not only moves beyond dualisms, but also lays the groundwork for the practice of an impassioned and productive indeterminacy. Student projects fueled by readings and discussion will be presented at intervals through the semester.

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-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-627 People's Theory (2.00-3.00 cr.)
(Fall)
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 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.)
Open to Art, Photography & Media and Art & Technology programs. 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-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-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-686 The Multiform Elsewhere (2.00 cr.)
(Fall and Spring)

While Western thought has a long tradition of absolutes-isolating self from environment, active from passive, cause from effect, there have always been strands of thought that complicate, refuse, or upend this model, and focus instead on the intersubjectivity or interdependence of our minds, bodies and the world. Some of these strands are feminist; some anti-colonial; some psychoanalytic, some ecological; some phenomenological; some ethical; some biological; and so on. This advanced seminar consists of close-readings of (often) complicated texts which take up this concept as their focus. Along the way we will touch on issues of distributed agency, will, perception, technology, blame, imbrication, "the plural subject," diversity & specificity, infinity, sovereignty, incarceration, disability, care, and love. By talking together and thinking together students further their understanding of ideas in weekly readings so that these ideas might ignite fresh questions and experiments in the studio. Readings include work by Édouard Glissant, Judith Butler, Jane Bennett, Fred Moten, Karen Barad, Saidiya Hartman, and Maurice Merleau-Ponty.

AART-687 Performing Problems (2.00 cr.)
(Fall and Spring)

This hybrid practice and seminar course, Performing Problems, explores and theorizes performance (live, on-video, online) utilizing the provocation of a "problem". For this course, "problems" might include but are not restricted to the generosity of glitches, hitches, difficulties, refusals, and current events. We aim to use multiple creative study strategies such as: engage in performative/meditative activities; study performance constructions and intersections via Materiality, Body and Bodies, Provocations, Themes; research the work of artist/scholar provocateurs whose works engage, challenge, and value "problems" such as centering marginalized or under-recognized voices, bodies, topics, themes, poetics, politics, etc.; look at other forms of problems including logistics that challenge performance-makers such as engaging with various sites, institutions, or the various ways we imagine our work in relation to audience(s), collaborators, curators, writers, researchers. Ultimately, we identify and question our own forms of, and encounters with, "problems" and/or "performance". Interdisciplinary artists such as queer Diné artist Demian Dinéyazhi, Navild Acosta and Sosa, Kia Labeija, Vaginal Crème Davis, Johanna Hedva, Marlon Riggs, Lovett/Codagnone, Young Joon Kwak and many more. This course deepens our work with citation and performance practice(s) while working through difficulty and exploring boundaries. Readings include guiding texts by Lauren Berlant, Sam Delaney, Fred Moten/Stefano Harney, Amber Jamilla Musser, and the writing of artists highlighted in the course. As participants in PERFORMING PROBLEMS, we seek guidance and inspiration from past and present artists by deepening our experience with how artists engage, boundary-push, devise, and continue to change the field of art and performance. To support our performance study, we will engage with the Six Thinking Hats method. Highly recommended for students with interest and experience in performance across the Institute.

AART-688 East of Borneo (3.00 cr.)
(Fall and Spring)

This is a studio course for students interested in research, writing, and editing. Centered on the ongoing work of EastofBorneo, the online magazine of contemporary art published by the Art School, the class will work in concert with the editorial team to develop and engage research projects. A feature of the magazine is the collaborative archive, in which we collect information and images documenting aspects of artmaking in the Los Angeles region. During the class students will research topics and discuss their relevancy, gather material, write and edit contextualizing texts. During the final weeks of the semester the class final projects will be presented in a charette format, for discussion and evaluation prior to publication. The course will thus offer a hands-on experience, framed by discussion of art research and writing in general, and the workings of EastofBorneo in particular.The course will begin with an analysis of needs, what information EastofBorneo lacks. We will then seek that information, online and in the various archives in Los Angeles, from the CalArts Library to the LA Public Library to the Getty Research Institute, from Los Angeles Contemporary Archive (LACA) to private records kept by artists and smaller institutions. Once identified, materials will be collected and scanned, short introductory texts written. Finally, the completed work will be presented to the EastofBorneo editorial team for discussion, approval and posting.

AART-689 Autotelia: A Writing Workshop (2.00 cr.)
(Fall and Spring)

This semester long course is a workshop in which students will have the opportunity to garner feedback about original writing, written in response to class prompts. The focus of our reading and writing will be on constraint-based writing, however loose or unruly our deployment of the term. Conversations will focus on questions of form, memory, observation, method, and style as we experiment with new modes of textual production. We will also host guests. Please come ready to try new things, respond to the work of your peers, and engage deeply with the work of published writers.

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)

<html> Permission of Instructor only.

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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-705D Survivalist Furniture (1.00 cr.)
(Fall)

So, you've taken the Super Shop's Orientation.now what? Looking to fill the vacuum with some tangible building skills? This 6-week technical workshop class might be for you! We will be using Enzo Mari's wooden furniture design classic textbook: 'Autoprogettazione?' as our survival guide. This class will be centered around carpentry basics, utilizing Mari's furniture schematics to build simple, strong, and functional forms. The takeaway will be newfound confidence in the Super Shop's Wood Shop, a piece of furniture for your studio, and foundational fabrication skills using up-cycled lumber. Expect to purchase Mari's textbook, to work hard, to possibly get some wood splinters, and to turn scrap lumber into gold.

AART-705E Silkscreen Workshop (1.00 cr.)
(Fall and Spring)

Silkscreen workshop is for incoming students within the Art School. This workshop is intensive on learning how to approach silkscreening. We will focus on registration, paper, and ink additives. There is a $50 course fee, which provides most materials needed to fulfill requirements, however students should be prepared to potentially purchase additional materials if their proposed project requires it. A $50 lab deposit is also required for use of the lab within and outside of class time.

AART-705F Relief Printing Workshop (1.00 cr.)
(Fall and Spring)
This workshop is for incoming students within the School of Art. The workshop is an intensive on learning how to approach relief printing using type high linoleum blocks. Vandercook Proof Press will be utilized for the printing process. We will focus on T-bar registration, paper, ink additives, and monotype approach printing. There is a $50 course fee, which provides most materials needed to fulfill requirements, however students should be prepared to potentially purchase additional materials if their proposed project requires it. A $50 lab deposit is also required for use of the lab within and outside of class time.

AART-705G Etching Workshop (1.00 cr.)
(Fall and Spring)
This workshop is for incoming students within the School of Art. The workshop is intensive on learning how to approach intaglio printing using copper metal. Takach Press will be utilized for the printing process. We will explore additive processes like aquatinting, Chine-collé and À la poupée. We will focus on T-bar registration, paper, and ink additives. There is a $50 course fee, which provides most materials needed to fulfill requirements, however students should be prepared to potentially purchase additional materials if their proposed project requires it. A $50 lab deposit is also required for use of the lab within and outside of class time.

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-710A Drawing (2.00 cr.)
(Fall)

Course open to Art School only, by Permission of Instructor only.

The Studio Series comprises 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. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

AART-710B Painting (2.00 cr.)
(Fall and Spring)

Course open to Art School only, by Permission of Instructor only.

The Studio Series comprises 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. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

AART-710K Time Based Studio: Copies (2.00 cr.)
(Fall and Spring)

Open to BFA1 and BFA2 Art Program students only. Open to other students by Permission of Instructor only.
 The Studio Series comprises 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. Please refer to the syllabus provided by each instructor for more details. This course may be repeated for credit.

AART-710N The Art of Survival (3.00 cr.)
(Fall and Spring)

What does it mean to have the basic necessities of life? Are food, water, and shelter enough? Do we not need human interaction, culture, and art? We will engage basic survival strategies, from gleaning to codeswitching, to address questions of environmental need and sustenance, identity and belonging. Sculpture projects will involve making devices for foraging food, building shelter, and constructing community. Artwork will be born of necessity but driven by aesthetics, using our hands to shape the world we inhabit. We will employ sculptural methods developed throughout human history to confront tensions between individual desires and collective societal needs. Our goal is to illuminate our choices and how they impact survival.

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

<html> 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.

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)

<html> Permission of Instructor only.

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

Required for BFA2 students in Graphic Design, and must also register for AGRA-202. Course open to BFA Graphic Design students only. This course builds on the basic design skills introduced in the first year by introducing conceptual thinking as the basis of the design process. Students gain a deeper and broader understanding of how to create and control meaning and to utilize design process to generate ideas and visual work that is compelling and communicative. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion. Two semester sequence.

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

Required for BFA2 students in Graphic Design, and must also register for AGRA-201. Course open to BFA Graphic Design students only. The studio component for AGRA201. Concepts generated in AGRA201 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued.

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

Required for BFA2 students in Graphic Design, and must also register for AGRA-204. Course open to BFA Graphic Design students only. This course builds on the basic design skills introduced in the first year by introducing conceptual thinking as the basis of the design process. Students gain a deeper and broader understanding of how to create and control meaning and to utilize design process to generate ideas and visual work that is compelling and communicative. The Lecture course allows time and instruction for presentations, research, analysis, interpretation, and discussion. .

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

Required for BFA2 students in Graphic Design, and must also register for AGRA-203. Course open to BFA Graphic Design students only. Concepts generated in AGRA203 are translated into visual form from initial ideation to final outcome. This course provides a structure for visual exploration through a variety of rigorous studio projects. All studio work is presented and critiqued. .

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

Required for BFA2 students in Graphic Design. Course open to BFA2 Graphic Design students only.

Two semester sequence. Projects explore type terms and anatomy, classic and contemporary typography, and formal systems for composition and layout. Projects investigate expression and meaning-making using typographic form. .

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

Required for BFA2 students in Graphic Design. Course open to BFA2 Graphic Design students only.

Second semester in two semester sequence. An introduction to the fundamentals of typography. Projects explore type terms and anatomy, classic and contemporary typography, and formal systems for composition and layout projects investigate expression and meaning-making using typographic form. .

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

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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)

<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.

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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-437 BFA Silkscreen Workshop (1.00 cr.)
(Fall)

Silkscreen workshop is for BFA 1 students within the Graphic Design program. The workshop is intensive on learning how to approach silkscreening for poster making. We will focus on registration, paper, and ink additives. A mandatory $50 Print and Media lab deposit is required to join the class.

AGRA-438 Visiting Designer Class (1.00 cr.)
(Spring)

Do you love seeing the Graphic Design Program's Visiting Designers but wish you could delve deeper AND get credit for attending the lectures and presentations? This class will achieve that! \nEach student (or possibly several students) will be assigned at least one Visiting Designer for which they'll do the following:\nBefore each presentation: Research the person's work; make a poster; introduce the presenter.\nAfter each presentation: Produce a (critical) review of the presentation or lecture or journalistic coverage. Whichever form is chosen, the piece should take a visual form. It can be "straight" writing; a visual essay; a critical fiction; or visual journalism. \nThe outcome will be a zine that compiles all the writing and documents the Series.\nAll students will be required to attend the Visiting Designer presentations and engage the visitor by asking questions and/or engaging conversation.

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 BFA4 Graphic Design students only, or by Permission of Instructor. 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-490K Design Redefine (2.00 cr.)
(Fall and Spring)

This course will be dedicated to an investigation of different sources of graphic design knowledge and practice. The focus will be drawn from the interests, research, and inquiries of the instructor. Offering a multiplicity of departure points and perspectives - practical, provocative, aspirational, poetic - the course's investigation is intended to delve into and challenge conventions and contexts, of not only the communicative intentions of graphic design practice, but beyond.

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 priority for Graphic Design BFA3 & 4 students, and may be open to BFA3 & 4 students 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)

<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.
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 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.

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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)

<html> Permission of Instructor only.

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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-637 MFA Silkscreen Workshop (1.00 cr.)
(Fall)

Silkscreen workshop is for incoming MFA 1 students within the Graphic Design program. The workshop is intensive on learning how to approach silkscreening for poster making. We will focus on registration, paper, and ink additives. A mandatory $50 Print and Media lab deposit is required to join the class.

AGRA-638 Visiting Designer Class (1.00 cr.)
(Spring)

Do you love seeing the Graphic Design Program's Visiting Designers but wish you could delve deeper AND get credit for attending the lectures and presentations? This class will achieve that!

Each student (or possibly several students) will be assigned at least one Visiting Designer for which they'll do the following: Before each presentation: Research the person's work; make a poster; introduce the presenter. After each presentation: Produce a (critical) review of the presentation or lecture or journalistic coverage. Whichever form is chosen, the piece should take a visual form. It can be "straight" writing; a visual essay; a critical fiction; or visual journalism.

The outcome will be a zine that compiles all the writing and documents the Series.

All students will be required to attend the Visiting Designer presentations and engage the visitor by asking questions and/or engaging conversation.

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 MFA2 and MFA3 Graphic Design Program students only, or 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-690K Design Redefine (2.00 cr.)
(Fall and Spring)

This course will be dedicated to an investigation of different sources of graphic design knowledge and practice. The focus will be drawn from the interests, research, and inquiries of the instructor. Offering a multiplicity of departure points and perspectives - practical, provocative, aspirational, poetic - the course's investigation is intended to delve into and challenge conventions and contexts, of not only the communicative intentions of graphic design practice, but beyond.

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 priority for Graphic Design MFA students, and may be open to MFA students 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)

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

<html> Permission of Instructor only.

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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-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-034 DSLR Video & Basics (1.00 cr.)
(Fall and Spring)
DSLR Video & Basics of Post-production. This workshop introduces students to the fundamentals of DSLR video production, camera operation, lighting, and sound recording. Post-production (editing, sound design and playback) will be a large portion of this workshop. It serves as an overview of basic technical skills and principles for students beginning to use video in their work.

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 and Spring)
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-058 Not Obvious Self Portraiture (1.00 cr.)
(Fall and Spring)
This course combines lighting workshops, lectures, discussions, and critiques to help students develop a conceptually driven project that expands the definition of self-portraiture within an artistic practice. In addition to traditional portraiture, we will consider the genres of landscape and still-life photography as forms of self-portraiture that negotiate representation and visibility.

APHM-059 Photo Bookmaking (1.00 cr.)
(Fall and Spring)

In this workshop, students will design and produce a photo book. The class will briefly cover the history of the artist book, contemporary trends in book design, and the tradition of the photo book. With the aid of readings, discussion, and workshops, you will develop the content, sequence, graphic design, and materials of a photo book. By the end of the course, you will layout your book in Indesign, and print and bind it using the resources on campus. In addition to our six meetings, you will be expected to attend a workshop on book binding at the Print Lab outside of class time.

APHM-063 Sound: Record, Edit, and Mix (1.00 cr.)
(Fall and Spring)

This is a half semester introductory course, in which students will engage in and learn basic skills to introduce sound elements to their projects. Discussions, lectures, and in class exercises will revolve around topics such as: basic sound design principles, field and studio recording, sound editing, and mixing. Through this course, students will be able to create a complete soundscape on their own as well as gather insight on how to communicate with sound crew members in an efficient manner.

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)

This course will focus on the fundamentals of analog photography. Students will learn the proper function of a 35mm camera and the correct use of light meters, apertures, shutter speeds, and lenses. Students will learn to develop their own black & white film and how to enlarge prints. The course will inform students on the proper darkroom arrangement and workflow. Experience with enlarger types is included in the course along with the proper handling and mixing of essential chemistry.

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-110D Video and Sound II (2.00 cr.)
(Spring)

This course offers students a continued exploration of video and sound production in a contemporary art context. Students will continue to work with Adobe PremierePro and ProTools, as well as learn how to create and present video installations with video projectors, monitors, screens, and speakers. Working with digital high definition cameras, we will explore advanced movement techniques for camera, as well as what itTs like to work with a small crew. Learning will be based on students' own moving image experiments, with the goal of a finished project at the end. Students can bring existing projects or develop new ones to work with along the way. The course will screen historical and contemporary video works, read relevant essays, and visit exhibitions that will expand students' visual literacy in video art, experimental documentary, and sound art.

APHM-110H Think Big (2.00 cr.)
(Spring)

Think Big is a semester-long course that provides students with large-scale analog printing using traditional darkroom techniques. It is designed to expand students' knowledge and skills in analog photographic printing. The goal of this course is to understand analog image processing beyond the fundamental or introductory level and take the students through the entire process from film processing, test prints making, and producing exhibition quality final prints. Emphasis is placed on building and employing practical darkroom processing techniques, and understanding how to create a better analog workflow from beginning to end. Students will work from their own images in class and should expect to produce one to two large-format silver-gelatin or C41 prints by the end of the course. There is a $75 course fee, which provides most materials needed to fulfill requirements, however students should be prepared to potentially purchase additional materials if their proposed project requires it. A $50 lab deposit is also required for use of the lab within and outside of class time.

APHM-199 Independent Study (0.50-15.00 cr.)
(Fall and Spring)
<html> 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)
<html> Permission of Instructor only.

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APHM-305 Undergraduate Critique (2.00 cr.)
(Fall and Spring)

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

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

Course open to Art School only, by Permission of Instructor only. Group discussion and analysis of each student's work, with critique conducted by the instructor, visiting artists, and faculty from the School of Art. Students are expected to present new work regularly. Two semesters required of graduate photo students.

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

Graduate Seminar: Contemporary Topics in Photography and Media

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

APHM-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-399 Independent Study (0.50-15.00 cr.)
(Fall and Spring)
<html> 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-400E Change Everything Critique (3.00 cr.)
(Fall and Spring)

When scholar-activist Ruth Wilson Gilmore defines abolition, she says "Abolition requires us to change one thing, which is everything." This course will be a laboratory for projects of any medium that are interested in some form of social-political change, where we can engage and deepen them as a part of that "everything" from an abolitionist perspective of change. From the local to the global, the large to the small, the political to the personal, the economic to the environmental, the prison to the school to the club, from gender and identity constructs to definitions of family, property, rights, justice, nature, freedom and liberation, and things not listed here, we will spend each week looking at one another's projects, help to formulate the research needed to undertake it, and wrestle with how they speak to one another within an abolitionist theory of change. All gender identity and critical race theory is welcome. Students interested in enrolling in this course will need to have a project that is either in-progress or ready to begin working on in order to benefit from it and contribute to it.

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-420S Visibility and Authority:AAPI (2.00 cr.)
(Fall and Spring)

Visibility & Authority: Images of Asian America is a seminar that examines the politics of portraiture by focusing on the relationship between still and moving images, and constructions of Asian identity in America. Taking an intersectional and interdisciplinary approach to the subject matter, topics covered include the political, economic, social, and technological forces at play between "East" and "West", and the legacy of these forces embedded in the visual representations of AAPI individuals and communities. In addition to the portrayal of Asians and Asianness in the United States in media, this course highlights the work of artists of Asian descent from the 19th century through present America whose practices engage such topics. Coursework includes significant reading, class discussion, group projects, presentations and research.

APHM-420T Connections to Land (2.00 cr.)
(Fall and Spring)

In effort to examine and rebuild relationship with the Land, this course will examine personal, social, and institutional relationships to home, site and land and how they intersect in the work of Indigenous makers. It will address our understanding of the taught and erased histories the land holds and its broader identity in relation to ideas of landscape photography. Centering on ideas of Indigenous relationship, reciprocity, and kinship to the land we will interrogate tangible, centered, and embodied experiences centered in lens-based practice.

We will explore these sites of persistence to examine their function as both practical and aesthetic necessities within our cultural space. We will refocus and reframe our ideas to prioritize the land as kin, and as the support which holds us all. We will experience what it means to witness and record all layers of time, past, present, and future, through the lens.

APHM-440F Landscape: The Wilderness (2.00 cr.)
(Fall)

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

The subject of the cultivation of the wilderness will be explored over a two-part investigation of the Landscape with the class The Garden. The notions of the untouched and the natural have changed over centuries of European and Western negotiated relationships to nature. Since at least the sixteenth century, people European origin have regarded nature as separate from human civilization. In cultures with developed urban technologies, nature is the place where dreams of mastery and fantasies of the authentic origins of life flourish. For others the natural world is not a refuge but a place that is a continuation of industrialized civilization. Contemporary art approaches the questions of how we use land to draw on traditions of the past, while being informed by our dependence on nature.

APHM-440G Landscape: The Garden (2.00 cr.)
(Fall and 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.

The English word "paradise" comes from an ancient Persian word for garden and from that time the Persians have been know as the creators of the closed gardens of the arid eco-cultures of the middle east. Imported to Europe through Moorish Spain the concept of the walled garden as a trans-dimensional slice out of the world of the imagination transformed over the centuries. The relationship of nature and art is a historically realized into these utopian, privileged and often sacred sites. In the second of a two semester investigation into the Landscape, we will examine the historical models and their relation to contemporary art practices utilize multiple or disrupted points of view in contrast to the paradigm of a universalized and natural. Rehearsed against the backdrop of global politics, environmentalism, or the economics of food distribution, we will look at the garden as a theatrical backdrop that shapes a culturally determined social space. .

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

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

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-441X Street Engagements (2.00 cr.)
(Fall and Spring)
STREET ENGAGEMENTS will introduce ideas related to injecting the subject of social, environmental, economic, cultural, and visual justice. The subject of personal and social activism will be discussed and referenced to particular historic points of interest in Los Angeles. This course will focus on specific locations so that students may document objects, spacial relationships between structures and population, to involve photography, video, audio sampling, as well as to produce notes and written material pertains to the experience in relation to historical context.

APHM-499 Independent Study (0.50-15.00 cr.)
(Fall and Spring)
<html> Permission of Instructor only.

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APHM-515 Grad Critique (3.00 cr.)
(Fall and Spring)
Open to Photography and Media MFA students only. This course may be open to students at other year levels, and in other Schools, by Permission of Instructor. Group discussion and analysis of each student's work, with critique conducted by the instructor, visiting artists, and faculty from the School of Art. Students are expected to present new work regularly. Two semesters required of graduate photo students.

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

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

Graduate Seminar: Contemporary Topics in Photography and Media

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

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

<html> 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-600E Change Everything Critique (3.00 cr.)
(Fall and Spring)

When scholar-activist Ruth Wilson Gilmore defines abolition, she says "Abolition requires us to change one thing, which is everything." This course will be a laboratory for projects of any medium that are interested in some form of social-political change, where we can engage and deepen them as a part of that "everything" from an abolitionist perspective of change. From the local to the global, the large to the small, the political to the personal, the economic to the environmental, the prison to the school to the club, from gender and identity constructs to definitions of family, property, rights, justice, nature, freedom and liberation, and things not listed here, we will spend each week looking at one another's projects, help to formulate the research needed to undertake it, and wrestle with how they speak to one another within an abolitionist theory of change. All gender identity and critical race theory is welcome. Students interested in enrolling in this course will need to have a project that is either in-progress or ready to begin working on in order to benefit from it and contribute to it.

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

This course will focus on the fundamentals of analog photography. Students will learn the proper function of a 35mm camera and the correct use of light meters, apertures, shutter speeds, and lenses. Students will learn to develop their own black & white film and how to enlarge prints. The course will inform students on the proper darkroom arrangement and workflow. Experience with enlarger types is included in the course along with the proper handling and mixing of essential chemistry.

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-610D Video and Sound II (2.00 cr.)
(Spring)

This course offers students a continued exploration of video and sound production in a contemporary art context. Students will continue to work with Adobe PremierePro and ProTools, as well as learn how to create and present video installations with video projectors, monitors, screens, and speakers. Working with digital high definition cameras, we will explore advanced movement techniques for camera, as well as what itTs like to work with a small crew. Learning will be based on students' own moving image experiments, with the goal of a finished project at the end. Students can bring existing projects or develop new ones to work with along the way. The course will screen historical and contemporary video works, read relevant essays, and visit exhibitions that will expand students' visual literacy in video art, experimental documentary, and sound art.

APHM-610H Think Big (2.00 cr.)
(Spring)

Think Big is a semester-long course that provides students with large-scale analog printing using traditional darkroom techniques. It is designed to expand students' knowledge and skills in analog photographic printing. The goal of this course is to understand analog image processing beyond the fundamental or introductory level and take the students through the entire process from film processing, test prints making, and producing exhibition quality final prints. Emphasis is placed on building and employing practical darkroom processing techniques, and understanding how to create a better analog workflow from beginning to end. Students will work from their own images in class and should expect to produce one to two large-format silver-gelatin or C41 prints by the end of the course. There is a $75 course fee, which provides most materials needed to fulfill requirements, however students should be prepared to potentially purchase additional materials if their proposed project requires it. A $50 lab deposit is also required for use of the lab within and outside of class time.

APHM-620S Visibility and Authority:AAPI (2.00 cr.)
(Fall and Spring)

Visibility & Authority: Images of Asian America is a seminar that examines the politics of portraiture by focusing on the relationship between still and moving images, and constructions of Asian identity in America. Taking an intersectional and interdisciplinary approach to the subject matter, topics covered include the political, economic, social, and technological forces at play between "East" and "West", and the legacy of these forces embedded in the visual representations of AAPI individuals and communities. In addition to the portrayal of Asians and Asianness in the United States in media, this course highlights the work of artists of Asian descent from the 19th century through present America whose practices engage such topics. Coursework includes significant reading, class discussion, group projects, presentations and research.

APHM-620T Connections to Land (2.00 cr.)
(Fall and Spring)

In effort to examine and rebuild relationship with the Land, this course will examine personal, social, and institutional relationships to home, site and land and how they intersect in the work of Indigenous makers. It will address our understanding of the taught and erased histories the land holds and its broader identity in relation to ideas of landscape photography. Centering on ideas of Indigenous relationship, reciprocity, and kinship to the land we will interrogate tangible, centered, and embodied experiences centered in lens-based practice.

We will explore these sites of persistence to examine their function as both practical and aesthetic necessities within our cultural space. We will refocus and reframe our ideas to prioritize the land as kin, and as the support which holds us all. We will experience what it means to witness and record all layers of time, past, present, and future, through the lens.

APHM-640F Landscape: The Wilderness (2.00 cr.)
(Fall)

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

The subject of the cultivation of the wilderness will be explored over a two-part investigation of the Landscape with the class The Garden. The notions of the untouched and the natural have changed over centuries of European and Western negotiated relationships to nature. Since at least the sixteenth century, people European origin have regarded nature as separate from human civilization. In cultures with developed urban technologies, nature is the place where dreams of mastery and fantasies of the authentic origins of life flourish. For others the natural world is not a refuge but a place that is a continuation of industrialized civilization. Contemporary art approaches the questions of how we use land to draw on traditions of the past, while being informed by our dependence on nature.

APHM-640G Landscape: The Garden (2.00 cr.)
(Fall and Spring)

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

The English word "paradise" comes from an ancient Persian word for garden and from that time the Persians have been know as the creators of the closed gardens of the arid eco-cultures of the middle east. Imported to Europe through Moorish Spain the concept of the walled garden as a trans-dimensional slice out of the world of the imagination transformed over the centuries. The relationship of nature and art is a historically realized into these utopian, privileged and often sacred sites. In the second of a two semester investigation into the Landscape, we will examine the historical models and their relation to contemporary art practices utilize multiple or disrupted points of view in contrast to the paradigm of a universalized and natural. Rehearsed against the backdrop of global politics, environmentalism, or the economics of food distribution, we will look at the garden as a theatrical backdrop that shapes a culturally determined social space. .

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

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

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-641X Street Engagements (2.00 cr.)
(Fall and Spring)
STREET ENGAGEMENTS will introduce ideas related to injecting the subject of social, environmental, economic, cultural, and visual justice. The subject of personal and social activism will be discussed and referenced to particular historic points of interest in Los Angeles. This course will focus on specific locations so that students may document objects, spacial relationships between structures and population, to involve photography, video, audio sampling, as well as to produce notes and written material pertains to the experience in relation to historical context.

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)
<html> Permission of Instructor only.

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APHM-705 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-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-746 Exhibition Design (1.00 cr.)
(Spring)
This workshop will approach exhibition design from the perspective of the post-COVID art world. We will look at the various ways exhibitions are designed for both museums and galleries as well as in the virtual spaces that pre-existed COVID but have since exploded into new virtual venues and tools. We will look at both the history of exhibition design as well as the strategies and methodologies artists, curators and architects have developed in the face of the opportunities and constraints provided by the situation. Students will use softwares and technical skills they will need, as well as the conceptual skills required for successful exhibition design. As a final project, students will design their own exhibition using SketchUp or Art Steps, or in a physical model.

APHM-748 Digital Lab (1.00 cr.)
(Fall and Spring)
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-758 Not Obvious Self Portraiture (1.00 cr.)
(Fall and Spring)
This course combines lighting workshops, lectures, discussions, and critiques to help students develop a conceptually driven project that expands the definition of self-portraiture within an artistic practice. In addition to traditional portraiture, we will consider the genres of landscape and still-life photography as forms of self-portraiture that negotiate representation and visibility.

APHM-759 Photo Bookmaking (1.00 cr.)
(Fall and Spring)
In this workshop, students will design and produce a photo book. The class will briefly cover the history of the artist book, contemporary trends in book design, and the tradition of the photo book. With the aid of readings, discussion, and workshops, you will develop the content, sequence, graphic design, and materials of a photo book. By the end of the course, you will layout your book in Indesign, and print and bind it using the resources on campus. In addition to our six meetings, you will be expected to attend a workshop on book binding at the Print Lab outside of class time.

APHM-763 Sound: Record, Edit, and Mix (1.00 cr.)
(Fall and Spring)
This is a half semester introductory course, in which students will engage in and learn basic skills to introduce sound elements to their projects. Discussions, lectures, and in class exercises will revolve around topics such as: basic sound design principles, field and studio recording, sound editing, and mixing. Through this course, students will be able to create a complete soundscape on their own as well as gather insight on how to communicate with sound crew members in an efficient manner.

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

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ASPL-100 Visiting Artist Lecture Forum (2.00 cr.)
(Fall and Spring)

Visiting Artist Lecture Forum is a critical and reflective class that runs in parallel to the Paul Brach Visiting Artist Lecture Series (VALS). The class meets weekly. In conjunction with the VALS lectures, the course prepares student to research the work of invited visiting artists and to provide a discursive context for upcoming lectures and critical reflection on previous lectures. Students enrolled in the class are expected to attend all lectures. Several written responses and class presentations will be required over the course of the semester. The class is open to students at all year levels in the School of Art and may be repeated once for credit.

ASPL-500 Visiting Artist Lecture Forum (2.00 cr.)
(Fall and Spring)

Visiting Artist Lecture Forum is a critical and reflective class that runs in parallel to the Paul Brach Visiting Artist Lecture Series (VALS). The class meets weekly. In conjunction with the VALS lectures, the course prepares student to research the work of invited visiting artists and to provide a discursive context for upcoming lectures and critical reflection on previous lectures. Students enrolled in the class are expected to attend all lectures. Several written responses and class presentations will be required over the course of the semester. The class is open to students at all year levels in the School of Art and may be repeated once for credit.

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 Nicphore Nipce'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-350 Revelators, Akousmatikoi (3.00 cr.)
(Fall and Spring)

Revelators, Akousmatikoi - Sound in Art, Music, and Ritual is an Art and Technology course focused on artists' use of sound in the creation of performance, recording, and immersive environments. Additionally, the course examines the history and theory of sound in art, ritual, and popular/experimental music through lectures, listening sessions, and screenings. This studio/lecture hybrid splits class time between lectures and the demonstration/employment of digital, AI, and analog methods for producing, installing, performing, and distributing sound across platforms. Participants will create single or multichannel sound works with an emphasis on experimental practice. In 1930, Blind Willie Johnson recorded the gospel blues classic "John the Revelator" for Columbia Records. Its haunting call-and-response vocals signal its origins in the "field songs" of enslaved people and the "spirituals" - syntheses of Ifa and Orisha religious rites, encoded messages of protest, and Christian religion - that informed modern gospel music. Its subject, John of Padmos, prophet of the Book of Revelation, vividly described the "loosing of the seven seals" that would unleash Apocalypse. Such "Revelators" have existed throughout human history-speaking, writing, illustration, and sometimes ranting their visions and prophecies-prefiguring the work of many contemporary visual, sound, and performance artists. Millenia earlier, at the birth of music as "organized sound", the Pythagorean cult splintered into Mathematikoi, forebears of positivist science, an Akousmatikoi (listeners), forebears of the arts - especially the sonict arts-who approached the Apeiron (infinite) by way of sound, art, and ritual. Optional readings include excerpts from Amiri Baraka's Blues People, Iqbal and Pendergrass's Realism in Messaien Birdsong, Roberta Brown's Xenakis on Xenakis, Brandon LaBelle's Other: Maryann Amacher, Kodwo Eshun's More Brilliant than the Sun, Adrian Piper's Notes on Funk, Mike Kelley's Cross-Gender, Cross-Genre, Sean Albiez's Postsoul Futurama, African American cultural politics and early Detroit techno, and Fred Moten's Taste Dissonance Flavor Escape (Preface to a Solo by Miles Davis).

ATEK-351 Hacktivsm/Rebellion as Art (3.00 cr.)
(Spring)

A course in discussing and developing artistic ideas and projects in relation to Hacktivism and exploring Rebellion as a framework for art. This class will discuss optimistic futuring, imagining creative solutions for the world's problems using art, data, imagination, and creative brainstorming in acts of rebellion as art or action and how to theoretically bring these ideas to life. We'll examine nascent movements, ideas and cultures and their aesthetics and functionality in art to image a post-capitalist world and reconnection to nature and a recontextualization of technology. This class will have students create ideas and works embodying these values and thematics, both as individuals and as groups.

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. Artificial Intelligence and Machine Learning can be applied to any digital artistic medium, including video, sound, text, still images, and 3d modeling and printing. Further, AI and ML can be trained on almost any digital information, making it a powerful tool in the artist's arsenal. Diffusion Models and Generative Adversarial Nets combine predictive, generative, and adversarial operations and function as rapidly iterated critique, analogous to hyperspeed natural selection, quickly evolving their objects to high levels of complexity. LLM's employ large databases to generate texts, power chatbots, and even write code. 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 technocracy. Artists should examine them and consider picking them up as well. Participants will explore the theory and history of AI and employ AI and ML, including local, server-side, and online AI's, as well as generative apps to make art. Labs will demonstrate the use of tools and resources to research and create AI and 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 but advanced coders are encouraged to participate.

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)

This is a required class for the Art and Technology MFA1 students. This is an interdisciplinary workshop required for Art & Technology students. The workshop will address research, conceptualization, prototyping, new techniques, current digital technologies and collaborative production methods that lead to the realization of the Art and Technology Program's Mid-Residency project and exhibition.

ATEK-520 Conversations on Tech/Culture (3.00 cr.)
(Fall)

This class is required for all MFA1 Art and Technology students. This class is an advanced visiting artist seminar focusing on topics in cross-disciplinary practice, history and theory with in-depth analysis and discussion of critical issues inherent in the use of media and technology. Readings and lectures will be used to address contemporary media and digital work that have led to the present state of the art. We will be hearing from artists whose creative practices and cultural production provide an insight to the ever changing nature of global networked culture.

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

The Networked Studio & Critique is required of all MFA1 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 (1.00 cr.)
(Fall)

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

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ATEK-620 ATEK Studio/Critique (3.00 cr.)
(Spring)

This is a required class for the Art and Technology MFA2 students. Studio/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 artist's work with their 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 allow for the most appropriate format for enabling discussion and critical analysis. The purpose of the class is to enable the artist to experience various interpretations found in the body of work.

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. Creative Research combines the student's studio practice with advanced creative research and technical practices. This course offers space and concentrated time to develop a wide array of research that will contribute to the final Art and Technology thesis project. The research and development tools will be used to analyze and critique each student's thesis project, from the conceptual development of their proposal to the realization of their final thesis exhibition.

ATEK-650 Revelators, Akousmatikoi (3.00 cr.)
(Fall and Spring)

Revelators, Akousmatikoi - Sound in Art, Music, and Ritual is an Art and Technology course focused on artists' use of sound in the creation of performance, recording, and immersive environments. Additionally, the course examines the history and theory of sound in art, ritual, and popular/experimental music through lectures, listening sessions, and screenings. This studio/lecture hybrid splits class time between lectures and the demonstration/employment of digital, AI, and analog methods for producing, installing, performing, and distributing sound across platforms. Participants will create single or multichannel sound works with an emphasis on experimental practice. In 1930, Blind Willie Johnson recorded the gospel blues classic "John the Revelator" for Columbia Records. Its haunting call-and-response vocals signal its origins in the "field songs" of enslaved people and the "spirituals" - syntheses of Ifa and Orisha religious rites, encoded messages of protest, and Christian religion - that informed modern gospel music. Its subject, John of Padmos, prophet of the Book of Revelation, vividly described the "loosing of the seven seals" that would unleash Apocalypse. Such "Revelators" have existed throughout human history-speaking, writing, illustration, and sometimes ranting their visions and prophecies-prefiguring the work of many contemporary visual, sound, and performance artists. Millenia earlier, at the birth of music as "organized sound", the Pythagorean cult splintered into Mathematikoi, forebears of positivist science, an Akousmatikoi (listeners), forebears of the arts - especially the sonict arts-who approached the Apeiron (infinite) by way of sound, art, and ritual. Optional readings include excerpts from Amiri Baraka's Blues People, Iqbal and Pendergrass's Realism in Messaien Birdsong, Roberta Brown's Xenakis on Xenakis, Brandon LaBelle's Other: Maryann Amacher, Kodwo Eshun's More Brilliant than the Sun, Adrian Piper's Notes on Funk, Mike Kelley's Cross-Gender, Cross-Genre, Sean Albiez's Postsoul Futurama, African American cultural politics and early Detroit techno, and Fred Moten's Taste Dissonance Flavor Escape (Preface to a Solo by Miles Davis).

ATEK-651 Hacktivsm/Rebellion as Art (3.00 cr.)
(Spring)

A course in discussing and developing artistic ideas and projects in relation to Hacktivism and exploring Rebellion as a framework for art. This class will discuss optimistic futuring, imagining creative solutions for the world's problems using art, data, imagination, and creative brainstorming in acts of rebellion as art or action and how to theoretically bring these ideas to life. We'll examine nascent movements, ideas and cultures and their aesthetics and functionality in art to image a post-capitalist world and reconnection to nature and a recontextualization of technology. This class will have students create ideas and works embodying these values and thematics, both as individuals and as groups.

ATEK-699 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>.

ATEK-799 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.

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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 course

Core MFA or Elective course

Writing Now First Year Seminar

Year 1, Wintersession

Katie Jacobson Writer in Residence course

Year 1, Spring Semester

2 Core MFA courses

Core MFA or Elective course

Writing Now Reading Series

Year Two Program Requirements

Year 2, Fall Semester

Core MFA or Thesis Workshop course

Core MFA or Graduate Teaching Practicum or Elective course

Core MFA course

Writing Now Reading Series

Year 2, Wintersession

Katie Jacobson Writer in Residence course

Year 2, Spring Semester

Exit Strategies: Professional Development for Writers course

Core MFA or Elective course

Directed Thesis Study with Mentor

Writing Now Reading Series

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

Year One

Year 1, Fall Semester

Core MFA course

Writing Now First Year Seminar

Year 1, Wintersession

Katie Jacobson Writer in Residence course

Year 1, Spring Semester

Core MFA course

Core MFA or Elective course

Writing Now Reading Series

Year Two

Year 2, Fall Semester

Core MFA or Thesis Workshop course

Core MFA or Graduate Teaching Practicum or Elective course

Writing Now Reading Series

Year 2, Wintersession

Katie Jacobson Writer in Residence course

Year 2, Spring Semester

Core MFA course

Exit Strategies: Professional Development for Writers course

Directed Thesis Study with Mentor

Writing Now Reading Series

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.

Office of the Registrar

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

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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-246 Worldbuilding (3.00 cr.)
(Fall and Spring)

This course explores narratives that engage in explicit acts of worldbuilding, a term first used to describe science fiction and fantasy writers' invention of languages, geographies, cultures, histories, and mythologies. We will focus on worldbuilding as it applies to novels, anime, poetry, graphic novels, television series, video games, and TTRPGs. Along the way, we will begin to address critical questions raised by works that engage in worldbuilding.

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-266 The Ugly/Beautiful (3.00 cr.)
(Spring)

The Ugly/Beautiful: Poetry Workshop Disability justice activist Mia Mingus once posed the challenge: "Where is the Ugly in you? What is it trying to teach you?" In "The Ugly/Beautiful" creative writing workshop, we will read and write poetry that confronts the gritty matter of the ugly -- the foul, the undesirable, the profane, the abject. In other words, objects and subjects that gross us out, compel us to turn away. Rather than refuse the ugly, we will train our gaze on it and discover the fine line between love and repulsion, what's feared and exalted. We will trouble our ideas of what's ugly and what's considered beautiful.

Reading for this class will include poets who write unflinchingly about the dangers of (trans)feminine beauty, desirability and disabled bodies, meditations on death, cum and apathy, the body on the edge of survival, and decay, such as Sandra Lim's The Loveliest Grotesque, Kim Hyesoon's Autobiography of Death, Jasmine Reid's Deus Ex Nigrum, Zef Lisowski's Girl Work, Vievee Francis's Forest Primeval, and Monica McClure's Tender Data. Students will regularly turn in poems that we will discuss in workshop, a constructive place for community feedback, and revise these works as part of a final poetic project.

CCRW-352 Necrosocial Poetry (3.00 cr.)
(Fall and Spring)

Necrosocial Poetry: How Poets Play Dead Poets past and contemporary have often used the social space of the poem as one in which to 'play dead.' In this poetry writing course, we will do the same. Many of the poets we will read in this class, whose texts will help to instigate our own poems, have conceived of the poet or the speaker of a poem as, in a sense, already dead. This conception points to an understanding of literature itself as a "necrosocial" dimension of experience, a social space of experience that is often a very intense one for the writer and reader while remaining simultaneously an impossible one in the sense that socializing with the dead would be, from a rationalist perspective, empirically impossible. In considering poetry as a way to play dead together we will also be thinking about the nature of the imaginary social spaces we go to when we read and write poetry. 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." On the way, will also examine necrosocial poetic practices in the light of climate change and fears of civilizational collapse and even human extinction.

CCRW-385 Short Story Workshop (3.00 cr.)
(Spring)

This is a workshop devoted primarily to writing and workshopping short stories, with several opportunities to share your work and receive feedback on it over the course of the semester. In addition, students will read assigned short stories and will come to class prepared to participate in a discussion of the readings every week. We will also do in-class writing exercises. The focus of this class will be to practice short story writing and play with various writing, as well as to study form and content through our weekly readings of international and American authors.

CCRW-448 Source & Archive (3.00 cr.)
(Fall and Spring)

In this class, each student will create a *sourcebook*--an archive of artistic inspirations. Which texts, works, methods, memories or experiences have served as the source of your creative practice? Which artists and thinkers have most influenced your work? What have you moved toward or against? Your sourcebook, which may or may not take the literal form of a print book, will include your critical and creative inspirations (in their entirety or as citations or excerpts) along with critical/ creative annotations. To help develop this sourcebook, we will consider a range of sourcebooks by diverse artists and writers. We will reckon with the archive and its relationship to social location--race, class, gender, sexuality. We will negotiate different forms of materiality. (How can we capture the ephemeral?) We will deeply consider knowledge, information, and power in relation to our own creativity. At the end of the term, will display our sourcebooks in an in-class pop-up show and place a collective class sourcebook reader in the special collections of the CalArts library.

CCRW-499 Independent Study (1.00-2.00 cr.)
(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.

CCRW-548 Source & Archive (3.00 cr.)
(Fall and Spring)

In this class, each student will create a *sourcebook*--an archive of artistic inspirations. Which texts, works, methods, memories or experiences have served as the source of your creative practice? Which artists and thinkers have most influenced your work? What have you moved toward or against? Your sourcebook, which may or may not take the literal form of a print book, will include your critical and creative inspirations (in their entirety or as citations or excerpts) along with critical/ creative annotations. To help develop this sourcebook, we will consider a range of sourcebooks by diverse artists and writers. We will reckon with the archive and its relationship to social location--race, class, gender, sexuality. We will negotiate different forms of materiality. (How can we capture the ephemeral?) We will deeply consider knowledge, information, and power in relation to our own creativity. At the end of the term, will display our sourcebooks in an in-class pop-up show and place a collective class sourcebook reader in the special collections of the CalArts library.

CCSE-001 Artspeak 1 (3.00 cr.)
(Fall)

The Artspeak course series provides instruction for multilingual students in the linguistic and cultural conventions of art school. As students studying in the United States, English use is part of your overall development as artists/designers/practitioners. Therefore, Artspeak classes have two purposes: 1) to work with the English you already know to develop focused strategies so that you can work efficiently and effectively with in art/design/performance contexts and 2) to add new knowledge to your English language use. Artspeak 1 is an integrated, four-skill, (reading, writing, listening, speaking) English for Academic Purposes course designed for students with at least an intermediate proficiency level in English. The content of the course focuses on conventions of North American academic reading/writing and classroom oral/aural language: understanding and producing spontaneous speech in the classroom, understanding and creating metaphor in academic contexts, and defining terms, genres, and communities of practice. Artspeak 1 provides Critical Studies units for graduation.

CCSE-002 Artspeak 2 (3.00 cr.)
(Fall and Spring)

The Artspeak course series provides instruction for multilingual students in the linguistic and cultural conventions of art school. As students studying in the United States, English use is part of your overall development as artists/designers/practitioners. Therefore, Artspeak classes have two purposes: 1) to work with the English you already know to develop focused strategies so that you can work efficiently and effectively with in art/design/performance contexts and 2) to add new knowledge to your English language use. Like Artspeak 1, Artspeak 2 is an integrated, four-skill, (reading, writing, listening, speaking) English for Academic Purposes course designed for students with at least an intermediate proficiency level in English. Artspeak 2 continues the work of Artspeak 1 by focusing more specifically on reading-writing connections, which are typical of the Level-100 course series-Introduction to Critical Studies and Special Topics-that you will take in their BFA2 year. You will develop you English-language academic skills for the arts in including reading critically and strategically, writing from sources, and developing choice and control in written voice. Artspeak 2 provides Critical Studies units for graduation.

CCSE-399 Independent Study (1.00-3.00 cr.)
(Fall and Spring)
An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.

CCSE-499 Independent Study (1.00-3.00 cr.)
(Fall and Spring)
An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.

CCSE-699 Independent Study (1.00-3.00 cr.)
(Fall and Spring)
An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study. This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study contract during the add/drop period.

CCST-115 Fairy Tales, Myths and Fables (3.00 cr.)
(Spring)

Fairy Tales, Myths, and Fables: Now vs. Then Special Topics course for BFA-1 students only.

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-181 Gangsters Geeks & Spies (3.00 cr.)

Gangsters Geeks & Spies Asians in the US During the height of COVID-19, Asians in the U.S. experienced a surge of hate crimes that seemed to conflate their race with the pandemic itself. The language directed at Asians was reminiscent of previous waves of anti-Asian racism, such as the Yellow Peril, the WWII internment of Japanese Americans, and the murder of Vincent Chin. This course will use past incidents as a starting point to ask questions about the present. Why are Asians considered to be "perpetual foreigners" and interchangeable? Why are Asians both over- and undersexualized? Has there been more representation of Asians in art and media recently, and has this helped to combat stereotypes? We'll explore these issues through poems, fiction, film, music, stand-up, video games, and other forms of media. Cathy Park Hong's essays in Minor Feelings will unmask the gaslighting of immigrants and refugees. The Netflix series Beef will make us laugh (and sob) out loud at Steven Yeun and Ali Wong's escalating war of road rage. And the shoegaze-y soundscapes of Mitski and Japanese Breakfast will remind us that culture is as much about joy as it is about resistance. This course is for BFA1 students only and fulfills the CS Special Topics Level 100 Requirement.

CCST-207 Radical Black Freedom (3.00 cr.)
(Fall and Spring)

The struggle for Black freedom is as old as Black oppression. The battle took place on plantations, in burning towns and hosed-down public streets, in prisons, but it has also taken place in newspaper editorials, in scholarship and in art. This course is a survey of the intellectual practices of freedom while Black - as can be read in Black texts, in Black freedom as recorded by freedom's enemies- and the use of the idea of freedom deployed by colonial power. Here, we will explore and reveal patterns of fugitive Blackness within anti-Black colonialism.

This course is also a close reading of the other side of freedom - the discursive universe that radical Black freedom finds itself thrust up against. We look at writings against abolition, scientific writing, contemporary right-wing journalism, social media posts etc., that argue - whether measuredly or aggressively - against expressions of African liberation.

We will ask: are there through lines in arguments against Black liberation? How do we understand liberal white supremacy? Or the white supremacist capturing of "woke"?

How are anti-Black impulses masked in "objective" language? Has anti-Blackness re-invented itself rhetorically to survive in spaces putatively hostile to it? Are we, today, witnessing a sea change in the permissibility of anti-Black speech or something new?.

CCST-218 Visions of Utopia (3.00 cr.)
(Fall)

Visions of Utopia: Regional Diversity and Continental Integrity in Latin American Culture This course serves as an introduction to the rich traditions and cultures of Latin America, from the period before the arrival of the Europeans, up to the present day. We study different modes of cultural production from the different regions and periods of Latin American history, including literary works, political manifestos, philosophical essays, and works of art. In particular, we examine how, beyond the multiplicity of languages and cultures it harbors, Latin America constituted a utopian social and cultural project, in which intellectuals, artists, and activists imagined different futures for its nations and for the continent as a whole, after the colonial experience. In doing so, we explore how the regions of Latin America also took part of the integrative attempt to think of a singular identity and global destiny for themselves, across national boundaries.

Some of the questions we shall interrogate include: the problematic mediations between Western and native traditions which defines the continent since colonial times; the way in which the emergence of new literary forms and artistic schools in Latin America were bound to new visions of the future for its embryonic nations after The Independence; the tensional relations between the pursuit of intellectual and practical autonomy, and participation in global movements transpiring in the arts and politics; and the rise of new experimental and transnational expressive forms in the 21st Century, such as the Chicano and Latinx movements in the arts and literature. By tracing these manifold developments, we will finally seek to analyze the impact and place of Latin American culture in the contemporary geopolitical and transcultural horizon.

CCST-285 Trap Music and the Black Arts (3.00 cr.)
(Spring)

Trap Music and the Black Arts This course puts "Trap Music" i.e. contemporary hip hop from Black lumpenproletariat/underclass cultures into conversation with poetry, plays and film from the Longue dure Black Arts/Black Power movement -- a Black cultural, intellectual and artistic movement identified with the work of Black artists such as Amiri Baraka and Sonia Sanchez of the 1960s and 1970s but extending beyond these decades. This course invites students to be scholars, requiring that they draw from their own knowledge of trap music, subject it to critical analysis and situate it in the intellectual history of the Black political thought. We will read them together to discuss commonalities and divergences, aesthetic choices, gender, race, colorism and class issues and ask what art reveals about political conditions and what political work art attempts. The course aims to have students critically examine the music they might listen to as art, ideology and political tract and at the same time brings Black popular (ized) lumpen culture into conversation with Black Power/ Black Studies not merely as an object to study but a peer in conversations about Blackness and Black futures.

CCST-293 Queerness of the Ancients (3.00 cr.)
(Spring)

Queerness of the Ancients: The Poetics and Politics of Queer Temporality This course introduces, examines and interrogates queer artistic and literary production of two underexamined areas in relation to critical studies and queer studies: ancient literature and the literatures of non-Western civilizations, with a special focus on the depictions of intense eros, the reception and localizations of foreign ideas, the establishment of how an ideal can be made through rhetoric, negotiations between multiple identities, conflicting philosophical and empirical ideas, and contemporary artistic adaptations of old tales. What kind of desires and bodies does "queerness" describe? How did the queerness of the ancients differ from queerness now? To what extent is queer theory relevant to ancient civilizations? Do encounters with old texts require or inspire a retheorizing of queer theory?

Methods and Approaches The major focus of this course is on complex and fruitful materials from ancient Greek and ancient Chinese civilization, but these will be supplemented by premodern queer experience from Japan, Mexico, Persia, India, Thailand, and England and by contemporary films of the avant-garde from China, Korea, Taiwan, Japan, and Thailand. Students will also have opportunities to speak with artists who are practicing issues related to queer experience. Similarly, we will have writing exercises and creative workshops to record our own present day queer production, and to think together about how to incorporate the ideas we produce in our readings of queer experience in ancient texts with our own art. Ultimately, our studies of theory, ancient texts, and contemporary artworks are meant to inspire students in their own artistic practices.

This course will be a reading intensive seminar since a proper interpretation of the past takes more patience and time than readings in more familiar territory. This course aims to cultivate close reading skills, practice both creative and critical writing, and to inspire your artistic making/ideas from thinking about ancient cultures.

CCST-303 Global Queer Cinema (3.00 cr.)
(Fall and Spring)
Chocolate Babies, Handmaidens, and Kuchus: Decoding Global Queer Cinema

"Chocolate Babies, Handmaidens and Kuchus..." closely examines films that challenge the reflex to center whiteness that we see in a lot of mainstream Western queer cinema and culture. Among concerns addressed: How and where do the visionary/socialist politics of iconic trans activists Marsha P. Johnson and Sylvia Rivera manifest in representations of queers of color in contemporary indie queer cinema? How can we use their politics as a filter to critique contemporary queer representation? In what ways are the critiques leveled by the late Vito Russo's analyses of historical queer representation in Hollywood film still relevant, and how - if at all - has contemporary queer cinema realized his hopes and predictions for queer representation? How has his analysis been found wanting? This course intends to wrestle with and complicate those questions and more through close reads of films from around the world by and/or about LGBTI people of color. In this class, film is the primary text that will be supplemented by written texts. Students will strengthen their own critical voice and evaluative apparatus while developing nuanced and layered definitions of "diversity and representation" that challenge some prevailing and popular notions of those ideals. That will be accomplished through the following: . Class viewings and discussions of films from around the world (South Korea; Hong Kong, Brazil; America; Spain; U.K.) that span genre and include fiction and non-fiction titles. . Close reading of film criticism and social analysis from writers including queer film historian Vito Russo; Black feminists bell hooks, June Jordan, and Gabrielle Civil; queer cultural critics Yasmin Nair, Kenyon Farrow, and Keguro Macharia, cultural critic Jia Tolentino, and breaking reporting on the lives of queer POC around the world. . Examining the relationship between queer activism (such as Stonewall and the Civil Rights and feminist movements of the 1960s-70s; ACT-UP in the 80s and '90s) and the evolution of queer images in film. . Reading queer literature (especially that by queer POC) and discussing how it set the foundation for (and is in conversation with) a lot of queer film (especially that with protagonists of color.).

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

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

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

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

Buying and Selling the Fantasy of Los Angeles. Buying and Selling of LA. How did Los Angeles become the capital of boosterism and global marketing-- the city of the social imaginary? A social history of power, promotion and social conflict in LA. What is the relationship between Hollywood cinema and the the fact of this city? What does the dark (noir) vision actually represent? From film fantasies to the actual neighborhoods that are hidden by myths of the city, we venture into a century of swindles, duplicity and simple survival, the mundane facts that are are essential to understanding the fantasies. What took place behind the civil disturbances, the biblical p[agues, and the strange architectural simulation: how to locate the layers of the city. A survey of ethnic groups who emigrated here, of the in-migration as well as the immigrants from other countries; and of the inner basin and the metropolitan suburbs. And of course, the transitions into the twenty-first century-- vast changes as we speak-- and into decades to come.

CCST-354 History of Simulation (3.00 cr.)
(Fall)

History of Simulation and Interactive media. In this course, we focus on the social history of fantasies that have been built in real space, and the narratives they deliver, choosing examples from theater, film, urban planning, theme parks, world's fairs, malls, animation, live-action cinema, video, electronic games and VR; including the literature of eighties cyberpunk and cyberspace, but also much older sources that are in wide use across media today.Those include scripted illusionistic spaces since 1500; automata (clockwork bodies) from 1760, pre-cinema toys after 1780; urban panoramas, and arcades from the nineteenth century.

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

"How is information used as a tool of oppression?" is this course's motivating question.

This class uses an intersectional feminist perspective to question the values of transparency, access, and spectatorship embedded in surveillance aesthetics. It will highlight the gaze, the body, mapping, games, and others as sites of contestation and intervention.

This questioning will include readings on historical examples of surveillance technologies, such as Michel Foucault's study of Jeremy Bentham's model for the panopticon prison, Tina Campt's writing on the mugshots of the Freedom Riders, and others. We will read pieces by contemporary theorists such as Simone Browne, Hito Streyel, and the Feminist Surveillance Studies collection.

It will also include film screenings, such as Harun Farocki's Prison Images and Michael Kiler's The Giant. Moreover, it will consider artists whose creative practice includes surveillance, such as Hank Willis Thomas, Julia Scher, Andrea Blum, Margia Kramer, Blaise Tobia, Ernie Gehr, Xiuzhen Yin, Natalie Bookchin, Peili Zhang, and Peter Campus.

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

Archeologies of the Present. Open to BFA-4 students. A seminar that studies the past fifty years-- how culture meets politic; including our historical crises and economic changes. The history of our present crisis begins essentially in 1973, with massive shifts in the role of the nation state, in the changing structure of media and tech in the seventies and eighties, even in the "medication" industries (from seventies Prozac to today); clearly in the restructuring of cities, especially since the nineties; and most of all, in the fragile aspects of digital capitalism (that inspires piracies and artificial dis-intelligence). All these have altered the audience (how people read culture), altered narrative forms; while gig labor conditions destabilize further. Where do we position ourselves within this feudal condition? What is cultural progress in the face of evident American decay, in its ability to master plan since the end of Mid-Century Modernism-- toward the comic tragedy of Trumpismo; and beyond. How do artists assemble a solid plan? We study theories on oligarchical tendencies, and labor indenture. We examine its risks, even its potential. Does neo-feudalism spark new forms of narrative and cultural production? What other terms and methods say much the same thing, and can be used. Are we capable of a Renaissance, despite the cultural ruins after the end of modernism and the Western Hegemony (post 2000)? How can we build an honest arts culture within the dismantling of the American psyche? Clearly, there are powerful strategies forward,-- across the arts-- so we take into account past histories for comparison, even going back millennia; toward a future that is caught between worlds at the moment.

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

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

CCST-459 Sounding Resistance (3.00 cr.)
(Spring)

Sounding Resistance in Indian Country\nThroughout Turtle Island (present-day North America), songs have been an essential form of Indigenous expression for millennia. In fact, most activities in Native communities, from the gathering of traditional foods to social gatherings, are accompanied by songs. Despite the efforts of missionaries and government agencies to eradicate all forms of Indigenous expression, including language, ceremonies, and songs, Indigenous cultural traditions persisted and Native American music, rather than retreating into relative obscurity, became a critical conduit for resistance in the post-European contact era.\n\nFocusing on contemporary Native American music from the late-twentieth century to the present, this course will examine how it has fueled resistance to the ongoing colonial project. We will also focus on innovative and groundbreaking Native performers, composers, and musicians who have influenced multiple musical genres, from rock to jazz. While Sounding Resistance is firmly rooted in concepts and ideas that are inherently musical, course content will include material from the fields of Native American/Indigenous studies and ethnomusicology, providing a broader perspective on concepts such as resistance, resilience, and self-determination. In addition, Sounding Resistance will include visiting artists who are actively making music and performing throughout the present-day US.\n\nSounding Resistance in Indian Country will be a co-convened course between the Institute of American Indian Arts and California Institute of the Arts.

CCST-473 On Black Supplication (3.00 cr.)
(Spring)

"From Uncle Tom to Colin Kaepernick: Representations of Black Supplication" This course explores the history and contemporary uses of the figure of the supplicant Black man. It traces the figure's late 18th, early 19th century emergence through white abolitionist writings and colonial memoirs and contemporary artwork and discourse. Particular attention is paid to the influence of Josiah Wedgewood's "Am I Not a Man and a Brother" anti-slavery medallion and the characters of Jim in Twain's Adventures of Huckleberry Finn and Uncle Tom in Stowe's Uncle Tom's Cabin. We examine the influence of these and other depictions of Blackness on contemporary representations of Blackness, the "peaceful protest" and "Civil Rights," through the speeches of American politicians and performances by Black athletes. Students ask what purpose does the disarmed, vulnerable, pleading slave figure serve and how successful has it been in achieving change. Do representations of Black supplication reproduce the master-slave relationship? Is the appeal to sympathy effective in colonialism? We compare these figures of supplication to the reality of Black anti-colonial revolt.

CCST-499 Independent Study (1.00-2.00 cr.)
(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.

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

"How is information used as a tool of oppression?" is this course's motivating question.

This class uses an intersectional feminist perspective to question the values of transparency, access, and spectatorship embedded in surveillance aesthetics. It will highlight the gaze, the body, mapping, games, and others as sites of contestation and intervention.

This questioning will include readings on historical examples of surveillance technologies, such as Michel Foucault's study of Jeremy Bentham's model for the panopticon prison, Tina Campt's writing on the mugshots of the Freedom Riders, and others. We will read pieces by contemporary theorists such as Simone Browne, Hito Streyel, and the Feminist Surveillance Studies collection.

It will also include film screenings, such as Harun Farocki's Prison Images and Michael Kiler's The Giant. Moreover, it will consider artists whose creative practice includes surveillance, such as Hank Willis Thomas, Julia Scher, Andrea Blum, Margia Kramer, Blaise Tobia, Ernie Gehr, Xiuzhen Yin, Natalie Bookchin, Peili Zhang, and Peter Campus.

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

Archeologies of the Present. Open to Graduate students. A seminar that studies the past fifty years-- how culture meets politics The history of our present crisis begins essentially in 1973, with massive shifts in the role of the nation state, in the changing structure of media and tech in the seventies and eighties, even in the "medication" industries (from seventies Prozac to today); clearly in the restructuring of cities, especially since the nineties; and most of all, in the fragile aspects of digital capitalism (that inspires piracies and artificial dis-intelligence). All these have altered the audience (how people read culture), altered narrative forms; while gig labor conditions destabilize further. Where do we position ourselves within this feudal condition? What is cultural progress in the face of evident American decay, in its ability to master plan since the end of Mid-Century Modernism-- toward the comic tragedy of Trumpismo; and beyond. How do artists assemble a solid plan? We study theories on oligarchical tendencies. We examine its risks, even its potential. Does neo-feudalism spark new forms of narrative and cultural production,? Are we in a Renaissance despite the cultural ruins after the end of modernism and the Western Hegemony? How can we build an honest arts culture within the dismantling of the American psyche? Clearly, there are powerful strategies forward,-- across the arts-- so we take into account past histories for comparison, even going back millennia; and a future that is caught between worlds at the moment.

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

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

CCST-573 On Black Supplication (3.00 cr.)
(Spring)

"From Uncle Tom to Colin Kaepernick: Representations of Black Supplication" This course explores the history and contemporary uses of the figure of the supplicant Black man. It traces the figure's late 18th, early 19th century emergence through white abolitionist writings and colonial memoirs and contemporary artwork and discourse. Particular attention is paid to the influence of Josiah Wedgewood's "Am I Not a Man and a Brother" anti-slavery medallion and the characters of Jim in Twain's Adventures of Huckleberry Finn and Uncle Tom in Stowe's Uncle Tom's Cabin. We examine the influence of these and other depictions of Blackness on contemporary representations of Blackness, the "peaceful protest" and "Civil Rights," through the speeches of American politicians and performances by Black athletes. Students ask what purpose does the disarmed, vulnerable, pleading slave figure serve and how successful has it been in achieving change. Do representations of Black supplication reproduce the master-slave relationship? Is the appeal to sympathy effective in colonialism? We compare these figures of supplication to the reality of Black anti-colonial revolt.

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-224 Complicated Girlhoods (3.00 cr.)
(Fall and Spring)

The pathway from adolescence to adulthood in narratives of girlhood always seems to be exceptionally brutal. From stories of girls and femmes in red who fight the wolves of temptation to other moral-bound tales of what distinguishes a "good girl" from a bad one, we see over time reflections of societal attitudes towards a period of coming of age that is ladened with gender, sexual, and cultural expectations. In this course, we will look at nonfiction, fiction, poetry, and film portrayals of girlhood that invite us to think about this period of coming of age across global and diasporic contexts, coloniality and settlerism, cisgender and transgender identities, and the intersection of these issues represented through specific genres and media.

This course will lead to a final media analysis project where students will identify a literary or media object of their choosing and critically examine its narrative resonance with current events of this past year, which include legislation and public actions targeting transgender youth access to affirmative healthcare and reproductive justice. We will be reading works by Melissa Febos, Jamaica Kincaid, Kai Cheng Thom, le thi diem thuy, Cameron Awkward-Rich, Marjane Satrapi, Vanessa Angelica Villarreal, Bhanu Kapil, Tanya Tagaq, and viewing films such as But I'm a Cheerleader (1999) and A Girl Walks Home Alone at Night (2014).

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

An introductory course in philosophical methods as well as contemporary issues. Philosophy is both an historical product of the Western tradition and a critical tool of inquiry that changes over time and within different contexts. This course will be concerned with introducing students to the foundations of philosophy and exposing them to key issues addressed in philosophy. The course is divided into three main sections, each engaging with a different aspect of the discourse. The first section will focus on the questions: How do we define philosophy? What constitutes philosophical thinking? Does philosophical inquiry (e.g. inquiry into rationality or logic) differ from knowledge in general? How can philosophy be defined in terms of its 'function' and 'reason'? In the second section of the course we will examine how philosophy defines some of its key problems, such as solipsism, objectivity, the mind-body problem, free will, moral and aesthetic judgments and other topics. In the third section, we will examine philosophical positions such as empiricism, idealism, positivism, relativism and pragmatism. All the required readings are in the book and/or will be given as handouts. A student must not miss more then three classes without a medical note. There will be a class assignment, a mid-term paper and a final paper.

Main text: Thinking it Through: An Introduction to Contemporary Philosophy by Kwame Anthony Appiah.

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

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

CHMN-277 Disneygothic (3.00 cr.)
(Fall)

Taking inspiration from Fred Botting's notion of "the Disneygothic", this course will examine the transformations of Horror and Gothicism as they've saturated American markets, defined identities, and remixed transgressive, and at times status-quo, politics. Through screenings, presentations, discussions, readings, and visiting lecturers, Disneygothic will approach the histories of Horror film, literature, and art, both as mass-market phenomena and niche subcultural material. We will question what, besides simply fear, draws us to Horror. Students will compare the Horror of today with precedents such as: Poe's House of Usher, Lang's Metropolis, Benjamin Christensen's Häxan, Carter's feminist fairy tales, and Jewell Gomez' Afrofuturist vampires. We'll review CalArts Horror history from Tim Burton's rise to our very own labyrinth of The Main Building. We'll discuss Shelley's Frankenstein and its media legacy, Shirly Jackson's parallel practice of horror and comedy, and the seeds of today's Black Horror since Blacula's fight for studio funding right up to the last half-decade with Jordan Peele's game-changing endeavors in the form. We'll focus on how and why Horror is different today. What is finally out in the open, and what remains repressed? How did the transgressions of clandestine woman authors shape this genre, and how can Horror tell non-extractive stories about race? Is Horror still used as a hegemonic and colonial resource? What changes when Horror migrates from fan-scene to the mainstream?

Disneygothic can be thought of as a survey featuring projects in writing, art, and community engagement. We will critically address the proliferation Horror ploys, such as theme park rides, theater gimmicks, tie-in merchandise, endless sequels, reality TV, True Crime podcasts, Final Girl Mania, Prestige Television, and the genericizing of holidays and marginalized faiths. Students will maintain a Disneygothic Archive of contemporary Horror tropes, media, or art (scary or not) from day-to-day life, on which we'll base weekly discussions. The course is structured to be especially accessible to all métiers; we will approach film, music, fashion, architecture, writing, and more, to be determined by student interest. Disneygothic is explicitly not a course about the grizzliest or most extreme Horror, but it will include some depictions of violence.

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-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, 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. Pornography, 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-353 Feminism & Science Fiction (3.00 cr.)
(Spring)

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 intersectional 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 intersectional 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. Areas of study will include ecofeminisms, economics and art. 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-423 Unexceptional Art (3.00 cr.)
(Spring)

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 in particular a theory of art whose concepts are "completely useless for the purposes of fascism", as Benjamin already put it. 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.

CHMN-498 Silent Music (3.00 cr.)
(Fall)

What happens when an artwork puts its status as object into question? This is a question that runs deep in Chinese art and philosophy and stands in some tension to the central presuppositions of much, if not most, Western thought. To engage with this question at the limits of European philosophy and with special attention to China, this team-taught, interdisciplinary class proposes to draw on the work of sinologist François Jullien, whose philosophy has recently received new interest through new translations, books, and special journal issues. The class consists, first, of a close-reading of Jullien's The Great Image Has No Form, or On the Nonobject Through Painting, a book that we intend to read in its entirety, and in detail. Exploring the ontology of the "nonobject" in Chinese art and aesthetics, the class considers, as a second major objective, the relevance of such thought-which is deeply rooted in Daoism and specifically chapter 41 of Lao Zi's Dao De Jing-to contemporary art and music: conceptual and minimalist art since the 1960s, work by the Beijing-based artist Song Dong, silent music in the experimental tradition of John Cage, and more-including work made by students in the class. Students are invited to submit, as the final assignment for the class, a project at the crossroads of the critical and the creative that responds to the philosophical and artistic "detour via China" (Jullien) that the class offers.

CHMN-523 Unexceptional Art (3.00 cr.)
(Spring)

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 in particular a theory of art whose concepts are "completely useless for the purposes of fascism", as Benjamin already put it. 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.

CHMN-598 Silent Music (3.00 cr.)
(Fall)

What happens when an artwork puts its status as object into question? This is a question that runs deep in Chinese art and philosophy and stands in some tension to the central presuppositions of much, if not most, Western thought. To engage with this question at the limits of European philosophy and with special attention to China, this team-taught, interdisciplinary class proposes to draw on the work of sinologist François Jullien, whose philosophy has recently received new interest through new translations, books, and special journal issues. The class consists, first, of a close-reading of Jullien's The Great Image Has No Form, or On the Nonobject Through Painting, a book that we intend to read in its entirety, and in detail. Exploring the ontology of the "nonobject" in Chinese art and aesthetics, the class considers, as a second major objective, the relevance of such thought-which is deeply rooted in Daoism and specifically chapter 41 of Lao Zi's Dao De Jing-to contemporary art and music: conceptual and minimalist art since the 1960s, work by the Beijing-based artist Song Dong, silent music in the experimental tradition of John Cage, and more-including work made by students in the class. Students are invited to submit, as the final assignment for the class, a project at the crossroads of the critical and the creative that responds to the philosophical and artistic "detour via China" (Jullien) that the class offers.

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

This course theorizes the connections between art, aesthetics, and politics in the contemporary world. Students will explore how institutions, mediums, and technologies shape our understanding of what art is and can be. With readings from key theorists and exposure to a range of art forms-including visual, sound, performance, and digital-this class pushes you to question conventional notions of art, its valuation, and its political import. Topics include Investigative Aesthetics, Institutional Critique, Site-Specific Art, Embodiment, Sound and Noise, AI Art, and Net Art.

With regular assignments and a final project, this course aims to challenge and expand your understanding of aesthetic theory in the 21st century. Ideal for students interested in art theory, political theory, and anyone keen to explore the evolving landscape of contemporary aesthetics.

Students will develop techniques of deep reading, descriptive art writing, and presenting at a graduate level. Expect 50-100 pages of difficult reading per week.

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-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 and Spring)

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-602 Writing Now Reading Series (1.00 cr.)
(Spring)

This course is required of all MFA Creative Writing Students. It will consist of 4-6 visiting writers presenting their work.

CMWP-604 Sex, Writing, & Pornography (3.00 cr.)
(Spring)

Sex, Writing, & Pornography With the exception of pornography, our sexuality, our sex lives, our sexual fantasies, rituals, and practices are rarely represented or examined by writers. We might start by asking what is more fundamental and universal to humans than sex? In writing and images, a pivotal distinction arises between the pornographic, whose goal is arousal, and sex writing, whose goal is representational: to capture in words a circumstance that exists largely outside language, a phenomenon transacted in bodies and minds, whose specific gravity rarely survives its lived moment. Writing sex, writing about sex. But to ignore the pornographic would be foolish. Literally "the writing of harlots," pornography has ancient and primal roots in kindling lust, working as both a substitution for and supplement to actual sex. Often belittled for its crude goal of arousal, the "low form" of pornography offers writers a chance to interrogate Western culture's hostility to bodies and pleasure. It's laboratory of gender difference and gender expression, on the workings of power on innocent (and transgressive) bodies. Basically a workshop, this class will also read a few prototypes of sex writing and pornography. This is not a class for the faint of heart. Our frank and robust conversations will plunge into erotic content with equal relish as in our discussions of clauses, punctuation, and syntax.

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

Graduate Teaching Practicum. This two-hour weekly seminar will develop pedagogical skills and classroom strategies for teaching assistants who are engaged in leading discussion sections. The course will cover a range of pragmatic issues related to teaching, including strategies for how to design individual class sessions, suggestions for hand-outs and course materials, examples of assignments, responses to student writing, and grading. The class content aims to provide TAs with skills that are applicable no matter what course they are assigned to, as well as a tangible set of materials they can adapt in the context of their own classrooms.

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

This is a graduate level poetry writing workshop offered within the Creative Writing MFA program. Primarily aimed at students in the graduate writing program, it may also be open-if space exists-to experienced graduate-level (MA/MFA) writers from around the Institute. The focus of the class is on student writing projects, which are shared and discussed in intensive class sessions. The first third of the class is given over to readings and writing prompts that help to frame and inspire student writing projects and classroom discussions. In alternating years the course's reading and prompts will focus on either Form and Poetic Practice or on Address and Poetic Sociality. (In Spring 2021 the course focus will be on Form and Practice. In the '21-'22 academic year it will be on Address and Poetic Sociality. The topics will continue to alternate by year thereafter.) When the workshop focuses on Form and Poetic Practice, we will be looking at the form and practice of making poems both on and off the page. We will look at traditional poetic forms like the sonnet, examining how modern and contemporary free-verse poets have re-purposed the form. We will also look at exciting invented forms of a number of modern and contemporary poets, and at the use of organic, open-page forms as well. At the same time we will be looking at the poetic practices of a number of innovative and influential poets and writers, and how poem-making becomes a "form of life." Poets we read may include CA Conrad, Douglas Kearney, William Shakespeare, Bernadette Mayer, Joshua Beckman, Terrance Hayes, Maureen Owen, Noelle Kocot, Hoa Nguyen, Ted Berrigan, Cedar Sigo, Larry Eigner, John Cage, Catherine Wagner and others. When the workshop focuses on Address and Poetic Sociality it will pay special attention to the relational spaces made by poems-to the places we go to when we read and write poetry. Why do we wish to keep building these spaces and returning to them, as we do each time we write and read? What is the role of direct address in the conjuring of these spaces? We will be asking these questions and many more as we examine what these imaginative spaces are, how they are made, invested with life, and kept alive. Readings and writing prompts will help us explore this ambiguous terrain that can be seen, in the words of the poet Peter Gizzi, as "100% real and 100% imaginary." We will be especially interested in the role of death in all this, in how poems make it possible to live a distant and yet intimate companionship with the dead and the living, a companionship we might choose to call "necrosocial." The political possibilities-and limits-of literary (necro)sociality will also be a concern. The course reading list may include work from Jack Spicer, Claudia Rankine, Dorothea Lasky, Fred Moten, Alice Notley, John Ashbery, Graham Foust, Dolores Dorantes and John Keats.

CMWP-629 Speculative Fiction Workshop (3.00 cr.)
(Fall)

Speculative Fiction Workshop: Fantasty, Science Fiction and Speculative Fiction Workshop This workshop focusses on Speculative Fiction and its genre subcategories: fantasy, science fiction, the weird, and horror: work, in short, that works under a different premise than realism. It is for both novelists and short story writers. It is a primary a workshop course, with each student turning in three stories or three excerpts of short fiction. It assumes some familiarity with fantastical fiction, though we will also read and discuss such fiction in the course of the class, as well as looking at theories of fantastical fiction.

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

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

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

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

CMWP-646 Short Fiction Workshop (3.00 cr.)
(Fall and Spring)
Short Fiction Workshop. Open for all MFA Creative Writing Program students. Other graduate students by permission of instructor only, space permitting. This course focuses on the writing of short fiction across a range of traditions, styles and approaches, via frequent workshops and discussions of assigned reading. While the bulk of our attention is directed toward student manuscripts, course readings and exercises provide additional perspective on the genre and its permutations.

CMWP-650 Writing the Braided Essay (3.00 cr.)
(Spring)

Writing the Braided Essay The braided essay is the name gifted to a form of essay writing that weaves together multiple threads of though--memory, critical analysis, cultural commentary, and other art form--to create this contentious form we call "the essay." From the French essais, "to seek" or "to wander," the essay's Western origin already implies this gradual accrual of thought, ideas, and discovery. In "Writing the Braided Essay," we will explore Western and non-Western iterations of the braided essay, experimenting with non-traditional forms such as the photo essay (using text and images) and the zuihitsu, that might allow us to best express our unique and tender obsessions in writing. This workshop invites close reading of braided essay examples from writers such as Lidia Yuknavitch and Melissa Febos in addition to that of our peers. With ample space for experimentation and generative writing, students will have the opportunity to workshop and fine-tune their braided essay-in-progress twice throughout the semester. By the end of the class, students will have fashioned all the threads of their braided essay into one cohesive and revised work.

CMWP-656 Writing, Culture & Sound (3.00 cr.)
(Fall and Spring)

Writing, Culture & Sound\nIn this seminar, we'll explore sound and sonic phenomena across genres, disciplines, and soundscapes. We'll read texts that depict music, voices, and ambient sound with remarkable precision. We'll listen to performers, producers, and sound artists who work with live and recorded sound. We'll visit galleries and other acoustic spaces, while reading theory and criticism that will help us to attend to human and nonhuman sound and the idea of acoustic ecology.\n\nOne goal of the course is to sharpen our ears and further develop our "close listening" (Charles Bernstein) skills. But another is to find new ways to re-hear, rather than re-vise, our own work and practice. Accordingly, we may investigate the problems and possibilities of sound in such wide-ranging areas as theater, film & television, sound art, musicology, urban planning, and/or architecture. We will balance some of the more utopian claims about sound culture against readings in deaf studies and the art of deaf artists such as Ilya Kaminsky and Christine Sun Kim. \n\nAlong the way, we'll consider questions about sound and identity, and the sonic double consciousness of immigrants, refugees, and displaced people. We'll rehash old arguments about music versus poetry, about visual bias in literature and philosophy, and consider whether soundscapes of pre-phonograph eras are inscribed in their literature, and the extent to which audio technology influenced art movements of the twentieth century.\n\nI invite students to bring their own projects to the course, and to respond to prompts with creative projects and/or critical writing. \n.

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-667 The Enduring Long Poem (3.00 cr.)
(Fall and Spring)

While we may be accustomed to working on a poetry book one single lyric poem on a page at a time, this course will invite us to look at the enduring long poem, one that spans multiple pages, and which may transform the trajectory of a larger poetry project. Drawing from Jane Alison's Meander, Spiral, Explode: Design and Pattern in Narrative, we will consider "text as texture," approaching our writing across multiple pages with curiosity about shape, movement, and feeling. We will look at book-length experimentations with poetic form that include Yanyi Luo's The Year of Blue Water, Aisha Sabatini Sloan's Borealis, Renee Gladman's Calamities, Jenny Boully's the body: an essay, among others. These writers and their accompanying works will be the inspiration point for students looking to reinvigorate writing projects that might feel stuck or looking to expand existing work beyond its current form. In addition to generative writing, this course is also part workshop where students will learn to critically engage with their peers' respective projects through constructive feedback and find appreciation for different styles of writing approaching the same aims.

CMWP-682 Translingual Poetics (3.00 cr.)
(Fall and Spring)

We are currently living in what Yasemin Yildiz calls "linguascapes" of globalization: a multilingual din amplified by mass migration, the movements of refugees, and technologies like machine translation. Uncommon combinations of language are constantly emerging. Taking poets such as Brandon Som, Cathy Park Hong, and Jos Charles as models, we will incorporate heritage languages, dead languages, invented languages, and dialects in our poems; we will complicate the idea of writing in English by remembering to ask whose English we are writing in and why. By doing so, we will consider whether multilingual poetics can "attack the basis of language," as James Baldwin says, while at the same time expanding its expressive possibilities.

Prompts and open-ended assignments may include use of words, grammatical structures, poetic forms, literary/performative conventions, and/or writing systems from other languages. Additional assignments will ask students to create speculative languages and the worlds in which they are spoken. Final portfolios might consist of individual poems that experiment with language in multiple ways; they might also consist of loose narratives, or a series that focuses on one or more non-English languages.

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-696 Directed Thesis Study (3.00 cr.)
(Spring)

This is a directed study of the student's thesis project with their mentor. This is required of all MFA Creative Writing students in their 2nd year.

CMWP-699 Independent Study (1.00-3.00 cr.)
(Fall and Spring)

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

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

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

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

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

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

CSCM-284 Intro to Neuroscience (3.00 cr.)
(Fall and Spring)

This course provides students with a comprehensive, yet accessible overview of the fundamentals of neuroscience. By examining the brain from the molecular and cellular levels to cognitive and behavioral functions, students will gain a holistic understanding of how the brain works and influences human behavior. This course will cover a range of topics, including the organization and structure of the nervous system, neuron anatomy and function, neural signaling, synaptic transmission, neurotransmitters, sensory and motor systems, learning and memory, emotion, sleep, and diseases of the nervous system. Course content will primarily be delivered through lectures and presentations, however, there will also be many opportunities for interactive discussions and hands-on demonstrations. Students will develop critical thinking skills and learn to interpret scientific literature. By the end of this course, students will have a solid foundation of the principles of neuroscience, allowing them to appreciate the complexity of the brain and its implications in everyday life.

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

Sex and Death: Biology From Beginning To End.

Biology is the scientific study of life. An individual's life begins through a process of reproduction. Reproduction may be either asexual or sexual, and in some species both may occur. Regardless of modality, successful reproduction is contingent on the individual's ancestors' ability to have survived long enough to reproduce. The differential survival of individuals may lead to evolution by natural selection, another hallmark of 'life'. In the case of sexual reproduction, an individual's immediate ancestors also had to find a mate and thus also had to beat the odds against a force called 'sexual selection'. Because of intrinsic trade-offs between the ability to survive and the ability to reproduce, death is inevitable and is thus perhaps also a hallmark of 'life'. This course is organized around the biology of life histories (patterns of reproduction and death). Perspectives from anatomy, behavior, ecology, evolution, develop¬mental biology, genetics, neuroscience and physiology will be brought together to understand life. All life forms will be considered but there will be an emphasis on the biology of humans. Towards our more complete understanding of 'life' in the context of humans, we will conduct a class project on human reproductive behaviors and examine some technological advances for controlling our reproduction and lifespan. .

CSCM-373 Fuzzbox Physics (3.00 cr.)
(Spring)

Fuzzbox Physics and Popular Distortion This is a hands-on exploration of sound amplification and distortion. Through this course, students will understand the relationship between human perception and acoustic media. The course explores acoustic instruments and the human voice, amplification, and how how stereo systems at home and in vehicles changed music and how this made distortion into an aesthetic. We will start by studying resonance and how bodies and acoustic instruments amplify sound. We will consider different strategies for amplification in air, wood, tubes, and solid-state electronics. Students will experiment with harmonic frequencies and signal transmission in various media and consider how these physical effects are represented by amplification. We will turn to electronics and the kinds of distortion that they introduce especially the differences in distortion produced by vacuum tubes and solid-state electronics. We will consider the relationship between distortion produced by vacuum tubes, solid-state electronics, and digital effects. We will also study vinyl records, microphones, and guitar pickups to see what they capture and how they render sound waves into electricity. We will explore the differences between mechanical, magnetic, and piezo-electric listening devices and the signature sound of each approach. The course closes with an exploration of early digital sound synthesis.

CSCM-399 Independent Study (1.00-3.00 cr.)

Available by Permission of Instructor Only.

 An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

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

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

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

The course provides an introduction to economics through the primary method of economic reasoning: the conceptual model. Models are deliberate simplifications and abstractions used to develop clarity and insight into real world processes. This course introduces many of the most critical insights from a spectrum of economic theory (opportunity cost, human capital, comparative advantage, effective demand, exploitation, etc.) through direct engagement with economic models, the issues they refer to, and the examination of artworks that embody them. Emphasis is placed on developing students' critical engagement with models and statistical reasoning, encouraging the creation of new models and quantitative engagement with the contemporary world.
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CSOC-128 Revolutions in America (3.00 cr.)
(Spring)

Revolutions in America Special Topics course for BFA-1 students only. What is a revolution? Originally related to the cyclical movement of celestial bodies, the notion has now become central to our thinking of bodies down here on earth: that of body-politics. The idea of revolution plays thus ambivalently between the idea of the return to something previous and the breaking away from the past and the creation of the entirely new. From the French and American revolutions in late eighteenth century to today's both left-and right-wing insurrections and uprisings against established political orders, the revolutionary imagination has been central to our modern and contemporary understanding of politics. This is the central theme we will interrogate with the help of Jewish-German American political thinker Hannah Arendt. We will then narrow down our focus specifically to the United States. In that context, we will criticize the "bicentennial myth" that claims that, in America, there has been only one revolution - the founding one. With the help of constitutional theorist Bruce Ackerman and his notion of "revolutionary reforms," we will see how the United States has experienced a larger number of revolutionary experiences - although not all of them successfully carried out - than the myth allows us to recognize: among them, the Civil War/Reconstructions, the New Deal, the Civil Rights Movement, the so-called Reagan Revolution, and the War on Terror presidency. During the second part of the semester, we will fast-forward into our contemporary times and analyze, with the help of philosopher Judith Butler, the way in which the Occupy Wall Street, Tea Party, and Black Lives Matter movements have reactivated the revolutionary imagination in America and how those movements relate to the politics of cohabitation and that of bodies in the streets. Finally, in dialogue with political theorist William Connolly, we will try to interpret the current aspirational fascism expressed in Trumpism and the current Republican Party. are they today's "revolutionaries"? During the entire semester, we will use the ongoing primaries and the presidential electoral process as an experimental stage to discuss the concepts introduced during the semester. For this reason, we will ask the students to read, together with the assigned bibliography, the Sunday New York Times on a weekly basis.

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

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

CSOC-291 Engagement by Design (3.00 cr.)
(Fall)

ENGAGEMENT BY DESIGN: The social turn in architecture and design

This class will investigate recent and contemporary design that puts social and political questions at the center of its practice. Moving beyond the Modernist maxim "form = function" to take up questions of decolonization, engagement and materiality, we will trace strains of contemporary design and architecture that re-evaluate and re-shape our notions of use and necessity, particularly in relation to the struggles for gender, disability and racial justice. Looking to the edges of architectural, graphic, industrial and product design discourse, Engagement by Design explores the social dimensions of the world of objects, with special attention to furniture, mobile architecture, temporary structures, consumer products, and interface and information design.

CSOC-294 Being Vulnerable (3.00 cr.)
(Fall and Spring)

We are living in a time of increased vulnerability. From safe spaces to trigger warnings and cancel culture, drone wars to global warming and mass migrations, Black Lives Matter to #MeToo and the "great replacement" conspiracy theory of the alt-right--and let's not forget the pandemic: in each of these phenomena, homo vulnerabilis is coming to terms--and is often forced to come to terms--with the fact that they can be wounded, or even die. Starting from Byung-Chul Han's claim in Saving Beauty that "without injury, neither poetry nor art is possible", this course proposes to pursue something like an overview of today's vulnerability crises with special attention to how literature, and the arts more broadly, have engaged with them. Playing out the difference between universal, ontological vulnerability and specific historical experiences of vulnerabilization, the course draws from literature and the other arts to develop a critical perspective on our (and not only our) strange "ability" to be "wounded" ("vulner-ability," from the Latin word "vulnus", "wound"). Authors to be considered may include J.M. Coetzee, W.G. Sebald, Teju Cole, Jenny Erpenbeck, Claudia Rankine, Mary Gaitskill, and Michel Houellebecq. Critical approaches will range from work by Susan Sontag and Judith Butler to Saidiya Hartman and Maggie Nelson. We will also discuss artworks by Jeff Wall, Kehinde Wiley, Ai Weiwei, Cassie Thornton, and others.

CSOC-300 Artist As Educator (3.00 cr.)
(Fall and Spring)

Artist as Educator: Pedagogy, Planning, and Practice. Participants will learn how to effectively and ethically engage with the diverse communities of K-12 students-including English Learners and students with special needs-as artists and educators. This program aims to provide you with tools to better engage with youth participants in and out of formal educational settings to foster an environment of creativity, criticality, and equity. Student-centered learning, project-based teaching, inquiry-based pedagogy, theories of child development, social emotional learning, as well as trauma informed pedagogy will be explored. We hope to provide you with the tools, practice, and exposure to experts in the field of arts education to guide you in a career as an artist-educator. All sessions will include lecture, discussion, and participatory activities.

CSOC-302 The Political & Latin America (3.00 cr.)
(Spring)

The Political & Latin America. The Political is not just politics. Politics, on the one hand, is the set of practices and institutions that organize conflicts and disagreements in those societies that have developed a specific milieu for the staging of its internal divisions. Not all historical societies have had a realm explicitly designed as politics, but most modern and contemporary ones do have one. The political, on the other hand, refers to a dimension all societies have, not to a specific set of practices and institutions. The political is the dimension of societies' reversibility, the way they shape, stage, and make sense of themselves. The political is the forming of the social: the activity of its passivity. As such, the political is not circumscribed to politics only, it manifests itself in all meaningful social practice--in regular politics, of course, but also in its arts and its culture, as much as in its interpersonal, intergender, or interethnic relationships. For this reason, political theory is the interrogative practice of studying the way societies shape, stage, and make sense of themselves in the broadest possible sense. The political theory coming out of Latin America is its own thinking of the political and springs from the region's diverse shared historical experiences. During the semester, we will center on the two major political events theorized by Latin American thinkers in contemporary times. In the first half of the course, we will deal with the antifascist fight and the process of democratization, historical developments that dominated the entire twentieth century and that intertwined both local and global events and influences. During the second half of the course, our focus will move to the phenomenon of populism, its clash with neoliberal ideology, and the emergence on new Latin American left -and right-wing movements in the twenty first century. We will explore these major intellectual debates through the close reading of four of the most emblematic and globally influential Latin American thinkers: Argentine fiction writer and essayist Jorge Luis Borges, Mexican political theorist Mara Pa Lara, Brazilian political philosopher Marilena Chau, and Argentine political and social theorist Ernesto Laclau.

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

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

CSOC-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-378 Pursuing Happiness (3.00 cr.)
(Fall and Spring)

From a self-help craze to government funded scientific research, the pursuit of happiness has become a 'hot topic' in both popular culture and multiple fields of social science inquiry and research. In particular, the field of positive psychology is the study of positive emotions, positive experiences, character strengths, and the practices that facilitate their development. In this course, we will research and analyze varied perspectives on happiness from some of the major theorists in the field highlighting concepts such as gratitude, optimism, mindfulness, resilience, and creativity. We will also engage in experiential learning and practical exercises to increase well-being as a means of understanding both the theories and ourselves.

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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CALARTS INFORMATION TECHNOLOGY

CALARTS HUB | CALARTS EMAIL

FACULTY/STAFF DIRECTORY

CALARTS STORE

CAMPUS SAFETY

661-222-2702

SITE MAP

CONSUMER INFO

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661-255-1050

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-460 Jerome Bel (3.00 cr.)
(Spring)

The course, Jerome Bel, will explore the work of choreographer Jerome Bel and will include a full REDCAT performance of his work. The course will also include a syllabus of theory, criticism, and history related to Bel's work and the dramaturgical and choreographic underpinnings of postdramatic theater.

DAIC-560 Jerome Bel (3.00 cr.)
(Spring)

The course, Jerome Bel, will explore the work of choreographer Jerome Bel and will include a full REDCAT performance of his work. The course will also include a syllabus of theory, criticism, and history related to Bel's work and the dramaturgical and choreographic underpinnings of postdramatic theater.

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-330 Choreography (2.00 cr.)
(Fall and Spring)
Course open to BFA 3 & 4 Dance School students only. This course is centered on the expressivity of movement, and challenges the student to make it visible. One focus is on skills: Building the abilities to manipulate movement, work fruitfully with others, use sound and music effectively, and create form that is content. The other, and equally important, focus is on uncovering and developing each student's individual voice.

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-402 Advanced Composition (1.00 cr.)
(Fall and Spring)
Advanced Composition assists the development of students' choreographic work. We will additionally explore the process of choreography by learning existing repertoire that illustrates various strategies of creation by their example. In terms of professional development, the course will include group discussions and advising on preparation forrauditions, networking, and pursuing job opportunities. The structure and content of the curriculum will be responsive to the individual and group needs of the students enrolled.

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.

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

 An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

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

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

DIND-199 Independent Study (0.50-4.00 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>.

DIND-299 Independent Study (0.50-4.00 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>.

DIND-399 Independent Study (0.50-4.00 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>.

DIND-499 Independent Study (0.50-4.00 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.

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DIND-599 Independent Study (0.50-4.00 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>.

DIND-699 Independent Study (0.50-4.00 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>.

DPER-101 Choreo/Performance Lab BFA 1 (1.00 cr.)
(Fall and Spring)
Course open to BFA1 students only. Weekly gathering of all students and faculty of the School of Dance. Showing, rehearsal, and critique of works being prepared for performance.

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 and Spring)
Course open to BFA2 students only. Weekly gathering of all students and faculty of the School of Dance. Showing, rehearsal, and critique of works being prepared for performance.

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-212 MFA 2 Thesis Rehearsal (1.00 cr.)
(Fall and Spring)
Course open to Dance School students only and by permission of instructor. The development, rehearsal and performance of an MFA 2 Thesis.

DPER-301 Choreo/Performance Lab BFA 3 (1.00 cr.)
(Fall and Spring)
Course open to BFA3 students only. Weekly gathering of all students and faculty of the School of Dance. Showing, rehearsal, and critique of works being prepared for performance.

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-311 Faculty/Guest Repertory (1.00 cr.)
(Fall)
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-312 Faculty/Guest Repertory (1.00 cr.)
(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-340 Contemporary Repertory (1.00 cr.)
(Fall and Spring)
Open to Dance School Students only. This course focuses on teaching phrasework from various choreographic samplings. The intention is to expose dancers to ballet, contemporary and modern work with some dance history/context, and to become familiar learning rep in a studio setting. Students must be able to execute physically demanding choreography with a sophisticated understanding of aesthetic, context and performance quality.

DPER-401 Choreo/Performance Lab BFA 4 (1.00 cr.)
(Fall and Spring)
Course open to BFA4 students only. Weekly gathering of all students and faculty of the School of Dance. Showing, rehearsal, and critique of works being prepared for performance.

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 and Spring)

Course open to MFA1 students only. Weekly gathering of all students and faculty of the School of Dance. Showing, rehearsal, and critique of works being prepared for performance.

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-601 Choreo/Performance Lab MFA 2 (1.00 cr.)
(Fall and Spring)

Course open to MFA2 students only. Weekly gathering of all students and faculty of the School of Dance. Showing, rehearsal, and critique of works being prepared for performance.

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 a semester long introduction into the respective technologies and methods used to support dance production. The students will learn a basic understanding for design elements like lighting, sound and operating as a crew. Focusing on job descriptions of each crew member, and understanding how to communicate with crew and designers. The students will also work with video elements for filming live production to understand cameras, lighting, recording, and editing.

Students will also be required to crew a main stage Dance show. Half of the class crewing in the Fall Semester, the other half crewing in the Spring Semester.

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-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 Technique 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-105 Inst Dance: HipHop Dance Forms (1.00 cr.)
(Fall and Spring)

Studio Study and Practice of Hip Hop Dance Styles and Forms. Open to the Institute. All Levels.

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 Technique 1 (1.50 cr.)
(Spring)

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

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 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 Technique 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 Technique 2 (1.50 cr.)
(Spring)

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

DTCH-223 Combat for Stage and Film (1.00 cr.)
(Fall and Spring)

Combat for Stage and Film will be an introduction to Unarmed Stage Combat. This course that will focus on the basics of choreographing and performing fight scenes. Starting with staging for a theater audience such as playing with different angles and sight lines. Then we will move to do a fight on film and all the adjustments that come with the change in medium. 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-235 Hip Hop Elective (0.50 cr.)
(Fall and Spring)

Studio study and practice of hip hop dance styles. For dancers of all levels.

DTCH-255 Pilates Reformer 1 (0.50 cr.)
(Fall)

Basic Pilates mat work translated on to the universal reformer.

DTCH-256 Pilates Reformer 1 (0.50 cr.)
(Spring)

This course is a beginner Pilates-reformer class with a focus on mindfulness, breathwork, inclusivity, dynamic stretching and strengthening. The central goal of the class is to empower students in the CalArts School of Dance to learn how to use Pilates as a form of effective cross-training that supports the longevity and sustainability of their careers. Throughout the semester the course will cover the "core principles" of Pilates that will help students breathe better, live with less pain, prevent and rehabilitate from injuries, improve posture and move more efficiently. The course does not require prior experience, and will teach students how to safely practice Pilates on Balanced Body Reformers. Over the course of the semester, students will learn Pilates reformer exercises that will help them increase strength and flexibility, improve alignment, increase coordination, and have a stronger overall awareness of their body and movement habits. In concert with the work on the reformer, students will learn additional techniques from The Franklin Method, Alexander Technique, and fascial work to add to their dancers tool-belt for muscle release, more efficient stretching, strategies for warming up and cooling down, and building their personal cross training practice.

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 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 Technique 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 Technique 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 Dance3 (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-380 Dance Practice Series (0.50 cr.)
(Fall and Spring)

Elective Courses within the Dance program that focus on 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 a variety of technical approaches to physical 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-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-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-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-485 Advanced Pilates (1.00 cr.)
(Fall and 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-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-505 Inst Dance: HipHop Dance Forms (1.00 cr.)
(Fall and Spring)
Studio Study and Practice of Hip Hop Dance Styles and Forms. Open to the Institute. All Levels.

DTCH-535 Hip Hop Elective (0.50 cr.)
(Fall and Spring)
Studio study and practice of hip hop dance styles. For dancers of all levels.

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-553 Combat for Stage and Film (1.00 cr.)
(Fall)
Combat for Stage and Film will be an introduction to Unarmed Stage Combat. This course that will focus on the basics of choreographing and performing fight scenes. Starting with staging for a theater audience such as playing with different angles and sight lines. Then we will move to do a fight on film and all the adjustments that come with the change in medium. 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-556 Pilates Reformer 1 (0.50 cr.)
(Fall and Spring)
This course is a beginner Pilates-reformer class with a focus on mindfulness, breathwork, inclusivity, dynamic stretching and strengthening. The central goal of the class is to empower students in the CalArts School of Dance to learn how to use Pilates as a form of effective cross-training that supports the longevity and sustainability of their careers. Throughout the semester the course will cover the "core principles" of Pilates that will help students breathe better, live with less pain, prevent and rehabilitate from injuries, improve posture and move more efficiently. The course does not require prior experience, and will teach students how to safely practice Pilates on Balanced Body Reformers. Over the course of the semester, students will learn Pilates reformer exercises that will help them increase strength and flexibility, improve alignment, increase coordination, and have a stronger overall awareness of their body and movement habits. In concert with the work on the reformer, students will learn additional techniques from The Franklin Method, Alexander Technique, and fascial work to add to their dancers tool-belt for muscle release, more efficient stretching, strategies for warming up and cooling down, and building their personal cross training practice.

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

DTCH-656 Pilates Reformer 2 (1.00 cr.)
(Fall and Spring)
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-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.

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 5th semester. In order to graduate, undergraduate students are again fully evaluated and must successfully complete a Graduation Review in 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

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)
- FPFV101/102Filmmaking Fundamentals (Fall, Springoptional, 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 Critique (FPFV340) must be taken twice during final 2 years of residence.

The following courses may substitute for one semester of Undergraduate Critique (FPFV340).

- Under 15 Minutes (FPFV447),
- Edge of Narrative (FPFV441)
- Dangerous Filmmaking (FPFV485)

BFA3 and BFA4 level students are required to take 1 credit during each Winter Session.

A list of classes offered that satisfy this requirement will be available at registration each semester.

Final Projects

During their final two years Undergraduate Students are expected to either:

- produce a senior project (moving image project, installation, other)

Or:

- Demonstrate substantial collaborative contributions to a number of student projects in one of the following capacities:
- cinematography,
- editing,
- production,
- sound design.

All Undergraduate students are required to take ONE (FPFV450) Visiting Filmmaker Workshop during their residency.

BFA3 and BFA4 level students are required to take 1 credit during each Winter Session

History, Theory or Criticism Course Requirements:

A list of classes offered that satisfy this requirement will be available at registration each semester

- BFA1 students are required to complete at least ONE School of Film/Video History, Theory or Criticism (HTC) course each semester for 6 semesters. (Scroll down to see courses that satisfy HTC requirements)

- BFA2 Transfer students are required to complete ONE School of Film/Video History, Theory, or Criticism (HTC) course each semester for 5 semesters.
- BFA3 Transfer students are required to complete at least ONE School of Film/Video History, Theory or Criticism (HTC) class each semester for 4 semesters.

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)
- FPFV442/624 Radicalizing Sound and Image (3 credits)
- FAIC400/600 Film Today (3 credits)
- FAIC410/610 History of Documentary Film (3 credits)
- FAIC412/612 Documentary Inquiries (3 credits)
- FAIC415/615Questions of Third Cinema (3 credits)
- FAIC420/620 Film History (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)
- FAIC465/665 Chantal Akerman: An Intimate Passion (3 credits)

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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 (FAIC620or 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 Course Options (not all courses are offered each semester/year)

- FPFV624 Aesthetics of Sound and Image (2 credits)
- FPFV624 Radicalizing Sound and Image (3 credits)
- FAIC600 Film Today (3 credits)
- FAIC610 History of Documentary Film (3 credits)

- FAIC612 Documentary Inquiries (3 credits)
- FAIC615Questions of Third Cinema (3 credits)
- FAIC620 Film History (3 credits)
- FAIC630 History of Video Art (3 credits)
- FAIC622 History of Film: Women Directors (3 credits)
- FAIC650 Special Topics: Realist Style (3 credits)
- FAIC665 Chantal Akerman: An Intimate Passion (3 credits)

This list may be subject to change.

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The Film Directing Program (MFA Only)

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: staging and performance, structure and form, image and sound, theory and context, critique, professional development and interdisciplinary practice.

FDP students are required to create a deep portfolio of work. Within the first year, 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 narrative filmmaking.

In addition, FDP students attend the ongoing Guest Artist Workshop. Recent guest artists have included filmmakers Nicolas Pereda, Chloe Zhao, Sean Baker, Matias Pineiro, Alfonso Cuaron, Josephine Decker, Eliza Hittman, Tenzin Phuntsog, Matthew Porterfield, Jennifer Reeder, Lucrecia Martel, Terence Nance, Bani Khoshnoudi, Catherine Hardwicke, Charles Burnett, Matthew Weiner, Pratibha Parma, James Mangold, Ramin Bahrani, John Greyson, and Effie Brown, among others.

Each student's residency culminates with an MFA thesis film that demonstrates a distinctive point of view, as well as the practical ability to lead a team of performance and production artists toward the shared goal of a finished work and the knowledge of the historical and political context the work exists within.

In support of the development of the thesis project, students work with their mentor and committee to develop their project. Before proceeding to the thesis project, FDP students must have a Preliminary Thesis Review and obtain Project Approval in the third semester of residency. Once the thesis film is completed, each filmmaker must then pass a Graduation Review in order to graduate. In addition, they must have fulfilled all Program course requirements.

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Film Directing Program Course Requirements

The Film Directing Programs 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.

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

- FPFV528 Cinema Production Workshop: Required MFA 1 year
- FFDP529 Post Production Cinema Workshop: Required MFA 1 year
- FFDP580 Production Sound: Required MFA 1 year
- FFDP680 Post Production Sound: Required MFA 1 year
- FFDP530 Cinematography for Directors or equivalent per mentor permission

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 students 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 metiers, 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 peoples 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: Students 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 metiers (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. *Students entering the MFA program who have not taken a course in animation history are advised to enroll in the Animation History class in their MFA2 year.*

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 students 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)

RECOMMENDED: *Students entering the MFA program who have not taken a course in animation history are advised to enroll in the Animation History class in their MFA2 year.*

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 Advanced 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 Advanced 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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registrar@calarts.edu
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9am-5pm weekdays (during academic year)

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FAIC-170 Animation History I (3.00 cr.)
(Fall and Spring)

Course is for BFA1s and BFA2 transfer students, but other students can add it with Permission of Instructor on Course Advising Day. This is the first semester of a yearlong international historical survey of animated media, covering the period from the late-19th to the mid-20th century contexts. Lectures and readings stress the historical contexts of the topics covered.

FAIC-171 Animation History II (3.00 cr.)
(Spring)

Course is for BFA1s and BFA2 transfer students, but other students can add it with Permission of Instructor on Course Advising Day. This is the second semester of a yearlong international historical survey of animated media, covering the period from the mid-20th century to current contexts. Lectures and readings stress the historical contexts of the topics covered.

FAIC-370 Survey of CG Art & Animation (3.00 cr.)
(Fall and Spring)

Historical survey of CG (computer graphic) art and animation from the early introduction of digital technology to current developments. The course will engage in frequent discussions about the theory and practice of CG art and animation. Class sessions will consist of lectures, screenings and readings that focus on the historical, social, and cultural contexts of related topics.

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

From the beginning, women and underrepresented groups have held a strong presence within animation, yet when examining history, minimal emphasis is placed on their contributions. The truth is, throughout most of the 20th century, leading women artists established, defined and expanded the animated art form, yet very little is recorded of their work, and their films are rarely examined. This first-of-its-kind course delves into these artists and their artistic contributions within the animated art form. Through lecture, screenings, presentations and guest speakers, students will achieve a comprehensive understanding of this previously invisible half of our collective animated past. Students should expect to spend approx $60 on additional materials and supplies.

FAIC-385 Seminar: Black Experi Film/Vid (2.00 cr.)
(Spring)
Seminar in Black Experimental Film/Video This seminar is designed to facilitate a creative and rigorous conversation around Blackness and the audiovisual, particularly in experimental film/animation, documentary/non-fiction, and video art. Particular attention will be paid to work that is oriented around imagined futurity, resourceful fugitivity, and what is potentially reparative in the everyday. How can filmic media avoid the spectacularization of Black suffering? What does it mean to contend with trauma without reinscribing it into the visual medium? How do we open up pathways to radical methodologies? How can we elevate an ethic of care in Black cultural production? This course is neither a survey of Black film/video nor an introduction to recent Black Diasporic humanities scholarship. The films herein aren't necessarily answers to the aforementioned questions, but rather points of entry into these considerations. Imagining Fugitivity and Futurity in Film/Video is a space to think with and throughcontemporary film/video and scholarship that opens up new possibilities to think and create.

FAIC-390 Screenwriting for Animators (3.00 cr.)
(Fall and Spring)
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-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-411 History of Documentary Film II (3.00 cr.)
(Spring)

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

An historical survey of documentary (or non-fiction) tradition in motion pictures, with special emphasis on the development of the origins and development of cinema verite, direct cinema and counter trends in response to the theoretical claims of the partisans of these two influential approaches. And will trace the subsequent development in technology, aesthetics approaches and evolving subject matter in the field. The course will cover the last forty-five years of developments in documentary or non-fiction film, from 1970- 2016.

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

This course will investigate a broad range of media art and documentary projects, with attention to the performative act of witnessing, the creative address of media archives by artists, and the aspiration to negotiate new social relations with collaborators and audiences. Drawing from work in film, video, and new media, this course will explore time-based projects informed by documentary gestures such as journaling, cinema-verite recording, surveillance, re-performance, and non-linear structuring of information. Narrative and performative projects resulting from creative detours in documentary exercises will also be screened. The course will additionally examine collections of work from specific historical moments that aspired to strategic cultural interventions, including a range of provocative work across genre on incarceration in the U.S., samizdat and media arts projects produced during late 1980s, dramatic cultural shifts in east central Europe, and collective experiments withnew technologies and audiences from the U.S. in the 1960s/early 70s. Media projects from Chile, Nunavut, and South East Asia address generational loss or repression of archived information and reinvigorate dialogues across the distance of time. Offered by Program in Film and Video.

FAIC-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-439 Godard and Cinematic Forms (3.00 cr.)
(Fall)

Fourteen Questions to Jean-Luc Godard. There will be additional spaces available at Course Advising Day.

Since 1960 till his death in 2022, Jean-Luc Godard directed more than 100 features, shorts, series, essay films, television programs, etc. It would be futile to try and teach such complex and abundant oeuvre in one, even two semesters. The course will be articulated around points of entry to the work, formulated as questions to Godard.

The questions will be chosen among the following ones: How and why did you start making films? / What is a woman? / What is a young girl? / What is an actress? / What is love? / What are the ethics of political representation? / How to represent contemporary youth? / What is a cultural icon? / What is your relationship to the history of cinema? / What is autobiography? / What is montage? / What is language? / What is the relationship between sound and image? / What is an image?.

FAIC-444 Alumni Network (2.00 cr.)
(Fall and Spring)

This course focuses on building connections with alumni from the Experimental Animation program. We start by examining the histories and qualities that makes CalArts Experimental Animation the unique place that it is. After they graduate, many students from this program go into the film and art world, some as teachers, others in creative practice. This course locates those individuals who graduated and now serve as inspiration to our current students and and to practitioners outside of our program . Students in the course will engage with notable alumni and produce an online "up close" look at a selection of representatives of the EA Program, interviewing them based on questions that class participants determined. All creative decisions will be made by the students enrolled in the course.

FAIC-455 Hollywood Renaissance (3.00 cr.)
(Fall and Spring)

POLITICS, PARANOIA AND PORN 'STACHES: '70s GENRE REVISIONISM

Course available by permission of instructor only. The "New Hollywood" of 1967-1975 was an endlessly rich and eccentric period of American filmmaking. A generation of young filmmakers took advantage of the freedoms afforded by the desperation of the failing studio system and the collapse of the Production Code to make a body of work that managed to be both personal and occasionally quite popular. This class will explore this era through its genre filmmaking: many of the major films of the Hollywood Renaissance are self-conscious attempts to rethink genre, employing the Western, the road movie, the horror film, the musical and the gangster film to explore and embody the divisions and conflicts of a particularly charged, divisive era.

The class will be taught as a seminar, with short contextual lectures introducing screenings, followed by discussion.

The readings will include historical/critical assessments of the films discussed, contemporary criticism and accounts of the history and politics of the era. Auditing is encouraged depending on class size. The class consists of brief lectures, screenings and discussions.

Requirements include strict regular attendance, weekly readings, weekly journals, a final project, and active participation in class discussions.

Students will demonstrate their developing ideas both in weekly journal writing and in class discussions that will take in both the critical/theoretical readings and the films screened in class. They will develop an original research topic to be completed either as a research paper or a creative work accompanied by a short paper.

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-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-585 Seminar: Black Exper Film/Vid (2.00 cr.)
(Spring)

Seminar in Black Experimental Film/Video This seminar is designed to facilitate a creative and rigorous conversation around Blackness and the audiovisual, particularly in experimental film/animation, documentary/non-fiction, and video art. Particular attention will be paid to work that is oriented around imagined futurity, resourceful fugitivity, and what is potentially reparative in the everyday. How can filmic media avoid the spectacularization of Black suffering? What does it mean to contend with trauma without reinscribing it into the visual medium? How do we open up pathways to radical methodologies? How can we elevate an ethic of care in Black cultural production? This course is neither a survey of Black film/video nor an introduction to recent Black Diasporic humanities scholarship. The films herein aren't necessarily answers to the aforementioned questions, but rather points of entry into these considerations. Imagining Fugitivity and Futurity in Film/Video is a space to think with and throughcontemporary film/video and scholarship that opens up new possibilities to think and create.

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-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-611 History of Documentary Film II (3.00 cr.)
(Spring)

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

An historical survey of documentary (or non-fiction) tradition in motion pictures, with special emphasis on the development of the origins and development of cinema verite, direct cinema and counter trends in response to the theoretical claims of the partisans of these two influential approaches. And will trace the subsequent development in technology, aesthetics approaches and evolving subject matter in the field. The course will cover the last forty-five years of developments in documentary or non-fiction film, from 1970- 2016.

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

This course will investigate a broad range of media art and documentary projects, with attention to the performative act of witnessing, the creative address of media archives by artists, and the aspiration to negotiate new social relations with collaborators and audiences. Drawing from work in film, video, and new media, this course will explore time-based projects informed by documentary gestures such as journaling, cinema-verite recording, surveillance, re-performance, and non-linear structuring of information. Narrative and performative projects resulting from creative detours in documentary exercises will also be screened. The course will additionally examine collections of work from specific historical moments that aspired to strategic cultural interventions, including a range of provocative work across genre on incarceration in the U.S., samizdat and media arts projects produced during late 1980s, dramatic cultural shifts in east central Europe, and collective experiments withnew technologies and audiences from the U.S. in the 1960s/early 70s. Media projects from Chile, Nunavut, and South East Asia address generational loss or repression of archived information and reinvigorate dialogues across the distance of time. Offered by Program in Film and Video.

FAIC-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-639 Godard and Cinematic Forms (3.00 cr.)
(Fall)

Fourteen Questions to Jean-Luc Godard. There will be additional spaces available at Course Advising Day.

Since 1960 till his death in 2022, Jean-Luc Godard directed more than 100 features, shorts, series, essay films, television programs, etc. It would be futile to try and teach such complex and abundant oeuvre in one, even two semesters. The course will be articulated around points of entry to the work, formulated as questions to Godard.

The questions will be chosen among the following ones: How and why did you start making films? / What is a woman? / What is a young girl? / What is an actress? / What is love? / What are the ethics of political representation? / How to represent contemporary youth? / What is a cultural icon? / What is your relationship to the history of cinema? / What is autobiography? / What is montage? / What is language? / What is the relationship between sound and image? / What is an image?.

FAIC-644 Alumni Network (2.00 cr.)
(Fall and Spring)

This course focuses on building connections with alumni from the Experimental Animation program. We start by examining the histories and qualities that makes CalArts Experimental Animation the unique place that it is. After they graduate, many students from this program go into the film and art world, some as teachers, others in creative practice. This course locates those individuals who graduated and now serve as inspiration to our current students and and to practitioners outside of our program . Students in the course will engage with notable alumni and produce an online "up close" look at a selection of representatives of the EA Program, interviewing them based on questions that class participants determined. All creative decisions will be made by the students enrolled in the course.

FAIC-655 Hollywood Renaissance (3.00 cr.)
(Fall and Spring)

POLITICS, PARANOIA AND PORN 'STACHES: '70s GENRE REVISIONISM

Course available by permission of instructor only. The "New Hollywood" of 1967-1975 was an endlessly rich and eccentric period of American filmmaking. A generation of young filmmakers took advantage of the freedoms afforded by the desperation of the failing studio system and the collapse of the Production Code to make a body of work that managed to be both personal and occasionally quite popular. This class will explore this era through its genre filmmaking: many of the major films of the Hollywood Renaissance are self-conscious attempts to rethink genre, employing the Western, the road movie, the horror film, the musical and the gangster film to explore and embody the divisions and conflicts of a particularly charged, divisive era.

The class will be taught as a seminar, with short contextual lectures introducing screenings, followed by discussion.

The readings will include historical/critical assessments of the films discussed, contemporary criticism and accounts of the history and politics of the era. Auditing is encouraged depending on class size. The class consists of brief lectures, screenings and discussions.

Requirements include strict regular attendance, weekly readings, weekly journals, a final project, and active participation in class discussions.

Students will demonstrate their developing ideas both in weekly journal writing and in class discussions that will take in both the critical/theoretical readings and the films screened in class. They will develop an original research topic to be completed either as a research paper or a creative work accompanied by a short paper.

Fulfills the FDP History and Context requirement.

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.

FCSE-499 Independent Study (1.00-3.00 cr.)
(Fall and Spring)
Available by Permission of Instructor Only.

 An Independent Study is a semester long agreement developed between student and faculty to discuss ongoing work, develop a particular project, or delve into a field of study.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

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

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

FFDP-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 (3.00 cr.)
(Fall and Spring)

Course available by Permission of Instructor only. Prerequisite: Screenwriting Workshop Short Forms 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.

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 (3.00 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-430 Cinematography for Directors (3.00 cr.)
(Fall and Spring)
This is a course aimed to deepen filmmakers' knowledge on the concepts and uses of the various elements of cinematography; both technical and conceptual. The class will focus on directorial decisions regarding framing, camera movement, depth of field, lighting styles and a variety of other formal choices concerning image-making and how they shape the discourse of each individual work. We will mainly work with digital cameras and formats with the objective of investigating their specificity. The class will also address the interconnectedness of pre-production, production and post-production in digital cinematography, and the ways in which our various uses of technology inform our aesthetics as makers. We will discuss set protocols and center our assignments on the creative advantages of working with limited resources. Finally, we will discuss different modes and models of production, and the ways that each implements and affects the development of concept, process, and politics.

FFDP-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)

This course brings students into conversation with visiting filmmakers and artists from a variety of disciplines including film, performance, installation, music, photography, etc. in order to access and engage with a variety of professional and aesthetic models. Workshops vary: some are dedicated to conversation with an artist, others to working in a hands-on situation. FDP students must take GAW for 2 semesters during their time in the program, but may enroll as many times as they like.

FFDP-445 FDP Editing Aesthetics (2.00 cr.)
(Fall and Spring)

Editing Aesthetics looks at the post-production process as an aesthetic practice. We examine different examples of picture and sound editing strategies and discuss their potential to produce meaning in film. Through analyzing different films and readings the class focuses on editing as a generative practice - a phase where films are created too. We discuss key concepts such as time, space, rhythm, structure, meaning, dialectics, sequencing, continuity, fragmentation, immersiveness, among others. Conversations about the history and politics of editing in film will be a crucial part of the class, as well as the ethics of representation on screen. Rather than workshopping a single project in the class, students will be asked to complete several editing assignments that will culminate in a final short film piece. This piece should investigate one or multiple editing techniques or theoretical approaches to editing sound and picture.

FFDP-457 ST: Love Stories (3.00 cr.)
(Spring)

This class will focus on stories of love as told on film; love is a word that means everything and nothing at all. Love is politic, desire, obsession, belief; it is a paradox, one that continually contradicts its expectations. The class will examine how one describes the indescribable, films unique ability to speak to the ineffable. Most of all, love is dynamic, and requires a description of the exchange between people. It is seen in the most unlikely of gestures and exchanges. The class will focus on the ways a filmmaker depicts the substance of human relations, and how one articulates such moments. It will also focus on the dynamics and politics of human interactions, and the exchange of love and sex, especially as depicted in film. The class will be small and seminar based; students will be responsible for presentations throughout, organized around discussion topics. Films watched and discussed will draw on both fiction and documentary work; screening will be supp.

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-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.

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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-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 (3.00 cr.)
(Fall and Spring)
Course available by Permission of Instructor only. Prerequisite: Screenwriting Workshop Short Forms 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.

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)

This course brings students into conversation with visiting filmmakers and artists from a variety of disciplines including film, performance, installation, music, photography, etc. in order to access and engage with a variety of professional and aesthetic models. Workshops vary: some are dedicated to conversation with an artist, others to working in a hands-on situation. FDP students must take GAW for 2 semesters during their time in the program, but may enroll as many times as they like.

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-601 A Taste of Film (3.00 cr.)
(Fall and Spring)

In this special topics course, students will have the opportunity to present, cook, and share their personal recipes with their peers in class. Although, this is not a traditional cooking class or a seminar focused on food in film. Rather, this exploration of the connection between food and cinema takes place within the broader context of art creation, filmmaking practices, and methodology.\nSpecifically, the goal of this course is to use food as a starting point for reimagining cinema. We will challenge the conventional notion of the proximal senses, often given a humble role in tradition. This will serve as a platform to engage in a thoughtful discussion about why we create, and, for the purposes of this discussion, how the act of cooking and eating, as an aesthetic and multi-sensory experience, can prompt us to not only reconsider the ethics of food but also to rethink the very foundations of the cinematic experience on a broader scale.\nThe course will examine the process of how a maker imagines, seeks and articulates a certain flavor in their imagemaking. The impetus for this course is to set up a "Filmmaker's Table" where participants come together to prepare and share a meal, while meditating on various aspects of their very own filmmaking process with PLEASURE.

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 (3.00 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-645 Fdp Editing Aesthetics (2.00 cr.)
(Fall and Spring)

Editing Aesthetics looks at the post-production process as an aesthetic practice. We examine different examples of picture and sound editing strategies and discuss their potential to produce meaning in film. Through analyzing different films and readings the class focuses on editing as a generative practice - a phase where films are created too. We discuss key concepts such as time, space, rhythm, structure, meaning, dialectics, sequencing, continuity, fragmentation, immersiveness, among others. Conversations about the history and politics of editing in film will be a crucial part of the class, as well as the ethics of representation on screen. Rather than workshopping a single project in the class, students will be asked to complete several editing assignments that will culminate in a final short film piece. This piece should investigate one or multiple editing techniques or theoretical approaches to editing sound and picture.

FFDP-657 ST: Love Stories (3.00 cr.)
(Spring)

This class will focus on stories of love as told on film; love is a word that means everything and nothing at all. Love is politic, desire, obsession, belief; it is a paradox, one that continually contradicts its expectations. The class will examine how one describes the indescribable, films unique ability to speak to the ineffable. Most of all, love is dynamic, and requires a description of the exchange between people. It is seen in the most unlikely of gestures and exchanges. The class will focus on the ways a filmmaker depicts the substance of human relations, and how one articulates such moments. It will also focus on the dynamics and politics of human interactions, and the exchange of love and sex, especially as depicted in film. The class will be small and seminar based; students will be responsible for presentations throughout, organized around discussion topics. Films watched and discussed will draw on both fiction and documentary work; screening will be supp.

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-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-699 Independent Project (0.50-9.00 cr.)
(Fall and Spring)

Available by permission of instructor only.

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FFDP-799 Independent Project (0.50-9.00 cr.)
(Fall and Spring)

Available by permission of instructor only.

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FPFV-101 Filmmaking Fundamentals I (2.00 cr.)
(Fall and Spring)
Course open to Film/Video Program only, by Permission of Instructor only. An investigation of the aesthetics and language of film and video Students will be encouraged to make personal works. Class will include analysis and the beginning of a critical dialogue. Required of all PFV BFA1s and incoming transfer students.

FPFV-102 Filmmaking Fundamentals II (2.00 cr.)
(Spring)
Course open to Film/Video Program only, by Permission of Instructor only. An examination of contemporary visual culture and production techniques. Participants are expected to finish several short projects. Required of all PFV BFA1s and incoming transfer students.

FPFV-134 Digital Editing (2.00 cr.)
(Fall)
A comprehensive introduction to digital editing techniques and post-production workflows using Adobe CC and related software. Topics will include media management, transcoding, editing, sound editing,effects, color correction, and exporting. Required of and limited to all incoming PFV students.

FPFV-153 Cinematic Voices: In-Person (2.00 cr.)
(Fall and Spring)
Course available by permission of instructor only. A screening and analysis class in which members of the Film/Video faculty and visiting artists show and discuss their work. The class is intended to acquaint students with the faculty as well as different kinds of independent film and video. Students are expected to participate in the critiques and analysis. There will be reading requirements and students will be expected to write two short papers. Required of all PFV incoming students for both Fall and Spring semesters. May be repeated for credit.

FPFV-199 Independent Project (0.50-4.00 cr.)
(Fall and Spring)
Available by permission of instructor only.

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FPFV-203 Cinematography (3.00 cr.)
(Fall and Spring)

This course is designed for students to explore cinematic language and the artistic possibilities of the moving image. Students will be evaluated on their mastery of core concepts of camera functions and image construction - including lighting, composition, focus and movement. The cameras used for class will be the Sony A7S and Canon XC15, however an emphasis on understanding universal concepts of depth of focus, light metering, lens choice and movement will be prioritized over camera-specific knowledge. The aim of the class is to understand how technical choices impact the interpretation of images, and to exercise intentional, artistic choices from behind the camera.

FPFV-204 Film Production Workshop I (2.00 cr.)
(Fall and Spring)

Course available by Permission of Instructor only. Students will learn the basics of 16mm film production and will gain access to Bolex and Arriflex film cameras as well They will also learn the basics of light readings, exposure, and will be introduced to some of the hand-made potentials of emulsion based filmmaking and direct film techniques. The class will include telecine and some phases of post-production. Each student will shoot 100' of film and complete a one-minute project with a digital finish. In this way students will become familiar with analog film equipment and techniques and how they are integrated into the digital workflow. Students will also collaborate on a class 16mm synch-sound film which will also finish on digital. Some lab time is required. Required of all PFV BFA 2s.

FPFV-206 Finishing on 16MM Film (2.00 cr.)
(Spring)

In this course, you will learn the 16mm editorial process from cutting on a flatbed viewer to finishing an answer print. You will shoot a two minute film or expand on your one-minute film from the fall semester. The course will be taken concurrently with Editing on Avid, emphasizing a hybrid approach to finishing a film print, working between analogue and digital formats. You will also be simultaneously enrolled in the Post-Production Sound class, where you'll design a soundtrack for your one-minute film using Protools. At the end of the course, we will create a composite film print using your picture and soundtrack elements generated throughout the semester.

FPFV-220 Color Correction and Grading (3.00 cr.)
(Fall and Spring)

This is a practice based workshop class designed to introduce students to the manipulation of color in digital video. We will approach color correction and grading in through hands on experience with the understanding that the concepts behind the theory and technology of color are most useful and comprehensible through their application in filmmaking. Primarily using the tools in DaVinci Resolve, and with reference to cinematic examples, we will explore technical and theoretical fundamentals, differences between color correction and color grading, working with documentary and narrative, video and film, live action and animation, and explore common and advanced problems, considerations, and techniques in the color process. This course will include a variety of short assignments and two longer color grading projects. No prior experience with DaVinci Resolve is necessary, however students must already know the fundamentals of editing and cinematography. Additional seats are available on class sign up day.

Each student will require an external harddrive - recommended with a speed of 7200RPM (or SSD) and at least 1TB (~$70-$200).

FPFV-246 Intermediate Cinematography (3.00 cr.)
(Spring)

This cinematography class is focused on solidifying the knowledge of students who have a foundation in cinematography by looking at and working with specific aspect ratios, textures and camera movements. The students will analyze and practice different techniques in film examples and then work on blocking scenes for different formats like academy, cinemascope or small screen. Throughout the class, the students will learn (using 16 mm film and digital RED cameras) to work with different lenses, and creative use of look up tables (LUTs). The students will also practice working on combining different camera formats, depending on the needs in a project for documentary, narrative, experimental or installation projects. Because cinematography can't be separated from the essential work of lighting, we will analyze lightning practices in original locations looking at different light sources and techniques (e.g. controlling saturation, exposure, contrast ratios, and texture for fictional and documentary scenes). The class will be led through in-class lectures and hands-on demonstrations.

FPFV-285 Production Sound (2.00 cr.)
(Fall)

Course available by Permission of Instructor only. This course covers field and studio recording and mic techniques. If students can achieve good production sound, they have beaten the toughest part of post-production sound. Gives access to field recorders and microphones. Required of all PFV BFA 2 students.

FPFV-286 Post Production Sound (2.00 cr.)
(Spring)

Course available by permission of instructor only. Covers all aspects of post-production and basic sound design, editing and mixing concepts. Gives access to individual Pro Tools rooms and E105 basic studio. Required of all PFV BFA 2 students.

FPFV-299 Independent Project (0.50-4.00 cr.)
(Fall and Spring)

Available by permission of instructor only.

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FPFV-302 Cinematic Lighting (3.00 cr.)
(Fall and Spring)

A workshop that will look at essential working elements of 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-311 Screen Action (3.00 cr.)
(Fall)

In this course, students will work in small groups to curate and produce screening programs to be presented during Winter Session. They will develop a curatorial direction and select work, communicate with distributors and filmmakers, secure screening copies all while working within a small budget. They will write film notes, produce publicity materials and present a program to the CalArts community.

FPFV-330 Moving Image Creative Curating (2.00 cr.)
(Spring)

This is a course on curating film, video, performance and installation; how creative programming can integrate and amplify individual works within larger contexts and help build communities for the experience and appreciation of this kind of art. The course is only available by permission of instructor. Students will explore and discuss the practice of curating moving image art works, either within a theatrical, gallery or other public setting. We will explore the concept and practice of exhibiting (or sharing) film, video and other projectable media in all kinds of settings as this has been done over the past century as well as in the myriad ways moving imagery is part of contemporary culture. Students will be asked to write a research paper and curate a program for the class. In addition to gaining knowledge and first-hand experience in curating, they will learn to publicize an event, prepare program notes and present programs to audiences.

FPFV-340 Undergraduate Critique (2.00 cr.)
(Fall and Spring)

Course available by Permission of Instructor only. A forum for undergraduates to produce and present work. Students working on projects outside of class will show their work in various stages of pre- and post-production for group discussion and critique. Two semester are required of PFV students during their BFA3 and/or BFA4 semester. .

FPFV-399 Independent Project (0.50-4.00 cr.)
(Fall and Spring)

Available by permission of instructor only.

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FPFV-405 Writing About Film (3.00 cr.)
(Fall)

Course available by Permission of Instructor only. The class will teach students how to write about film (as well as video and other media using the moving image) in a variety of forms, genres, and contexts: writing about one's work, about the work of peers, reviews of films seen in commercial theater, critical essays, academic papers, filmmaker's interviews, press releases, grant proposals etc.

Examples of writing about film will be handed out and discussed. Sequences of classical, contemporary, foreign and experimental film and videos will be screened in class and analyzed using the proper descriptive and critical vocabulary. Major critical approaches to film and video will also be discussed. In addition each student is expected to complete a full-length critical essay on a topic decided after discussion with the instructor. Through-out the semester students will bring samples of their writing in class and will get feedback from the instructor and from their peers.

* Open to the Institute but you must have completed a minimum of one short film or video (under 30 minutes) to be eligible. *Priority given to Film/Video students.

FPFV-409 Optical Printing (2.00 cr.)
(Fall)

Course available by Permission of Instructor only. This class offers an introduction to the method, magic and madness of optical printing: the wonderful possibilities of re-filming film. Students will learn how to perform time manipulations, multiple exposures, format transfers, and matte and title making, with training in the use of the Acme Optical Printer & the Oxberry Animation Stand.

Intense workshops will be supplemented with screenings of films displaying printing virtuosity: from Hollywood spectaculars to B-movie mayhem to avant-garde wonders. Students will be required to complete a series of short assignments and produce a short film.

FPFV-410 Documentary Production (2.00 cr.)
(Fall and Spring)

Course available by Permission of Instructor only.

This course explores the documentary form through theory and practice. Students will look at different documentary approaches and methods. Viewing and analysis of various films will be a vital part of the class; however, the main emphasis of the course will be on documentary production.

FPFV-410A Fieldwork in the Virtual Field (2.00 cr.)
(Fall)

Documentary Production: Fieldwork in the Virtual Field

This project-based class will investigate a wide range of themes and possibilities suggested by the particularities of networked media in relation to documentary production, including, but not limited to identity, privacy, collaboration, virtuality, security, fragility and storytelling. We will look critically at a variety of apps and platforms and work both with and against them to engage with the formal, aesthetic, political, social and economic issues that they suggest.

FPFV-411 Memories and Dreamscapes (3.00 cr.)
(Spring)

This course will explore the intimate use of memories and dreamscapes within the art of moving images to employradical re-examinations of identity, culture, and history. We will analyze experimental methods used to decolonizethe archive within film and video, serving as a medium for constructing, deconstructing, and reconstructingindividual and collective realities. Often blurring the line between truth and fiction, our selection ofboundary-pushing films and videos poses the question of what is real and imagined, where the dream begins andends, and who has the right to dictate one's truth. While the course is rooted in a Black feminist framework, a rangeof films are viewed and considered through the lens of gender and sexuality, collective memory, and alternativehistories. This seminar will guide us on a multidimensional journey and excavation that redefines, shifts andchallenges traditional narrative forms and archival practices.

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-418 Film and Family Archives (3.00 cr.)
(Spring)

Family portraits, letters, home-videos, notes, diaries, and small objects and accessories are often key to tracing hidden secrets and desires within one\u2019s own family. Beyond this, by examining family archives we can gain a deeper understanding of regional and national histories. This seminar pays attention to filmmakers from different latitudes whose work draws from family archives\u2013or, at times, found archives. Considering Lourdes Portillo, Natalia Almada, Naomi Kawase, Sergio Oksman, Joao Moreira Salles, Chantal Akerman, Karim Anouz, and Juan Carlos Rulfo, to mention but a few, we will explore how their use of archival materials pushes them to experiment with the documentary form. In this interdisciplinary course, we will also examine the ways in which their use of family archives not only shapes the stories they tell, but constitutes them as persons and artists. Finally, we will delve into the porous quality of personal histories and how they permeate into other, larger political narratives. Students will keep a journal on weekly discussions and produce a paper or short cinematic piece that reflects that topics discussed in class.

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

This class is an in-depth study of movement and composition through both sound and image. The potential for movement is one of the main distinguishing features of time-based practices, perhaps most of all in filmmaking. Toexplore this we will consider the way movement is perceived through the senses and encourage creative uses of camera movement, sound and blocking through class exercises and assignments. In workshops you will be introduced to various production techniques and equipment related to camera movement and sound. The class will also have a screening and discussion component, where student projects and a diverse range of audio-visual pieces will be viewed and discussed. Areas covered will include movement and perception, embodied camera, choreographed camera movement, movement and sound, movement and machine, movement and architecture.

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-429 Installation Design (3.00 cr.)
(Fall)

A course on site specific film and art installation design. Students will be encouraged to design site specific installations without financial limitations, that is, from CalArts room D301 to the Guggenheim. These designs will include architectural plans with mockups, list and cost of equipment and materials needed, and an artist statement. Each student will present at least two different speculative installation designs.

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-431 "Autrice" Studies (3.00 cr.)
(Spring)

Of course, the politique des auteurs is the application to the cinema of a notion that is widely accepted in the individual arts. -André Bazin, 1957

Coined as an expression in English by critic Andrew Sarris in the 1960s, "Auteur Theory" and auteur studies have been alternately defended, qualified or reviled in cinema studies. Sarris based his term on the "politique des auteurs" that emerged from the writings of French film theorists Alexandre Astruc, André Bazin and filmmaker Francois Truffaut in the 1950s and which foregrounded the centrality of the director-as-auteur in defining a film's visual style and thematic concerns. At that time, both American and French auteurist approaches were largely analyses by male critics and theorists about male directors working in Euro-American cinematic traditions.

In this course on Autrice Studies we playfully deploy the feminine version of the French term 'auteur' to interrogate auteur theory in the context of women artists and directors. Here we will examine how and why cinema studies from the 1970s on challenged an auteurist approach - from genre-based, psychoanalytic/feminist and ideological perspectives. At the same time as we interrogate whether a version of "autrice" studies can be useful for exploring the work of women filmmakers and moving image artists today, we will consider whether or how gender is an important aspect of such study. Is there, as some have claimed, a feminine or feminist "écriture" that extends to visual work? Or does such an approach simply perpetuate reductive binaries and have limited strategic value?

As part of our theoretical interrogation, we will select two or three women artists of different generations (for example Chantal Akerman, Shirin Neshat, or Ja'Tovia Gary) to do an in-depth study of their work and the (auteurist or not) critical analyses written about them. The last third of the semester will consist of students doing in-depth research on a filmmaker or moving image artist of their choosing. Possibilities abound, including feature, documentary and experimental filmmakers such as Andrea Arnold, Kathryn Bigelow, Catherine Breillat, Jane Campion, Claire Denis, Cheryl Dunye, Ava Duvernay, Kitty Green, Lucretia Martel, Nina Menkes, Sally Potter, Kelly Reichardt, Trinh T. Minh-ha, Athina Rachel Tsangari, Li Yu. Final projects will be an article or video essay that can be submitted to a journal.

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-440 Finding Money (3.00 cr.)
(Fall)

Course available by Permission of Instructor only. Wonder where and how to look for funding, prepare and present your work and yourself when applying for grants or pitching a project for industry consideration? You will learn this, as well as how to prepare a budget, production book, and look book, understand copyrights, contracts, business plans, and fiscal sponsorship. When possible, there will be presentations by industry professionals. Recommended for MFAs and BFA3s & BFA4s.

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-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.)
(Fall)
This is a production workshop for students creating film/video projects of any length or format with an experimental approach to narrative. We will focus on creative interpretations of the traditional facets of narrative filmmaking (character development, dialogue, tension-building and dramatic arcs) while studying a wide variety of contemporary and historical filmmakers and artists blurring the edges between storytelling and experimentation. Students will develop a primary project over the course of the semester, while participating in numerous exercises, workshops and weekly screenings and discussions.

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-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-474 Benning on Benning (3.00 cr.)
(Fall and Spring)

This intensive course is a screening series of a selection of 12 films, both analog and digital, from a 50 year career. Students will produce art works (films, paintings, drawing, etc.) inspired by the discussions and screenings in class. The final sessions will be in class critiques of the student work.

FPFV-484 Latin America on Screen (3.00 cr.)
(Fall)

This class centers on the ways in which the idea of Latin America has been constructed through cinema, from the first productions that took place in the region (ca. 1930s) to our days. Looking at a wide range of cinematic practices from both "Latin American" filmmakers, as well as "foreign" ones, this course asks: What is "Latin America"? What do we mean by "Latin American" cinema? Is there a "good" way to represent Latin America? Intended as a kaleidoscopic approach to the region where themes are privileged over chronologies, this survey course examines some of the discourses (cinematic, political, social, and so on) surrounding the region, as well as their ideological implications. Thus, one central question undergirding this class regards what is at stake in representation-representing oneself, representing the other, representing a region, a place. To delve further into these questions, screenings will be placed in conversation with companion readings written by key thinkers in the interdisciplinary fields of Film and Media Studies, Visual Culture Studies, Postcolonial Studies, Gender and Queer Studies, Urban Studies, among others. Ultimately, this course's overall aim is to complicate dominant ideas about what representation can and should do by looking at an idiosyncratic range of "Latin American" cinematic productions. No specialty experience is required and a number of places will be held open for Course Advising Day.

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-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-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-511 Screen Action (3.00 cr.)
(Fall)

In this course, students will work in small groups to curate and produce screening programs to be presented during Winter Session. They will develop a curatorial direction and select work, communicate with distributors and filmmakers, secure screening copies all while working within a small budget. They will write film notes, produce publicity materials and present a program to the CalArts community.

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 strategies, aesthetics and techniques using post-production workflows in Davinci software. Adobe CC and related software will be overviewed also . Topics will include media management, transcoding, picture and sound editing, effects, color correction, prep for sending to sound mix and export/delivery. 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/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-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-611 Memories and Dreamscapes (3.00 cr.)
(Spring)
This course will explore the intimate use of memories and dreamscapes within the art of moving images to employradical re-examinations of identity, culture, and history. We will analyze experimental methods used to decolonizethe archive within film and video, serving as a medium for constructing, deconstructing, and reconstructingindividual and collective realities. Often blurring the line between truth and fiction, our selection ofboundary-pushing films and videos poses the question of what is real and imagined, where the dream begins andends, and who has the right to dictate one's truth. While the course is rooted in a Black feminist framework, a rangeof films are viewed and considered through the lens of gender and sexuality, collective memory, and alternativehistories. This seminar will guide us on a multidimensional journey and excavation that redefines, shifts andchallenges traditional narrative forms and archival practices.

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-618 Film and Family Archives (3.00 cr.)
(Spring)

Family portraits, letters, home-videos, notes, diaries, and small objects and accessories are often key to tracing hidden secrets and desires within one's own family. Beyond this, by examining family archives we can gain a deeper understanding of regional and national histories. This seminar pays attention to filmmakers from different latitudes whose work draws from family archives or, at times, found archives. Considering Lourdes Portillo, Natalia Almada, Naomi Kawase, Sergio Oksman, Joao Moreira Salles, Chantal Akerman, Karim Anouz, and Juan Carlos Rulfo, to mention but a few, we will explore how their use of archival materials pushes them to experiment with the documentary form. In this interdisciplinary course, we will also examine the ways in which their use of family archives not only shapes the stories they tell, but constitutes them as persons and artists. Finally, we will delve into the porous quality of personal histories and how they permeate into other, larger political narratives. Students will keep a journal on weekly discussions and produce a paper or short cinematic piece that reflects that topics discussed in class.

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

This class is an in-depth study of movement and composition through both sound and image. The potential for movement is one of the main distinguishing features of time-based practices, perhaps most of all in filmmaking. To\nexplore this we will consider the way movement is perceived through the senses and encourage creative uses of camera movement, sound and blocking through class exercises and assignments. In workshops you will be introduced to various production techniques and equipment related to camera movement and sound. The class will also have a screening and discussion component, where student projects and a diverse range of audio-visual pieces will be viewed and discussed. Areas covered will include movement and perception, embodied camera, choreographed camera movement, movement and sound, movement and machine, movement and architecture.

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-629 Installation Design (3.00 cr.)
(Fall)

A course on site specific film and art installation design. Students will be encouraged to design site specific installations without financial limitations, that is, from CalArts room D301 to the Guggenheim. These designs will include architectural plans with mockups, list and cost of equipment and materials needed, and an artist statement. Each student will present at least two different speculative installation designs.

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-631 "Autrice" Studies (3.00 cr.)
(Spring)

Of course, the politique des auteurs is the application to the cinema of a notion that is widely accepted in the individual arts. -André Bazin, 1957

Coined as an expression in English by critic Andrew Sarris in the 1960s, "Auteur Theory" and auteur studies have been alternately defended, qualified or reviled in cinema studies. Sarris based his term on the "politique des auteurs" that emerged from the writings of French film theorists Alexandre Astruc, André Bazin and filmmaker Francois Truffaut in the 1950s and which foregrounded the centrality of the director-as-auteur in defining a film's visual style and thematic concerns. At that time, both American and French auteurist approaches were largely analyses by male critics and theorists about male directors working in Euro-American cinematic traditions.

In this course on Autrice Studies we playfully deploy the feminine version of the French term 'auteur' to interrogate auteur theory in the context of women artists and directors. Here we will examine how and why cinema studies from the 1970s on challenged an auteurist approach - from genre-based, psychoanalytic/feminist and ideological perspectives. At the same time as we interrogate whether a version of "autrice" studies can be useful for exploring the work of women filmmakers and moving image artists today, we will consider whether or how gender is an important aspect of such study. Is there, as some have claimed, a feminine or feminist "écriture" that extends to visual work? Or does such an approach simply perpetuate reductive binaries and have limited strategic value?

As part of our theoretical interrogation, we will select two or three women artists of different generations (for example Chantal Akerman, Shirin Neshat, or Ja'Tovia Gary) to do an in-depth study of their work and the (auteurist or not) critical analyses written about them. The last third of the semester will consist of students doing in-depth research on a filmmaker or moving image artist of their choosing. Possibilities abound, including feature, documentary and experimental filmmakers such as Andrea Arnold, Kathryn Bigelow, Catherine Breillat, Jane Campion, Claire Denis, Cheryl Dunye, Ava Duvernay, Kitty Green, Lucretia Martel, Nina Menkes, Sally Potter, Kelly Reichardt, Trinh T. Minh-ha, Athina Rachel Tsangari, Li Yu. Final projects will be an article or video essay that can be submitted to a journal.

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-640 Finding Money (3.00 cr.)
(Fall)

Course available by Permission of Instructor only. Wonder where and how to look for funding, prepare and present your work and yourself when applying for grants or pitching a project for industry consideration? You'll learn this, as well as how to prepare a budget, production book, and look book, understand copyrights, contracts, business plans, and fiscal sponsorship. Class will include presentations by industry professionals. Recommended for MFAs, BFA3s & BFA4s.

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-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-649 On the Edge of Narrative (3.00 cr.)
(Fall)

This is a production workshop for students creating film/video projects of any length or format with an experimental approach to narrative. We will focus on creative interpretations of the traditional facets of narrative filmmaking (character development, dialogue, tension-building and dramatic arcs) while studying a wide variety of contemporary and historical filmmakers and artists blurring the edges between storytelling and experimentation. Students will develop a primary project over the course of the semester, while participating in numerous exercises, workshops and weekly screenings and discussions.

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-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-674 Benning on Benning (3.00 cr.)
(Fall and Spring)

This intensive course is a screening series of a selection of 12 films, both analog and digital, from a 50 year career. Students will produce art works (films, paintings, drawing, etc.) inspired by the discussions and screenings in class. The final sessions will be in class critiques of the student work.

FPFV-684 Latin America on Screen (3.00 cr.)
(Fall)

This class centers on the ways in which the idea of Latin America has been constructed through cinema, from the first productions that took place in the region (ca. 1930s) to our days. Looking at a wide range of cinematic practices from both "Latin American" filmmakers, as well as "foreign" ones, this course asks: What is "Latin America"? What do we mean by "Latin American" cinema? Is there a "good" way to represent Latin America? Intended as a kaleidoscopic approach to the region where themes are privileged over chronologies, this survey course examines some of the discourses (cinematic, political, social, and so on) surrounding the region, as well as their ideological implications. Thus, one central question undergirding this class regards what is at stake in representation-representing oneself, representing the other, representing a region, a place. To delve further into these questions, screenings will be placed in conversation with companion readings written by key thinkers in the interdisciplinary fields of Film and Media Studies, Visual Culture Studies, Postcolonial Studies, Gender and Queer Studies, Urban Studies, among others. Ultimately, this course's overall aim is to complicate dominant ideas about what representation can and should do by looking at an idiosyncratic range of "Latin American" cinematic productions. No specialty experience is required and a number of places will be held open for Course Advising Day.

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-697 Alchemical Cinema (2.00 cr.)
(Spring)
Course available by permission of instructor only. This course offers an introduction to the mysteries of photographic film-its properties, processes, and potentials. Technique is introduced as an organic component of the expressive arsenal. Everything is DIY and low-tech, as students hand-process films utilizing a variety of easily available tools and chemicals. B/W and color developing, reversal and negative, and high and low contrast emulsions will be explored from an artistÈs perspective. After learning the basic principles of photochemistry, students will be presented with an array of non-standard techniques, ranging from cross-processing to Rayographs and different methods of film distress-all transforming commonplace materials into cinematic magic.

FPFV-699 Independent Project (0.50-6.00 cr.)
(Fall and Spring)
Available by permission of instructor only.

 Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

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

FSFV-299 Independent Project (0.50-3.00 cr.)
(Fall and Spring)

Independent Study Contract required.

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

Close your eyes. Listen. Imagine a dark room, great acoustics and the best world wide sound art sounding around you. Let's feel how sound floods the room and guide us into an unexpected journey. In this setup, how do you feel? What images come to your mind? What is your relationship with what you hear? And the most important question: how would you use this in your artistic creations? Writing about our listening experience and answering this kind of questions enhances deep reflections about sound. A "diary" of every listening session will become our weekly routine.

Deep listening sessions in the Mix Theater and off-campus listening tours are some of the main methods of this course.

During these listening sessions, through lectures, we will also deeply reflect on what sound is, how we perceive it and its representation. You will be required to finish a piece (film, installation, art object, sound art) in order to put your listening experience and inspiration into practice.

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-399 Independent Project (0.50-2.00 cr.)
(Fall)

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.

FSFV-421C Decolonial Impressions (2.00 cr.)
(Fall)

The word 'decolonization' has found various definitions and meanings in the film world today-but what does the word really entail, and can cinema truly be decolonized? Can we successfully break away from the systems and structures that govern the moving image, or is it, ultimately, a utopian desire? Through screenings, readings, critical reflections, and discussions, we will delve into questions of representation, erasure and authorship. The students will all draw their own manifestos and toolkits for decolonial filmmaking, and then create a film using that text as a reference. The class will look at how mythologies, family archives, folklores, and imagined histories can aid us in our practice. Colonialism is not a thing of the past-and in our pursuit to create decolonial work, our first step must be to acknowledge its persisting existence.

FSFV-421D Hold the Line (2.00 cr.)
(Fall)

Hold the Line is a workshop designed to explore the practice of straight-ahead animation as a powerful conceptual tool. This class encourages students to engage in prolonged improvisation, embrace spontaneity, intuition, and a sense of flow. Students will learn about, and experiment with, different methods of straight ahead animation, culminating in a final film. No previous experience or prerequisites required.

Each module incorporates various readings, in-class screening and workshops through which students will examine the output of artists who have engaged in durational and improvisational practices. Some of the works that will be explored include experimental film like Tehching Hsieh's 'One Year Performance (Time Clock Piece)', the pencil animations of Bruce Bickford, the paintings of Agnes Martin, the conceptual art of Lee Lozano, and the piano improvisations of Keith Jarrett.

This course is ideal for students who are interested in probing the intersection between personal expression and experimental film. By eliminating any narrative or structural constraints, and placing an emphasis on duration and experimentation, students will develop their own unique visual language and symbolism to gain a deeper understanding of their own filmmaking practices.

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-444 Hot Sad White Guys (3.00 cr.)
(Spring)

Sad Hot White Guys is a screening/discussion course exploring gender, race, and sexuality through archetypal media representations of white men. From military propaganda to the politics of pretty, Beau Travail to the white guy of the month on Tiktok; we're bringing a queer gaze to the socio-political implications of hypermasculine white figures in media to expand our definitions and representations of masculinity. Student work will include weekly writing, essays, and film/video projects.\n\nMILITARY PROPOGANDA. SENSUAL OPTIMIZATION. GENDER ENVY. This course aims to connect films and writings across genres under the umbrella of a certain kind of racial and gendered beautification. From the intentionally homoerotic Beau Travail and Beach Rats to the laughably macho Top Gun and Rambo and perfectly calibrated sensitivity of Paul Mescal in Aftersun, these works rely on the figure of the "movie star", a traditionally or untraditionally attractive white man who broods and/or shoots his way into the viewer's heart. At one extreme, these uncanny beauties, arguably fascist in their perfection (shockingly muscular, shimmering from sweat, and threatening in presence) exact copious amounts of violence (revenge fantasies, military operations, both if we're lucky) on "deserving victims". At the other extreme, a lithe, lean sad boy self-flagellates through an emotional repression of his own design. Across genres (action, coming of age, etc.) these dynamics of violence and emotional inaccessibility craft a distinct archetype in cinema. The Sad Hot White Guy. \n\nWhile these tropes have historically been observed as subliminal homoerotic exercises or straight pornographic male fantasies, I posit that through a femme, Queer, and Black gaze, these films occupy a space in media of simultaneous threat and aspiration. They're military and patriarchal propaganda. They're indulgence. They're camp. They're dogma, but they're also kind of fun! They invite us to stare, gawk, even be, but never touch or understand. In its exaggerated perfection, this archetype becomes an Other that marginalized viewers can inhabit and claim as their own.

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-475 Bad Sound (2.00 cr.)
(Fall and Spring)

Bad Sound: Non-Traditional Ways to Create Sounds for Images Erasing notions of hi-delity sound, this class acknowledges that the right sound for a lm 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.

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

Are you graduating and finishing a project? Do you want to do the sound design of your film / installation but it's been too long since you used Pro Tools the last time? Do you have a significant project that is awaiting you to finally do the sound design? This is a class for you.

This class will open with a quick review of Pro Tools, addressing doubts and questions you may have and demonstrating new techniques. After that, we will talk about the different approaches to tackle sound design for the projects we have in the group. With workshops inspired by and for the class projects, we will work on how sound is a key element to achieve and communicate what you want.

Towards the end, the format of the course will shift to individual and group critiques. And if your project is ready, we will prepare it for mixing! *Students preparing and/or in post production their thesis are encouraged to enroll. .

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

Close your eyes. Listen. Imagine a dark room, great acoustics and the best world wide sound art sounding around you. Let's feel how sound floods the room and guide us into an unexpected journey. In this setup, how do you feel? What images come to your mind? What is your relationship with what you hear? And the most important question: how would you use this in your artistic creations? Writing about our listening experience and answering this kind of questions enhances deep reflections about sound. A "diary" of every listening session will become our weekly routine.

Deep listening sessions in the Mix Theater and off-campus listening tours are some of the main methods of this course.

During these listening sessions, through lectures, we will also deeply reflect on what sound is, how we perceive it and its representation. You will be required to finish a piece (film, installation, art object, sound art) in order to put your listening experience and inspiration into practice. .

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-599 Independent Project (0.50-2.00 cr.)
(Fall and Spring)

Available by permission of instructor only.

 Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 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.

FSFV-621C Decolonial Impressions (2.00 cr.)
(Fall)

The word 'decolonization' has found various definitions and meanings in the film world today-but what does the word really entail, and can cinema truly be decolonized? Can we successfully break away from the systems and structures that govern the moving image, or is it, ultimately, a utopian desire? Through screenings, readings, critical reflections, and discussions, we will delve into questions of representation, erasure and authorship. The students will all draw their own manifestos and toolkits for decolonial filmmaking, and then create a film using that text as a reference. The class will look at how mythologies, family archives, folklores, and imagined histories can aid us in our practice. Colonialism is not a thing of the past-and in our pursuit to create decolonial work, our first step must be to acknowledge its persisting existence.

FSFV-621D Hold the Line (2.00 cr.)
(Fall)

Hold the Line is a workshop designed to explore the practice of straight-ahead animation as a powerful conceptual tool. This class encourages students to engage in prolonged improvisation, embrace spontaneity, intuition, and a sense of flow. Students will learn about, and experiment with, different methods of straight ahead animation, culminating in a final film. No previous experience or prerequisites required.

Each module incorporates various readings, in-class screening and workshops through which students will examine the output of artists who have engaged in durational and improvisational practices. Some of the works that will be explored include experimental film like Tehching Hsieh's 'One Year Performance (Time Clock Piece)', the pencil animations of Bruce Bickford, the paintings of Agnes Martin, the conceptual art of Lee Lozano, and the piano improvisations of Keith Jarrett.

This course is ideal for students who are interested in probing the intersection between personal expression and experimental film. By eliminating any narrative or structural constraints, and placing an emphasis on duration and experimentation, students will develop their own unique visual language and symbolism to gain a deeper understanding of their own filmmaking practices.

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-644 Hot Sad White Guys (3.00 cr.)
(Spring)

Sad Hot White Guys is a screening/discussion course exploring gender, race, and sexuality through archetypal media representations of white men. From military propaganda to the politics of pretty, Beau Travail to the white guy of the month on Tiktok; we're bringing a queer gaze to the socio-political implications of hypermasculine white figures in media to expand our definitions and representations of masculinity. Student work will include weekly writing, essays, and film/video projects.

MILITARY PROPOGANDA. SENSUAL OPTIMIZATION. GENDER ENVY. This course aims to connect films and writings across genres under the umbrella of a certain kind of racial and gendered beautification. From the intentionally homoerotic Beau Travail and Beach Rats to the laughably macho Top Gun and Rambo and perfectly calibrated sensitivity of Paul Mescal in Aftersun, these works rely on the figure of the "movie star", a traditionally or untraditionally attractive white man who broods and/or shoots his way into the viewer's heart. At one extreme, these uncanny beauties, arguably fascist in their perfection (shockingly muscular, shimmering from sweat, and threatening in presence) exact copious amounts of violence (revenge fantasies, military operations, both if we're lucky) on "deserving victims". At the other extreme, a lithe, lean sad boy self-flagellates through an emotional repression of his own design. Across genres (action, coming of age, etc.) these dynamics of violence and emotional inaccessibility craft a distinct archetype in cinema. The Sad Hot White Guy.

While these tropes have historically been observed as subliminal homoerotic exercises or straight pornographic male fantasies, I posit that through a femme, Queer, and Black gaze, these films occupy a space in media of simultaneous threat and aspiration. They're military and patriarchal propaganda. They're indulgence. They're camp. They're dogma, but they're also kind of fun! They invite us to stare, gawk, even be, but never touch or understand. In its exaggerated perfection, this archetype becomes an Other that marginalized viewers can inhabit and claim as their own.

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-675 Bad Sound (2.00 cr.)
(Fall and Spring)

Bad Sound: Non-Traditional Ways to Create Sounds for Images Erasing notions of hi-delity sound, this class acknowledges that the right sound for a lm 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.

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

Are you graduating and finishing a project? Do you want to do the sound design of your film / installation but it's been too long since you used Pro Tools the last time? Do you have a significant project that is awaiting you to finally do the sound design? This is a class for you.

This class will open with a quick review of Pro Tools, addressing doubts and questions you may have and demonstrating new techniques. After that, we will talk about the different approaches to tackle sound design for the projects we have in the group. With workshops inspired by and for the class projects, we will work on how sound is a key element to achieve and communicate what you want.

Towards the end, the format of the course will shift to individual and group critiques. And if your project is ready, we will prepare it for mixing! *Students preparing and/or in post production their thesis are encouraged to enroll.

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-699 Independent Project (0.50-2.00 cr.)
(Fall and Spring)
Available by permission of instructor only.

 Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 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.

FSFV-799 Independent Project (0.50-2.00 cr.)
(Fall and Spring)
Available by permission of instructor only.

 Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 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.

FVCA-000 FVCA BFA Course Placeholder (8.00-12.50 cr.)
Placeholder course for scheduling.

FVCA-100 2D Character Anim I (1.50 cr.)
(Fall)
Required course; open to BFA1 Character Animation students only.

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-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-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-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-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-312 Adv Life Drawing Sculpture (1.50 cr.)
(Fall and Spring)
Armature, realistic and fantasy sculpting, mold making.

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-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-335 Prof Prep: Industry Skills (1.00 cr.)
(Spring)

The goal of this course is to help Character Animation students prepare for a career in animation, with a focus on events like CalArts Animation Portfolio Day, and other similar industry-focused career fairs. We'll discuss best practices for portfolios/reels, resumes and cover letters, and hear from industry professionals about the ever-evolving landscape of the job search. Being prepared can have a memorable impression on hiring managers, recruiters, agents or artistic leads. We will have 1:1 time to help students refine their personal voice as they prepare for applying to internships, trainee / apprenticeships, entry level or freelance jobs.

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-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-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-499 Independent Project (0.50-9.00 cr.)
(Fall and Spring)

Individual intensive project or study, with scheduled meetings to be arranged between faculty member and student. Tangible evidence of project or mastery of subject matter required.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

 The Independent Study contract can be found here:
 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.

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-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-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.

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-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-225 Experimental Characters (3.00 cr.)
(Spring)
Experimental Characters explores animation techniques that utilize drawn figures to push aesthetic boundaries and express deeper emotional truths. Weekly readings, screenings, and lectures will provide the framework for in-depth discussions of the form, theory, and psychology of characters within a broad range of animation and film contexts. Assignments and critiques will challenge students to interpret these themes using drawn animation, which embraces the use of experimental methods, various mediums, and movement references.

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.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

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

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

FVEA-301 Intro to CG for EA (2.00 cr.)
(Fall)
This course introduces foundational principles of modeling, animating, and rendering with CG. Through lectures, demonstrations, workshops, and assignments, students will gain an understanding of CG tools and explore ways they can be utilized. Students will also learn to use additional standard and procedural animation tools to aid workflow and expand creative possibilities.

FVEA-309 Clay for Animators (2.00 cr.)
(Spring)

This course will explore the processes for constructing three dimensional sculptures and objects in clay. We will undertake the standard methods for building such as slab and coil and traditional surface treatments including glazing and firing. Students will be encouraged to experiment with incorporating the material into their animation practice as well as applying these techniques in the construction of static objects. The class will culminate in a on-campus group exhibition and critique. There is a $50.00 course fee which provides most materials needed to fulfill requirements however students should be prepared to potentially purchase additional materials if their proposed project requires it.

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-333 Formlessness (3.00 cr.)
(Spring)

This class is a place to explore the rethinking of boundaries, unforming set notions of the way a body, film, or artistic idea can exist, and pushing one\u2019s practice into new territories. The course is an interdisciplinary place for experimental animators to explore specific themed prompts in their animation practice, through drawn animation as well as in any other mediums of their choosing. The central touchstone of the course is the book Formless: A User\u2019s Guide, written by Rosalind Kraus and Yve-Alain Bois. We will have readings, screenings, and project prompts on subjects from this book such as Liquid Words, Abjection, Gestalt, Very Slow, Pulse, and Base Materialism. Students create works incorporating and responding to a category concept, which we then critique and further discuss as a group, generating our own catalog of Formlessness.

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-399 Independent Project (0.50-3.00 cr.)
(Fall and Spring)

Available by permission of instructor only.

 Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

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

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

FVEA-404 Structure Map (3.00 cr.)
(Spring)

This course aims to give concrete form to abstract ideas through the use of image map and structure map (the form of a physical book), facilitating the identification of a project's core and structure.\nIt can be challenging to assess the strengths and weaknesses of a concept through written (abstract) language. While many films originate from written scripts, it's essential to translate words into a comprehensive and carefully considered visual and cinematic language. \nThis course is designed to help students develop their ideas through the creation of image map and structure map during the early stages of production. This, in turn, will enable students to comprehend and identify the overarching structure of their films, ultimately helping them develop an original visual language.\n\nThere are no prerequisite courses for taking this class. However, this course is designed for students preparing narrative-based projects. Students should be able to follow the instructor's teaching methods, possess strong critical abilities, and be attentive listeners. Additionally, effective presentation skills for conveying one's ideas are also required in this course.

FVEA-409 Exp Animation Installation (3.00 cr.)
(Spring)

A project-based course where students experiment on a continuous basis notions of installation practice today and how it relates to the Experimental Animation artist. Lectures and presentations of installation artists are an important component of the class. The group taking the class will be given a series of dates to consider staging concepts they would like to work with in order to gain better understanding of a more completed project. In this respect there are a number of reserved spaces to support experimentation and testing of equipment. Students may collaborate but in this course collaboration refers more to students supporting each other as the course has a rigorous schedule. It is hoped all members of the class meet their own determined dates for presentation. In this class rather than a large group shows there will be a series of exhibitions allowing for a more opportunities for students to work at the level and scale they wish.

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-415 Drawn Techniques for EA I (3.00 cr.)
(Fall)

Drawn Techniques is a semester-long workshop course exploring the practice of drawn animation. In this course we will survey various hand drawn techniques through a series of weekly topics and methods. The course is designed to deconstruct and expand your approach to drawing and experimentation through in-class workshops, lectures, screenings, critique, and consistent practice. You will have drawing assignments to complete outside of class each week.

FVEA-417 Lighting and Camera for EA (2.00 cr.)
(Fall and Spring)

Course available by Permission of Instructor only. This course will cover the equipment available for lighting and shooting stop motion animation and animation techniques that use a DSLR Lighting techniques that will help with your story and concept will be explored. Introduction to digital SLR cameras, lenses and software will be covered. An ability to know what set up is needed for your stop motion production and how to confidently use it will be the outcome for students.

FVEA-419 Motion Capture for Artists (1.50 cr.)
(Spring)

This course will take the form of a series of lectures, screenings, and demonstrations in support of a production workshop centered on using our eight camera PhaseSpace Impulse 3D motion capture system in concert with Autodesk's MotionBuilder and Maya software packages. The goal is to explore the potential of performance animation in extending artists direct physical gestures into expressive animation. In addition to exploring the more conventional uses of motion capture how can we reach beyond these conventions to achieve more innovative work? Some possibilities to be explored will be the incorporation of procedural animation, non-representational imagery, dense layering, and unique remapping of gestures. Students are encouraged to explore areas of personal interest and to incorporate this research into their production work.

FVEA-420 Stop Motion Animation Basics (2.00 cr.)
(Fall)

Course available by Permission of Instructor only. The Stop Motion Animation Basics course will explore the art of Stop motion through a series of workshops exploring choreography, timing, lighting and photography. Throughout the semester students will experiment with the expressive range of "frame by frame" manipulation to awaken life into inanimate objects. The assignments will centre on the themes of metamorphosis, found image, embodying voice, the everyday object and the choreography of the camera and the body. These exercises will introduce students to animation and photographic techniques covering both 2d and 3d principles. The course encourages students to find their own language and to expand on their own distinctive voice within Stop Motion practice.

FVEA-428 Stop Motion Puppet Design/Fab (3.00 cr.)
(Fall)

Course available by Permission of Instructor only. Unlike live action filmmaking the "puppet" actors in a stop motion film need to be designed and constructed by the filmmaker. This class will introduce students to a variety of fabrication techniques and materials both old and new used in building puppets for animated films. Through a series of demonstrations, reference clips and assignments students will learn how different materials can be used to create flexible puppets for varied looks and function. During the process they will begin to understand how the personality of their puppet character guides the choice of the construction technique.

FVEA-430A Interactive Projects (3.00 cr.)
(Spring)

This course, open to the institute, is for those wanting to make media works, including installations, performative animated video-based AR, VR, etc. In this course, students will create proposals for work that will be completed in the spring. Options for the final work will include non-interactive, interactive, participatory, and performative approaches and hybrids, and any other elements/aspects as class members invent/decide upon. In other words, the course functions to assist experimental approaches to time-based art forms. Students will learn technical options, in addition to investigation of implications for narrative, non-narrative, documentary, cinematic, non-cinematic, sound-based, and other pieces. We are not stuck in a dogma of any kind. We will examine what can be different about media works and what opportunities have not yet been explored elsewhere. Open to the Institute. For MFAs, and students at BFA3 and BFA4 year levels. For students producing advanced work, but no specific prerequisite is strictly required.

FVEA-433 Comics Workshop (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-444 Worlding Strategies: Make Work (2.00 cr.)
(Spring)

Worlding has become a rapidly developing concept and process for assisting us in the creation of work for arts: including written, performative, media-based, and other diverse forms. Worlding, simply stated is what each of us do day to day as we negotiate life and weave ourselves into it. The notion of 'world' has come to provide a new basis for art making and analysis, partly supplanting the 20th Century's notions of 'texts'. Instead of subtexts, for instance, we might consider unknown aspects of the worlds we inhabit. Students will be presented with lesser known historical and contemporary ways of understanding worlding. From this, we will, together and individually, gain new insights and means of making work, and even understanding and critiquing. Our framework is not predetermined!! Students will present ways of developing the concepts 'world' and 'worlding' while developing a 'world'. A world could be almost anything, from an instruction manual to a painting, poem, or other traditional form, to something using media in new ways. That world will launch a final project, which can be in any medium.

FVEA-449 Exp. Animation Colloquium (3.00 cr.)
(Fall and Spring)

This is a class that will be rotated among Experimental Animation Faculty and is intended to be a flexible space where faculty can engage with students in a diverse range of topics and activities in a variety of formats. It may take the form of a seminar, a lecture class, a production class, a curation class, or a hybrid of any of these.

This is also a class for experimentation in teaching/learning, new current topics related to animation, or a class in one-off topics or practices by regular, adjunct, or visiting faculty. For example, this could be a production course in AI for Experimental Animation or a seminar course in Theorizing Experimental Animation. This course always rotates among faculty; it is not intended to be consecutively repeated by a single faculty member.

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-451 AI for Experimental Animation (3.00 cr.)
(Fall)

AI for Animators allows students to develop a working relationship to AI tools in their animation practice. This course introduces ways of thinking about AI that will produce a durable and critical philosophy of what these tools can be for artists. This includes working with AI for writing, previsualization, frame interpolation, motion capture, and tracking. The course will ground these contemporary tools in a history of machine learning, computer vision, and AI, as well as a broader history of artists engaging emerging technologies that fundamentally change the field.

FVEA-454 The Talking Sketchbook (3.00 cr.)
(Spring)

Course overview:\nThis course is designed to harness the bold and captivating power of the silhouetted image. \n\nShort areas of playful animatic investigations along with self-generated audio bites, that attempt to loosely document the spontaneous work process of pre-visualization and its steady search for unusual behaviors within the cosmology of "The Moving Image. "\n\nThis class is designed to limit anxieties within the diverse methodologies of the mediums/techniques of experimental animation. Focusing rather on a stripped-down approach that utilizes basic materials; black paper, audio capturing devices and the sketchbook to produce bold energetic gestural stop-motion animatic studies.\n\nMethods/n/u2022/tThe silhouette (Black paper cutouts)/n/u2022/tAbstraction/n/u2022/tSecondary motion, breathing life into main motion/n/u2022/tCapturing Environmental song bites/n/u2022/tThe unfolding image sequences./n/u2022/tShow and tell (audio visual presentations)/n/u2022/tClass discussions / Critiques/n.

FVEA-465 Direction/Perf in Stop Motion (3.00 cr.)
(Spring)

This course is by Permission of Instructor Only. A key component of a stop motion film is the quality of the animation. The success of a character's performance is not merely defined by its smoothness. The movement must communicate the physical and the emotional state of the character to the audience. This class will focus on the physical process of the "frame by frame manipulation" of a stop motion character and give students studio time to experiment with poses, timings and pacing. By testing different increment sizes and experimenting with timing and poses, students will obtain animating experience and create a visual vocabulary to improve their artistic expression. Using a clay or wire puppet and animating with DRAGONFRAME, students will receive hands on experience animating and experimenting with movement. Students will be able to test and rehearse performances for their thesis or other projects. .

FVEA-468 Primary Stimulus (2.00 cr.)
(Spring)

Named Primary Stimulus after a film by animator and historian Robert Russett, this class meets once a week, focusing on a single experimental animator or artist working with animation in each session. In class we will look at several films and related material by that week's artist, combined with some reading and discussion, as well as occasional relevant works by other artists. Although the class will not focus on having artists in person, some artists may join us as guests when possible. The goal of this class is to provide an opportunity for a deeper and more extensive exploration of the oeuvres of a diverse and thoughtfully chosen selection of significant animation artists, not only to create a space for more in-depth engagement with their body of work, but also to get a better sense of their artistic identity, development, and trajectory.

FVEA-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/independen t_study_project_contract

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

FVEA-501 Intro to CG for EA (2.00 cr.)
(Fall)

This course introduces foundational principles of modeling, animating, and rendering with CG. Through lectures, demonstrations, workshops, and assignments, students will gain an understanding of CG tools and explore ways they can be utilized. Students will also learn to use additional standard and procedural animation tools to aid workflow and expand creative possibilities.

FVEA-504 Digital 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-509 Clay for Animators (2.00 cr.)
(Spring)

This course will explore the processes for constructing three dimensional sculptures and objects in clay. We will undertake the standard methods for building such as slab and coil and traditional surface treatments including glazing and firing. Students will be encouraged to experiment with incorporating the material into their animation practice as well as applying these techniques in the construction of static objects. The class will culminate in a on-campus group exhibition and critique. There is a $50.00 course fee which provides most materials needed to fulfill requirements however students should be prepared to potentially purchase additional materials if their proposed project requires it.

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-515 Drawn Techniques for EA I (3.00 cr.)
(Fall)

Drawn Techniques is a semester-long workshop course exploring the practice of drawn animation. In this course we will survey various hand drawn techniques through a series of weekly topics and methods. The course is designed to deconstruct and expand your approach to drawing and experimentation through in-class workshops, lectures, screenings, critique, and consistent practice. You will have drawing assignments to complete outside of class each week.

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-522 Experimental Characters (3.00 cr.)
(Spring)

Experimental Characters explores animation techniques that utilize drawn figures to push aesthetic boundaries and express deeper emotional truths. Weekly readings, screenings, and lectures will provide the framework for in-depth discussions of the form, theory, and psychology of characters within a broad range of animation and film contexts. Assignments and critiques will challenge students to interpret these themes using drawn animation, which embraces the use of experimental methods, various mediums, and movement references.

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-533 Formlessness (3.00 cr.)
(Spring)

This class is a place to explore the rethinking of boundaries, unforming set notions of the way a body, film, or artistic idea can exist, and pushing one's practice into new territories. The course is an interdisciplinary place for experimental animators to explore specific themed prompts in their animation practice, through drawn animation as well as in any other mediums of their choosing. The central touchstone of the course is the book Formless: A User's Guide, written by Rosalind Kraus and Yve-Alain Bois. We will have readings, screenings, and project prompts on subjects from this book such as Liquid Words, Abjection, Gestalt, Very Slow, Pulse, and Base Materialism. Students create works incorporating and responding to a category concept, which we then critique and further discuss as a group, generating our own catalog of Formlessness.

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-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-599 Independent Project (0.50-6.00 cr.)
(Fall and Spring)

Available by permission of instructor only.

 Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.

 This agreement, including frequency of meetings and unit value, will be drawn up on an Independent Study Contract.

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

FVEA-604 Structure Map (3.00 cr.)
(Spring)

This course aims to give concrete form to abstract ideas through the use of image map and structure map (the form of a physical book), facilitating the identification of a project's core and structure.\nIt can be challenging to assess the strengths and weaknesses of a concept through written (abstract) language. While many films originate from written scripts, it's essential to translate words into a comprehensive and carefully considered visual and cinematic language. \nThis course is designed to help students develop their ideas through the creation of image map and structure map during the early stages of production. This, in turn, will enable students to comprehend and identify the overarching structure of their films, ultimately helping them develop an original visual language.\n\nThere are no prerequisite courses for taking this class. However, this course is designed for students preparing narrative-based projects. Students should be able to follow the instructor's teaching methods, possess strong critical abilities, and be attentive listeners. Additionally, effective presentation skills for conveying one's ideas are also required in this course.

FVEA-609 Exp Animation Installation (3.00 cr.)
(Fall and Spring)

A project-based course where students experiment on a continuous basis notions of installation practice today and how it relates to the Experimental Animation artist. Lectures and presentations of installation artists are an important component of the class. The group taking the class will be given a series of dates to consider staging concepts they would like to work with in order to gain better understanding of a more completed project. In this respect there are a number of reserved spaces to support experimentation and testing of equipment. Students may collaborate but in this course collaboration refers more to students supporting each other as the course has a rigorous schedule. It is hoped all members of the class meet their own determined dates for presentation. In this class rather than a large group shows there will be a series of exhibitions allowing for a more opportunities for students to work at the level and scale they wish.

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-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-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-644 Worlding Strategies: Make Work (2.00 cr.)
(Spring)

Worlding has become a rapidly developing concept and process for assisting us in the creation of work for arts: including written, performative, media-based, and other diverse forms. Worlding, simply stated is what each of us do day to day as we negotiate life and weave ourselves into it. The notion of 'world' has come to provide a new basis for art making and analysis, partly supplanting the 20th Century's notions of 'texts'. Instead of subtexts, for instance, we might consider unknown aspects of the worlds we inhabit. Students will be presented with lesser known historical and contemporary ways of understanding worlding. From this, we will, together and individually, gain new insights and means of making work, and even understanding and critiquing. Our framework is not predetermined!! Students will present ways of developing the concepts 'world' and 'worlding' while developing a 'world'. A world could be almost anything, from an instruction manual to a painting, poem, or other traditional form, to something using media in new ways. That world will launch a final project, which can be in any medium.

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-649 Exp. Animation Colloquium (3.00 cr.)
(Fall and Spring)

This is a class that will be rotated among Experimental Animation Faculty and is intended to be a flexible space where faculty can engage with students in a diverse range of topics and activities in a variety of formats. It may take the form of a seminar, a lecture class, a production class, a curation class, or a hybrid of any of these.

This is also a class for experimentation in teaching/learning, new current topics related to animation, or a class in one-off topics or practices by regular, adjunct, or visiting faculty. For example, this could be a production course in AI for Experimental Animation or a seminar course in Theorizing Experimental Animation. This course always rotates among faculty; it is not intended to be consecutively repeated by a single faculty member.

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-651 AI for Experimental Animation (3.00 cr.)
(Fall)

AI for Animators allows students to develop a working relationship to AI tools in their animation practice. This course introduces ways of thinking about AI that will produce a durable and critical philosophy of what these tools can be for artists. This includes working with AI for writing, previsualization, frame interpolation, motion capture, and tracking. The course will ground these contemporary tools in a history of machine learning, computer vision, and AI, as well as a broader history of artists engaging emerging technologies that fundamentally change the field.

FVEA-654 The Talking Sketchbook (3.00 cr.)
(Spring)

Course overview:\nThis course is designed to harness the bold and captivating power of the silhouetted image. \n\nShort areas of playful animatic investigations along with self-generated audio bites, that attempt to loosely document the spontaneous work process of pre-visualization and its steady search for unusual behaviors within the cosmology of "The Moving Image. "\n\nThis class is designed to limit anxieties within the diverse methodologies of the mediums/techniques of experimental animation. Focusing rather on a stripped-down approach that utilizes basic materials; black paper, audio capturing devices and the sketchbook to produce bold energetic gestural stop-motion animatic studies.\n\nMethods/n/u2022/tThe silhouette (Black paper cutouts)/n/u2022/tAbstraction/n/u2022/tSecondary motion, breathing life into main motion/n/u2022/tCapturing Environmental song bites/n/u2022/tThe unfolding image sequences./n/u2022/tShow and tell (audio visual presentations)/n/u2022/tClass discussions / Critiques/n.

FVEA-665 Direction/Perf in Stop Motion (3.00 cr.)
(Spring)

This course is by Permission of Instructor Only. A key component of a stop motion film is the quality of the animation. The success of a character's performance is not merely defined by its smoothness. The movement must communicate the physical and the emotional state of the character to the audience. This class will focus on the physical process of the "frame by frame manipulation" of a stop motion character and give students studio time to experiment with poses, timings and pacing. By testing different increment sizes and experimenting with timing and poses, students will obtain animating experience and create a visual vocabulary to improve their artistic expression. Using a clay or wire puppet and animating with DRAGONFRAME, students will receive hands on experience animating and experimenting with movement. Students will be able to test and rehearse performances for their thesis or other projects. .

FVEA-668 Primary Stimulus (2.00 cr.)
(Spring)

Named Primary Stimulus after a film by animator and historian Robert Russett, this class meets once a week, focusing on a single experimental animator or artist working with animation in each session. In class we will look at several films and related material by that week's artist, combined with some reading and discussion, as well as occasional relevant works by other artists. Although the class will not focus on having artists in person, some artists may join us as guests when possible. The goal of this class is to provide an opportunity for a deeper and more extensive exploration of the oeuvres of a diverse and thoughtfully chosen selection of significant animation artists, not only to create a space for more in-depth engagement with their body of work, but also to get a better sense of their artistic identity, development, and trajectory.

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

FVEA-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/independen t_study_project_contract

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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.

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. BFA 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.

Also see CalArts' Institute Degree and Certificate 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, 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 Musicianship Skills A
- MTHY102 Musicianship Skills B
- MTHY111 Tonal Theory & Applications A
- MTHY112 Tonal Theory & Applications B (not required for the Music Technology Specialization)
- MTHY210 Non-Tonal Theories or MTHY216 Different Tonalities
- ONE course chosen from:
  - MTHY220 Rhythm: A Global Perspective
  - MTHY222 North Indian Music Theory
  - MTHY224 Java/Bali: Music-Dance-Theory
  - MTHY226 Ghanaian Rhythm Theory
  - MTHY228 Journey to the Persian Music
  - 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

NEW METHODS & TECHNOLOGIES

- TWO 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

- MSCM150 Fundamentals of Computer Music
- MSCM310 Acoustics for Musicians

PROFESSIONAL DEVELOPMENT

- TWO units of coursework chosen from:
  - AAIC323 Practice & Pedagogy: ArtPilot
  - ICOM101 Media & Web Development
  - MAIC403 Teaching Artistry
  - MAIC404 Pedagogy: 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

- MFOR110 First-Year Seminar in Music
- MFOR200 Artists-In-Residence Week (4 classes)
- 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)

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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
- MBLE216 Advanced 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 Musicianship Skills A
- MTHY111 Tonal Theory & Applications A
- MAIC100 Worlds of Music I: Europe & N. Am. 1900–
- MPRF103 Class Piano

Second Semester (BFA1-2)

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

Second Year

First Semester (BFA2-1)

- MTHY203 Musicianship Skills C (if required)
- MTHY210 Non-Tonal Theories
- M… World Music Ensemble elective (see the list of ensemble electives above)

Second Semester (BFA2-2)

- MTHY204 Musicianship Skills 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 New Methods & Technologies (see course listing above)
- course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MBLExxx Ensemble elective

Second Semester (BFA3-2)

- course in Professional Development (see course listing above)
- course in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MBLExxx Ensemble elective

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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 (Musicianship Skills A & B) must all be completed by the end of the second year in residence, if required.
- MTHY210 (Non-Tonal Theories) and MTHY203 & MTHY204 (Musicianship Skills 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 *Musicianship Skills* 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 Musicianship Skills C

The Minor is awarded to undergraduate students who formally declare their intention to pursue it before graduation and who complete all of the following course requirements.

Requirements for the Music Theory Minor

- MTHY214 Counterpoint
- 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
    - MTHY216 Different Tonalities
    - 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
    - MTHY220 Rhythm: A Global Perspective
    - 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 Musicianship Skills C
- MTHY204 Musicianship Skills D
- ICOM111 Introduction to Sound Production
- MSCM310 Acoustics for Musicians

- At least THREE different courses and SIX units of coursework chosen from:
  - MTHY210 Non-Tonal Theories (3 units)
  - MTHY214 Counterpoint (3 units)
  - MTHY215 Song Writing & Analysis (2 units)
  - MTHY216 Different Tonalities (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)
- TWO units of coursework 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
- TWO units of coursework chosen from:
    - MAIC240 Jazz History
    - MAIC401 Improvisation: Uses & Lineage
    - MHST205 Western Music History I
    - MHST206 Western Music History II
    - MHST331 Studies in Avant-Rock & Noise
    - MHST350 Stylists & Innovators 1961–Now
    - MHST422 Experimental Music Post-Cage
    - MHST425 Survey of Sound Art
- TWO units of coursework chosen from:
    - MAIC314 The Music of Flamenco
    - MAIC316 Blues Before 1960
    - MHST300-309 Music Cultures
    - MHST312 Ethnology of African Music
- 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
  - MHST331 Studies in Avant-Rock and Noise
  - 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
  - MCRW209 Words for Music
  - 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:
  - MTHYP341 Film Music History & Analysis
  - MCMP342 Composition for Film & Video
  - MCMP343 Experiments in Film Sound
  - MTHY344 Non-Traditional Film Music
- ONE class chosen from (taking *all* of these courses is strongly recommended):
  - FSFV435 Sound Student Technician Course
  - FPFV481 Sound Mixing and Editing
  - MTEC214 Sound Design for Moving Image
  - 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)
- MTEC101 Concert Production I

- MCMP112 Composing Experimental Pop
- MHST330 Studies in Experimental Pop I
- MTEC104 The Art of Recording
- MSCM310 Acoustics for Musicians
- 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
    - MTEC212 Recording the Voice
    - 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:
    - MCRW309 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
    - MCMP367 Global Studios and Audiotopias
    - 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
    - MAIC370 DIY
    - 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 Avant-Rock & Noise
    - MHST350 Stylists & Innovators 1961–Now
    - MHST371 Jazz and Urban Experimentalism
    - MHST405–409 Focus Rock
    - MHST410 The Elastic Voice
    - MHST412 What is a Song?
    - 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 Musicianship Skills C

- MTHY204 Musicianship Skills D
- MAIC403 Teaching Artistry or MAIC404 Pedagogy: Best Practices
- MHST205 Western Music History I
- MHST206 Western Music History II
- MTHY315 Meaningful Interpretation
- MFOR102 Performance Forum (2 classes)
- MCMP110 Introduction to Composition, or any other MCMP course offering
- 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)
- MFOR109 Guitar Forum (4 classes)
- MFOR10x additional Forums (2 classes)
- MBLExxx Ensemble, as guitarist (8 classes)
- MTHY203 Musicianship Skills C

- MTHY204 Musicianship Skills D
- MTHY315 Meaningful Interpretation
- MAIC403 Teaching Artistry or MAIC404 Pedagogy: Best Practices
- MCMP110 Introduction to Composition, or any other MCMP course offering
- 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
    - MHST331 Studies in Avant-Rock & Noise
    - MHST350 Stylists & Innovators 1961–Now
    - MHST405–409 Focus Rock
    - MHST412 What is a Song?
    - 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
  - MHST331 Studies in Avant-Rock & Noise
  - MHST425 Survey of Sound Art
- MTHY315 Meaningful Interpretation
- MAIC403 Teaching Artistry or MAIC404 Pedagogy: Best Practices
- MCMP110 Introduction to Composition, or any other MCMP course offering
- MFOR10x 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)
- MFOR10x Forums (2 classes)
- MTHY203 Musicianship Skills C
- MTHY204 Musicianship Skills D
- MTHY315 Meaningful Interpretation
- MAIC403 Teaching Artistry or MAIC404 Pedagogy: Best Practices
- MCMP110 Introduction to Composition, or any other MCMP course offering
- 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
  - MHST331 Studies in Avant-Rock & Noise
  - 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)
- MCMP110 Introduction to Composition, or any other MCMP course offering
- MFOR10x 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
    - MHST331 Studies in Avant-Rock & Noise
    - 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 Musicianship Skills C
- MTHY204 Musicianship Skills D
- MHST205 Western Music History I
- MHST206 Western Music History II
- MTHY315 Meaningful Interpretation
- MAIC403 Teaching Artistry or MAIC404 Pedagogy: Best Practices
- MCMP110 Introduction to Composition, or any other MCMP course offering
- MFOR10x Forums (4 classes)
- ONE class chosen from:
  - MAIC240 Jazz History
  - MAIC401 Improvisation: Uses & Lineage
  - MHST30x Music Cultures
  - MHST330 Studies in Experimental Pop
  - MHST331 Studies in Avant-Rock & Noise
  - 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 Musicianship Skills C
- MTHY204 Musicianship Skills D
- MHST205 Western Music History I
- MHST206 Western Music History II
- MTHY315 Meaningful Interpretation
- MAIC403 Teaching Artistry or MAIC404 Pedagogy: Best Practices
- MCMP110 Introduction to Composition, or any other MCMP course offering
- MFOR10x Forums (four classes)
- ONE class chosen from:
    - MAIC240 Jazz History
    - MAIC401 Improvisation: Uses & Lineage
    - MHST30x Music Cultures
    - MHST330 Studies in Experimental Pop
    - MHST331 Studies in Avant-Rock & Noise
    - 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 Musicianship Skills 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
    - 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
- MCOM421 Creative Coding for AI Art
- MTEC498B Ideation and Prototyping
- MTEC498H AI Sonic Explorations
- MCOM440 Audio Programming with C++
- Other Elective Computer Programming Courses

DIGITAL SIGNAL PROCESSING

- MSCM150 Fundamentals of Computer Music
- TWO courses chosen from:
  - MSCM155 Physical Modeling Synthesis
  - MTEC418 Generative Art
  - MTEC498E AI. Culture. Creativity
  - MTEC498H AI Sonic Explorations
  - MCOM440 Audio Programming with C++

ELECTRICAL ENGINEERING

- TWO courses chosen from:
  - MTEC330 Interface Design I
  - MTEC450 Mechatronic Art and Music
  - MCOM335 Algorithmic Interactive Sound

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 or MTEC104 The Art of Recording
- MCMP130 Composer-Performer Laboratory (I)
- MCMP131 Composer-Performer Laboratory (II)
- MTHY203 Musicianship Skills C
- MTHY204 Musicianship Skills D
- At least THREE different courses and SIX units of coursework chosen from:
  - MTHY210 Non-Tonal Theories (3 units)
  - MTHY214 Counterpoint (3 units)
  - MTHY215 Song Writing & Analysis (2 units)
  - MTHY216 Different Tonalities (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)
- TWO units of coursework chosen from:
  - MAIC240 Jazz History
  - MAIC420 Composing for Improvisers
  - MHST205 Western Music History I
  - MHST206 Western Music History II
  - MHST331 Studies in Avant-Rock & Noise
  - MHST350 Stylists & Innovators 1961–Now
  - MHST422 Experimental Music Post-Cage
  - MHST425 Survey of Sound Art
- TWO units of coursework chosen from:
  - MAIC314 The Music of Flamenco
  - MAIC316 Blues Before 1960
  - MAIC370 DIY

    - MAIC401 Improvisation: Uses & Lineage
    - MAIC 470 Hip Hop Lab
    - MHST300-309 Music Cultures
    - MHST312 Ethnology of African Music
- TWO units of coursework from MCMP/MTHY300-498
- 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
- MPRF126 Experimental Voice
- MPRF110 Vocal Coaching
- MPRF310 Advanced Vocal Coaching
- MFOR103 Voice Forum (3 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:
    - MHST342 Women in Western Music History
    - MHST345 Topics in Vocal Literature
    - MHST346 Opera AND

    - MHST410 The Elastic Boice
    - MPRF456 Readings in VoiceArts
    - Other music history/cultures class as approved by mentor
- ONE class chosen from:
    - MPCD420 Teaching the Voice
    - MSCM410 Physiology of the Voice
- MAIC454 Sounding the Voice
- FOUR Vocal Ensembles and/or Vocal Projects chosen from:
    - MBLE106 Chamber Music
    - MBLE201 Beginning African Ensemble
    - MBLE260 The Baltic Voice
    - MBLE302 Contemporary Vocal Ensemble
    - MBLE309 Period Instrument Ensemble
    - MBLE325 Creative Electronic Ensemble
    - MBLE328 Collaborative Music Ensemble
    - MPRF221 African Song
    - MPRF402 Opera Theater
    - 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
    - MPRF221 African Song
    - MPRF452 Contemporary Vocal Techniques

    - MPRF498A Jazz Improv for the Vocalist
    - MPRF498B Mic Use for Vocalists
    - MPRF498K To Exist in Sound
    - 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
    - MCRW309 Words for Music
    - TAIC300 Survey of World Theater—Text
    - Other language and text course as approved by mentor
- Contextualization (1 class)
    - DAIC202 The Body in Performance
    - MHST300+ any MHST (music history) course, 200-level or higher

    - MPRF451 Singing the Books
    - MPRF455A or B Dada's Divas
    - MPRF456 Readings in VoiceArts
    - MPRF457 Land, Ritual, Performance
    - MHST412 What is a Song?
    - 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 or B Dada's Divas
    - MBLExxx any music ensemble course as vocalist
    - MBLE325 Creative Electronic Ensemble
    - MCMP325 Experimental Music Workshop I
    - MCMP326 Experimental Music Workshop II
    - MPRF216 Singing the Standards
    - MPRF221 African Song
    - MPFR402 Opera Theater
    - MPRF451 Singing the Books
    - MPRF452 Contemporary Vocal Techniques
    - 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)
- MCMP110 Introduction to Composition, or any other MCMP course offering
- 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
  - MBLE216 Advanced Talking Drum 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
    - 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.

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.

The Master of Fine Arts (MFA) degree and Advanced Certificate of Fine Arts programs require a minimum of 4.0 semesters of enrollment. MFA degree and Advanced 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.

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

Also see CalArts' Institute Degree and Certificate 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)
- MBLExxx World Music Ensemble (in MFA1)
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- 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
  - MHST550 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 Teaching Artistry
  - MPCD604 Pedagogy: Best Practices
  - MPCD650 Career Design for Musicians

    - MPCD651 Creative Producing for Music
    - MPCD660 Creative Entrepreneurship
- MPCD599 Independent Pedagogy Project
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- 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 Teaching Artistry
    - MPCD604 Pedagogy: Best Practices
    - MPCD650 Career Design for Musicians

    - MPCD651 Creative Producing for Music
    - MPCD660 Creative Entrepreneurship
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (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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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
    - MHST550 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 Teaching Artistry
  - MPCD604 Pedagogy: Best Practices
  - MPCD650 Career Design for Musicians
  - MPCD651 Creative Producing for Music
  - MPCD660 Creative Entrepreneurship
- MPCD599 Graduate Independent Project: Pedagogy
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (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 Teaching Artistry
  - MPCD604 Pedagogy: 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
  - MHST550 Stylists & Innovators 1961–Now
  - MPRF512 Jazz Improvisation (1-on-1)
- MBLExxx World Music Ensemble elective (4 classes, see listing under BFA Shared Curriculum above)
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (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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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 Teaching Artistry
    - MPCD604 Pedagogy: 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
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (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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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 VoiceArts Forum (2 classes minimum)
- ONE class chosen from:
    - MPCD603 Teaching Artistry
    - MPCD604 Pedagogy: 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
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (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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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
    - MHST550 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 Teaching Artistry
    - MPCD604 Pedagogy: Best Practices
    - MPCD650 Career Design for Musicians
    - MPCD651 Creative Producing for Music
    - MPCD660 Creative Entrepreneurship
- MPCD599 Graduate Independent Project: Pedagogy
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (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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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
  - MHST550 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 Teaching Artistry

    - MPCD604 Pedagogy: Best Practices
    - MPCD650 Career Design for Musicians (1 class)
    - MPCD651 Creative Producing for Music
    - MPCD660 Creative Entrepreneurship
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (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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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
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- 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
  - MCOM621 Creative Coding for AI Art
  - MCOM640 Audio Programming with C++
  - MTEC698B Ideation and Prototyping
  - MTEC698H AI Sonic Explorations
  - Other Elective Computer Programming Courses

DIGITAL SIGNAL PROCESSING

- TWO courses chosen from:
  - MTEC618 Generative Art
  - MTEC650 Fundamentals of Computer Music
  - MTEC655 Physical Modeling Synthesis
  - MTEC698C Advanced Electronic Music Production
  - MTEC698E AI. Culture. Creativity

ELECTRICAL ENGINEERING

TWO courses chosen from:

- MTEC630 Interface Design I
- MTEC550 Mechatronic Art & Music
- MCOM635 Interactive Algorithmic Sound

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

- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- 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)
- MFOR501/502/503/506/507/508/509 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)
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- 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 from

    - MHST500-509 Music Cultures
    - MHST525 Survey of Sound Art
    - MHST530 Studies in Experimental Pop
    - MHST531 Studies in Avant-Rock & Noise
    - MHST542 Women in Western Music History
    - MHST545 [r]evolution of Solo Vocal Lit
    - MHST546 Opera AND
    - MHST610 The Elastic Voice
    - MHST600–698
    - MTHY510 Acoustics for Musicians
    - MTHY600–698
- FOUR Experimental Voice classes chosen from:
    - MAIC654 Sounding the Voice
    - MCMP625 & 626 Experimental Music Workshop I & II
    - MPRF526 Experimental 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 Teaching Artistry
    - MPCD604 Pedagogy: Best Practices
    - MPCD620 Teaching the Voice
- MFOR503 Voice Forum (minimum 2 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:
  - AART511L Collaborate, Perform, Document
  - 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
  - DAIC550 Extreme Body in Performance

    - DCHR501 Institute Dance Composition
    - DCHR560 Creation & Critique
    - DPER560 Performance & Identity
    - FFDP604 Advanced Acting Workshop
    - FPFV673 Acting Bad
    - 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
    - DTCH552 The Conscious Dancer
    - 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
- MFOR600 Artists-in-Residence Week (2 classes)
- 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)
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- 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

    - MTHY520/522 Beginning/Advanced Svar Graam (Vocal)
    - MTHY521/523 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)
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- 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
    - MTHY520/522 Beginning/Advanced Svar Graam (Vocal)

    - MTHY521/523 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)
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- 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
    - MTHY520/522 Beginning/Advanced Svar Graam (Vocal)
    - MTHY521/523 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)
- FOUR units of coursework in Art, Dance, Film/Video, Theater, Creative Writing, or Digital Arts (IDAR)
- MFOR600 Artists-in-Residence Week (2 classes)
- 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)

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.
Also see CalArts' Institute Degree and Certificate Requirements.

Learning Goals

Upon attainment of the DMA degree, students should have demonstrated an original and coherent artistic vision that fuses performance and composition in unique and compelling ways, and should manifest excellence as educators and advocates for evolutionary and exploratory art. Specifically, they should demonstrate:

- A high level of critically aware artistic production demonstrated by a substantial body of mature, well-documented artworks and performances that articulate a unique creative voice;
- Advanced technical and performance skills facilitating the consummate execution of diverse artistic projects;

- The scholarly ability to effectively contextualize and conceptualize their work and that of other artists, supported by broad historical and theoretical knowledge relevant to their artistic milieu;
- Persuasive written and oral communication skills enabling advocacy to diverse audiences of their own artistic ideas and practices, as well as of other exploratory art;
- Outstanding pedagogical and assessment skills and experience, including the employment of interactive and experiential learning modalities;
- Strong organizational and collaborative skills that complement entrepreneurial vision and expertise, including the ability to plan, promote and realize public events;
- A command of both traditional and emerging approaches to the delivery of scholarly and creative work, including professional development methods and strategies (e.g., media distribution formats, website preparation and Internet usage, grant-writing skills, production and management techniques, etc.).

DMA Program Requirements

DMA students must satisfactorily complete the program of studies formulated each semester by the student and their 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 (each semester; no more than three assigned lessons and no more than 8 lesson-units in total per semester)
- 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: 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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AART-427 People's Theory (2.00-3.00 cr.)
(Fall)

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 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)

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 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 this 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-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 College Pedagogy (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. 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 Theory and Praxis (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-216 Advanced Talking Drum Ensemble (1.00 cr.)
(Fall and Spring)
TALKING DRUM ENSEMBLE - MUSIC OF THE DAGOMBA PEOPLE OF NORTHERN GHANA. This class will be a performance-based ensemble, with students learning traditional drumming, singing and dance from the Dagomba of Northern Ghana. In this musical tradition, drummers are griots, charged with the history keeping of their community. Unlike many other West African drumming traditions, the drum language of the Dagombas has been maintained and remains a vital part of the community. Students will learn the role of the drummers in Dagomba society, and explore how drum language is used to praise chiefs, and connect the community in general. We will view video footage of pieces the ensemble will play, and discuss how the music functions to mark important community events. Students will play the talking drum (Lunga), and bass drum (Gun-gon) that are the primary instruments of the ensemble. Our repertoire will focus on various praise name dances, which are composed for new chiefs when they are "skinned" (inducted as chiefs), group dances and a variety of other dance rhythms that connect to harvests, funerals, and various professions within the community.

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-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-309 Period Instrument Ensemble (1.00 cr.)
An Ensemble Dedicated to Historically Informed Performance Practice on Baroque Instruments

Students will be immersed in weekly rehearsal and performance of repertoire from the 17th and 18th centuries on Baroque instruments, gaining experience with historical tunings, phrasing, articulation, ornamentation, and other elements of Baroque performance practice. In addition to learning and performing repertoire, topics discussed will include phrasing that is sensitive to bass lines and harmony, mean-tone temperaments, historical pitch standards, discussion of rhetorical figures in Baroque composition, text-based articulation, and ornamentation.

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-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-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-498E Folk Singing Ensemble (1.00 cr.)
(Fall and Spring)
The Folk Singing Ensemble, led by graduate student Elizabeth Ann Setzer, will delve into folk singing traditions from the Balkans, the Caucasus, and beyond. Through weekly rehearsals, virtual and in-person workshops with guest artists, and research/practice outside of ensemble rehearsals, we will prepare for a culminating performance at the end of the semester. We will look at the context in which folk traditions are passed on through generations and beyond their cultural and physical places of origin. No prior singing experience is necessary.

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-516 Advanced Talking Drum Ensemble (1.00 cr.)
(Fall and Spring)
TALKING DRUM ENSEMBLE - MUSIC OF THE DAGOMBA PEOPLE OF NORTHERN GHANA. This class will be a performance-based ensemble, with students learning traditional drumming, singing and dance from the Dagomba of Northern Ghana. In this musical tradition, drummers are griots, charged with the history keeping of their community. Unlike many other West African drumming traditions, the drum language of the Dagombas has been maintained and remains a vital part of the community. Students will learn the role of the drummers in Dagomba society, and explore how drum language is used to praise chiefs, and connect the community in general. We will view video footage of pieces the ensemble will play, and discuss how the music functions to mark important community events. Students will play the talking drum (Lunga), and bass drum (Gun-gon) that are the primary instruments of the ensemble. Our repertoire will focus on various praise name dances, which are composed for new chiefs when they are "skinned" (inducted as chiefs), group dances and a variety of other dance rhythms that connect to harvests, funerals, and various professions within the community.

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-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-609 Period Instrument Ensemble (1.00 cr.)
An Ensemble Dedicated to Historically Informed Performance Practice on Baroque Instruments

Students will be immersed in weekly rehearsal and performance of repertoire from the 17th and 18th centuries on Baroque instruments, gaining experience with historical tunings, phrasing, articulation, ornamentation, and other elements of Baroque performance practice. In addition to learning and performing repertoire, topics discussed will include phrasing that is sensitive to bass lines and harmony, mean-tone temperaments, historical pitch standards, discussion of rhetorical figures in Baroque composition, text-based articulation, and ornamentation.

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-650 Sonic Boom Ensemble (1.00 cr.)
(Fall and Spring)
Course open to all CalArts students, but , of course, especially for School of Music students. An ensemble/band falling somewhere between avant-garde rock, noise, electronica, 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-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-698E Folk Singing Ensemble (1.00 cr.)
(Fall and Spring)
The Folk Singing Ensemble, led by graduate student Elizabeth Ann Setzer, will delve into folk singing traditions from the Balkans, the Caucasus, and beyond. Through weekly rehearsals, virtual and in-person workshops with guest artists, and research/practice outside of ensemble rehearsals, we will prepare for a culminating performance at the end of the semester. We will look at the context in which folk traditions are passed on through generations and beyond their cultural and physical places of origin. No prior singing experience is necessary.

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.)
(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-130 Performer-Composer Laboratory (2.00 cr.)
(Fall and Spring)

What does it mean to integrate performance and composition into one creative practice? How can we make new and relevant work for ourselves and one another? What might we need to know about each other's voices, instruments, and practices? This course offers foundational information in composition for various voices and instruments, ideas concerning form and process, and suggestions for notation. We will use this information in making new work for ourselves and for others in the course, and will in turn perform the work of our peers.

Course open to students in the performer-composer specialization.

MCMP-131 Performer-Composer Laboratory (2.00 cr.)
(Spring)

What does it mean to integrate performance and composition into one creative practice? How can we make new and relevant work for ourselves and one another? What might we need to know about each other's voices, instruments, and practices? This course offers foundational information in composition for various voices and instruments, ideas concerning form and process, and suggestions for notation. We will use this information in making new work for ourselves and for others in the course, and will in turn perform the work of our peers.

Course open to students in the performer-composer specialization.

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-306 Arranging Experimental Pop (2.00 cr.)
(Spring)

Experimental Pop artists who compose in a DAW have an unlimited arsenal of virtual musicians and drag-n-drop riffs available at their fingertips, ready to be deployed with the click of a mouse. No longer "constrained" by the natural order of instrumentation previously established by "the band" (drums, bass, guitar, keys), one has the ability to transpose and embellish the seeds of a composition-a compelling vocal performance, infectious bass line or beat-in any number of genres and imaginative stylistic configurations.

Nor is the challenge for the self-producing musician so much about access to the pro-players and production technology needed to create a perfectly polished record-with today's sophisticated plug-ins, almost anyone can do that now. Instead, it's more about navigating this unbounded terrain to identify the most original and effective sounds and out-of-the-box sonic sources to accompany one's individual performance.

When pursuing an experimental approach to pop, arranging (as well as composition) becomes more about exploring melodic, harmonic and rhythmic accompaniment that one does not expect to find within a particular genre (resulting in fresh cross-pollinations and mutating forms) rather than simply ticking the boxes of what one expects to find (swelling strings in a ballad. check; trap high-hats.check; autotuned hyperpop vocals.check; EDM riser.check).

In this class, we will investigate how musical languages and techniques of arranging have catalyzed the possibilities for studio productions in a post-genre era of music.

Students will be expected to learn how to make arrangements in the DAW, to explore transpositions of these arrangements to live performance settings, to demonstrate awareness and knowledge of the history and role of arrangement/productions within popular recorded music, and to conceptualize the task of the arranger-producer from the standpoint of experimental pop and post-genre musical practices.

By examining the arrangement strategies deployed by a wide array of experimental pop artists, students will learn how these artists managed to mutate and transcend their influences through constant experimentation and restless creativity and exploration.

MCMP-307 Arranging (2.00 cr.)
(Fall and Spring)
Arranging is a "secret sauce" between composition and performance. It is a design involving style, sound, technique, and feeling. Arrangers have been somewhat mercurial figures who emerged from the jazz age, and who adapted to the possibilities and techniques of studio recording. Arranging is sometimes conceived of as merely functional, technical and pragmatic. But as we will see in practice, there are many creative possibilities here. Our guiding question will be: how may the hidden role of the arranger be inhabited for subversive or experimental means?.

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-317 Guitars and ... (2.00 cr.)
(Spring)

For Composer/Guitarists and other Composer/Instrumentalists: This course encourages courageous exploration of composition for guitar(s) with other instruments. The students workshop new original pieces composed specifically for the class to perform. There will be a concert at the semester's end.

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-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.)
(Fall and Spring)

This semester, the focus for this class will be on creating post-geographic and left-field electronic dance music, culminating in the facilitation of a dance music space where we can share work created in the class at CalArts Expo. Students in this class will form remote collaborative music ensembles with guest artists that will include producers of left-field dance music from across the globe. 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 rehearsals, 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. 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.

Students are encouraged, but not required, to co-register for MHST-498K Discos:Emancipatory Dancefloors.

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-405 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-408 Sound and Audio Walks (2.00 cr.)
(Fall)

While sound walks guide the attention of audience members to the sounding reality of their immediate surroundings, audio walks constitute a simple form of augmented reality where audience members listen to audio through headphones while walking through a predetermined environment.

In this course, we will explore the acoustic qualities and dominant sounds of the main building and the CalArts campus. Based on this experience, we will create both sound and audio walks that are site-specific to this environment.

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-421 Hybrid Music (2.00 cr.)
(Fall)

In this course students will focus on creating new compositions that are hybrid in nature. Students will be tasked with creating new works based on the blending or juxtaposition of varying sonic elements, drawn from specific historical eras or genres. We will explore what the word genre means, and dive into the various characteristics that define such sounds including but not limited to techno, ambient, dub, house, drone and more. After taking this course students will have a better understanding of pre-existing musical traditions within contemporary electronic and experimental music, and how to employ these traditions to effect in their own compositions. The stranger the mix the sweeter the result! Students should be fluent in the digital audio workstation of their choice and be prepared to present new work every two weeks for group listening and critique.

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-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-506 Arranging Experimental Pop (2.00 cr.)
(Spring)

Experimental Pop artists who compose in a DAW have an unlimited arsenal of virtual musicians and drag-n-drop riffs available at their fingertips, ready to be deployed with the click of a mouse. No longer "constrained" by the natural order of instrumentation previously established by "the band" (drums, bass, guitar, keys), one has the ability to transpose and embellish the seeds of a composition-a compelling vocal performance, infectious bass line or beat-in any number of genres and imaginative stylistic configurations.

Nor is the challenge for the self-producing musician so much about access to the pro-players and production technology needed to create a perfectly polished record-with today's sophisticated plug-ins, almost anyone can do that now. Instead, it's more about navigating this unbounded terrain to identify the most original and effective sounds and out-of-the-box sonic sources to accompany one's individual performance.

When pursuing an experimental approach to pop, arranging (as well as composition) becomes more about exploring melodic, harmonic and rhythmic accompaniment that one does not expect to find within a particular genre (resulting in fresh cross-pollinations and mutating forms) rather than simply ticking the boxes of what one expects to find (swelling strings in a ballad. check; trap high-hats.check; autotuned hyperpop vocals.check; EDM riser.check).

In this class, we will investigate how musical languages and techniques of arranging have catalyzed the possibilities for studio productions in a post-genre era of music.

Students will be expected to learn how to make arrangements in the DAW, to explore transpositions of these arrangements to live performance settings, to demonstrate awareness and knowledge of the history and role of arrangement/productions within popular recorded music, and to conceptualize the task of the arranger-producer from the standpoint of experimental pop and post-genre musical practices.

By examining the arrangement strategies deployed by a wide array of experimental pop artists, students will learn how these artists managed to mutate and transcend their influences through constant experimentation and restless creativity and exploration.

MCMP-507 Arranging (2.00 cr.)
(Fall and Spring)

Arranging is a "secret sauce" between composition and performance. It is a design involving style, sound, technique, and feeling. Arrangers have been somewhat mercurial figures who emerged from the jazz age, and who adapted to the possibilities and techniques of studio recording. Arranging is sometimes conceived of as merely functional, technical and pragmatic. But as we will see in practice, there are many creative possibilities here. Our guiding question will be: how may the hidden role of the arranger be inhabited for subversive or experimental means?.

MCMP-508 Sound and Audio Walks (2.00 cr.)
(Fall)

While sound walks guide the attention of audience members to the sounding reality of their immediate surroundings, audio walks constitute a simple form of augmented reality where audience members listen to audio through headphones while walking through a predetermined environment.

In this course, we will explore the acoustic qualities and dominant sounds of the main building and the CalArts campus. Based on this experience, we will create both sound and audio walks that are site-specific to this environment.

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-517 Guitars and ... (2.00 cr.)
(Spring)

For Composer/Guitarists and other Composer/Instrumentalists: This course encourages courageous exploration of composition for guitar(s) with other instruments. The students workshop new original pieces composed specifically for the class to perform. There will be a concert at the semester's end.

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-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-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-621 Hybrid Music (2.00 cr.)
(Fall)

In this course students will focus on creating new compositions that are hybrid in nature. Students will be tasked with creating new works based on the blending or juxtaposition of varying sonic elements, drawn from specific historical eras or genres. We will explore what the word genre means, and dive into the various characteristics that define such sounds including but not limited to techno, ambient, dub, house, drone and more. After taking this course students will have a better understanding of pre-existing musical traditions within contemporary electronic and experimental music, and how to employ these traditions to effect in their own compositions. The stranger the mix the sweeter the result! Students should be fluent in the digital audio workstation of their choice and be prepared to present new work every two weeks for group listening and critique.

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-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)

This semester, the focus for this class will be on creating post-geographic and left-field electronic dance music, culminating in the facilitation of a dance music space where we can share work created in the class at CalArts Expo. Students in this class will form remote collaborative music ensembles with guest artists that will include producers of left-field dance music from across the globe. 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 rehearsals, 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. 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.

Students are encouraged, but not required, to co-register for MHST-498K Discos:Emancipatory Dancefloors .

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-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-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.

MCOM-320 Interactive Particle Systems (2.00 cr.)
(Spring)

Particle systems are a fascinating way of expressing human and any beings' interactions inside a digital or computational system. This course will be focused on taking a next step in the c++ programming language, reviewing core concepts of coding and recreating them using OpenFrameworks, an open source toolkit designed for creative coding written in c++. Students will be guided to translate their code from Processing, a Java based programming language to write it c++ based coding in OpenFrameworks. Towards the end of the course a portion of electronics and microcontroller concepts will be implemented to interact with the particle systems that have already been created.

This course is focused to be a further step in the creative code languages such P5js, Processing and chuck. To apply the same concepts to the c++ environment, working towards the same project of particle system creation.

It is directed to students that wish to push themselves out of a comfort zone of coding concepts and are willing to dive into a much deeper and wider world of programming languages. It will need persistence and a lot of self effort to get to understand new concepts.

MCOM-335 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.

MCOM-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.

MCOM-440 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).

MCOM-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.

MCOM-635 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.

MCOM-640 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).

MCSE-309 Words for Music (2.00 cr.)
(Fall and Spring)
This course will investigate the nature of writing words for music and setting pre-existing words to musicj. Students will develop an understanding of how musical time affects the perception of words and how words interact with the perception of musical ideas. Collaboration will be important and the course is open both to composers and to writers as well. Writers will be paired with different composers, and in addition to writing their own texts will be required to write analyses of historical and contemporary musical lyrics. Composers will also be asked to write a significant amount of text to be set to music and will additionally be asked to set music to their own texts and to the texts of their assigned writing partners. A broad range of musical and verbal styles will be explored, both popular and historical, and writing for the musical stage will be explored in depth as well. Prerequisite for music students is MTHY-112; prerequisite for non-music students is permission of instructor.

MCSE-609 Words for Music (2.00 cr.)
(Fall and Spring)
This course will investigate the nature of writing words for music and setting pre-existing words to musicj. Students will develop an understanding of how musical time affects the perception of words and how words interact with the perception of musical ideas. Collaboration will be important and the course is open both to composers and to writers as well. Writers will be paired with different composers, and in addition to writing their own texts will be required to write analyses of historical and contemporary musical lyrics. Composers will also be asked to write a significant amount of text to be set to music and will additionally be asked to set music to their own texts and to the texts of their assigned writing partners. A broad range of musical and verbal styles will be explored, both popular and historical, and writing for the musical stage will be explored in depth as well. Prerequisite for music students is MTHY-112; prerequisite for non-music students is permission of instructor.

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-110 First-Year Seminar in Music (1.00 cr.)
(Fall)

Through music, presentations, and activities, this class provides an orientation to the diversity, experimental ethos, and vibrant creative community at CalArts' School of Music. It will also address resources available to music students and strategies for academic and creative success.

MFOR-111 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.

MFOR-200 Artists-In-Residence Week
(Fall)

Invited artists visit CalArts' campus to give presentations and workshops, perform, collaborate, and engage with the student body and the School of Music's facilities.

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-504 Experimental Pop Forum (0.50 cr.)
(Fall)

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-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-511 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.

MFOR-600 Artists-In-Residence Week
(Fall)

Invited artists visit CalArts' campus to give presentations and workshops, perform, collaborate, and engage with the student body and the School of Music's facilities.

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-300G Music Cultures:Black Temporal (2.00 cr.)
(Fall)

Black Temporalities and Black Time: To fully engage with Black music we must understand Black time. We do this work together. In 'Black Temporalities & Black Time' we will explore non-linear storytelling and the elasticity of (un)time through the framework of Terence Nance's Random Acts of Flyness. The course will also be in dialogue with creators from Sun Ra to Solange to Moor Mother to Alice Coltrane and Flying Lotus. We will center the plentitude of artists that are pivotal in using time itself as an instrument. We will analyze film, music, and essays to find a fluid understanding as well as identify the key distinctions between Afrofuturism and Afropresentism. We will spend time meditating on different vignettes of Black life and analyze the ways Black artists use and tune our antennae to code-switch and channel ancestral data. We will also be engaging with texts such as Dilla Time by Dan Charnas, Black Space on the Poetics of an Afro Future by Anaïs Duplan, and Black Utopias by Jayna Brown. There's a quote from the Black Quantum Futurism Collective: "Nothing ever becomes real until it is experienced." Time is not real until it is experienced. This course is an invitation to dive into the Black (W)Hole of it all.

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-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-344 Non-Traditional Film Music (2.00 cr.)
(Spring)

This course is an introductory survey to film music history and analysis. We will primarily focus on international and experimental cinema, but will likely draw on certain Hollywood or independent American filmmakers who don't quite fit the mold and whose use of music is particularly singular (e.g., David Lynch and Angelo Badalamenti). In this course you will learn how to hear how music operates within film, how sound design can operate on a similar level to score, how to hear "emotion" and "affect" within film score, as well as basic music theory concepts related to film score composition. I am passionate about this subject as cinema is an important medium that can define generations of viewers - no surprise given its potential to veer into the territory of propaganda. As creators we have a responsibility to be aware of the past and to understand how we can be trained by the media that we consume. Part of the power of film lies squarely in the music and sound - the emotion and atmosphere they instill are undeniably powerful tools!.

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.)
(Spring)

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-399 Independent Study (0.50-3.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, students will complete projects defined in a contractual agreement made at the beginning of each semester.

MHST-408 Focus Rock: Post-Punk (2.00 cr.)
(Spring)

Post-Punk is another one of these music historical terms that were, of course, applied backwards.

It is not really sure what it means, especially because it starts around the same time as punk (1977).

Does it include or exclude simultaneous styles such as industrial and no wave? In general post-punk -and that's how we will understand it in this class- are styles (! plural) that share some of the aesthetic of punk and the DIY approach, but are not punk, and evolved around the same time from late-70s to mid-80s in relationship to punk. This includes industrial, no wave, new wave, various revivals (punkabilly, ska) and mutations (mutant disco, free funk, post-blues) as well as some art music.

All these styles originated as opposition to cooperate 70s rock, complex and bombast prog-rock,

and at the same time are looking forward (No Future !?) as well as backwards to archaic rock music.

But not only rock music, also the avant-garde influenced post-punk strongly: from free jazz, free improvisation, contemporary art music, and German krautrock to -yes, entering through the back door- prog-rock. But post-punk in general can be seen as the emancipation of rock from blues. So far, even the most artistic prog-rock, still had strong influences and traces of blues, if it was chord changes, scales or inflections in guitar solos. Post-Punk for a large part gave up on chord changes all together and fully embraced dissonances and sounds as basic elements, resulting in a variety of new approaches and forms. Most post-punk riffs are free of blue notes or inflections.

This class looks at the most creative time in rock music after the 60s and will show how between 1977-1985 the grammar of rock music has been rewritten, influencing nearly everything that is being played today.

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-412 What Is a Song? (2.00 cr.)
(Spring)

An international survey of songwriting from ancient times (classical Greece, the Tang and Song dynasties, etc.), but with an emphasis on the repertoire of the last seventy years. The course examines in detail a wide range of songs: musical compositions that align words and music to tell a story, create a series of poetic images or for purposes more obscure.

MHST-425 Survey of Sound Art (2.00 cr.)
(Fall and Spring)

Sound Art draws on many fields, among them: experimental music, experimental theater, installation, sculpture, architecture, and poetry, but what all sound art works have as their primary focus is the experience of sound and listening. Following an introduction to psychoacoustics and phenomenology, we will examine how sound art implicates the listening body through frequency, intensity and duration, and how sound can shape our sense of space and place.

This class will be a survey of works by a wide variety of artists throughout the 20th Century and into the present. It will also include cross-cultural examples of artistic practices that invoke deep listening-from archeo-acoustic excavations of oracle rooms in Malta to trance states induced by frequency-modulation in Bali and field-recordings from Chernobyl.

Primarily a lecture class, there will also be weekly listening sessions and journal writing requirements.

Students have the option to co-register for MTHY-306 / MTHY-506 The Experimenting Ear and MSCM-310 / MTHY-510 - ACOUSTICS: Applied Physics for Musicians and complete a cluster project for this course.

MHST-459 Contemplative Practice & Music (2.00 cr.)
(Fall)

The study of the contemplative arts, as they relate to the creation of musical experiences and musical compositions, will be investigated by actively privileging the concept of compassion and its manifestations, and by the routine practice of mindfulness. Students will become familiar with seminal works of music written by composers who have integrated specific spiritual disciplines into their creative lives, and with esoteric spiritual leaders (such as Gurdjieff, Steiner, Krisnamurti, Rudhyar) who have actively engaged in or written about the art of musical creation and performance. Further readings are designed to focus on recent investigations centering on neuroplasticity, as they explore relationships between neuroscience and religion and the implications of brain-mind science for contemplative practices and compassionate behavior (Bulkeley, Schwartz). These explorations will culminate in a public performance of individual compositions included in the syllabus, and of new original works.

MHST-469 Music of Feldman & Zimmermann (2.00 cr.)
(Spring)

Pursuing the heritage of his mentor Edgard Varese with an infinite minimalist focus on the quality of sound, just how it floats, and with a unique sense of musical orchestration, Morton Feldman(1926-1987) introduced the quiet longing of Franz Schubert into 20th century American music. Talking about Karlheinz Stockhausen in his seminar lectures and anecdotes 'The Future of Local Music', he said in 1984, 'He wanted time measured out, and I wanted time felt, a more subjective feeling of time, you see.' 'Maybe it's because I'm Jewish; . In other words I'm not creating music, it's already there. . So, if I have a secret: don't push the sounds around.' These quotes were first published by the most original and independent German composer Walter Zimmermann (*1949) in a substantial book he compiled and edited to celebrate Morty's 60th birthday. Creating a sense of orientation early on in his career, Walter Zimmermann had traveled through the United States and published his first book in the mid 1970s ('Desert Plants: Conversations with 23 American Musicians'). Inspired by his love for John Cage, Morton Feldman and the American experimental music tradition, as well as for various genres of world music and for his own Franconian local heritage, he explored, among other things, the beauty of repositioned authentic folklore and of microtonal just intonation more than thirty years ago in his unique and compelling conceptual music. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Morton Feldman's and Walter Zimmermann's life, work and historical influence, as well as an appreciation of what we can learn from them for our own creative work today. .

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-498J Queering Musical Symbology (2.00 cr.)
(Fall and Spring)

This course explores the intersection of popular and dance music with queerness, examining how the meanings of queer identities are conveyed through music and music videos. Over the past 40 years, popular and dance music have been shaped by and have shaped queer culture. Through the analysis of diverse musical styles, this course will focus on how music has been used to express and negotiate queer identities and experiences.

The course will begin by introducing students to the concept of semiotics, the study of signs and symbols and how they are used to communicate meaning. Students will then explore how musical elements such as lyrics, melody, rhythm, harmony, instrumentation, and production techniques are used to convey meaning and, more specifically, queer interpretations of meaning. The course will also examine how music videos, fashion, and performance are used to express and perform queerness in popular and dance music.

Through listening, discussion, and analysis, students will explore a variety of popular and dance music genres, including disco, new wave, punk, hip hop, R&B, house, techno, pop, and more. The course will highlight key artists who have used their music and performance to challenge heteronormative assumptions and to celebrate queer identities, including Sylvester, Madonna, Prince, Azaelia Banks, RuPaul, Lady Gaga, Beyoncé, Janelle Monáe, and others.

This course aims to deepen students' understanding of the complex and diverse ways that popular and dance music have been used to express and perform queerness since the 1980s. Students will develop critical listening, analysis, and writing skills, as well as an appreciation for the rich history and cultural significance of queer pop and dance music.

MHST-498K Disco:Emancipatory Dancefloors(2.00 cr.)
(Spring)

The emergence of contemporary DJ-led dance music in the 1970's provoked a transformational way of experiencing music and the body. For many people who existed on the margins of society, these dance floors represented an open, deterritorialized, liberatory space where multiple bodies could engage in new forms of expression, ecstatic release and solidarity through a shared experience of the world through sound.

This course will look at Disco heterotopias from 1970-1990, defined by Michel Foucault as cultural, institutional and discursive spaces that are somehow 'other': disturbing, intense, incompatible, contradictory or transforming.

We will follow the birth of the underground discotheque in the early 1970s (when same-sex partner dancing was illegal in the United States); through an exploration of the music, politics and social practices of the downtown club scene in mid-70s New York City; middle America's racist and homophobic "Disco Sucks" backlash; Disco's evolution in the 1980's (which continued to be led by Black and Queer artists) into New York Electro, Chicago House and Detroit Techno; followed by countless global manifestations (from Belgian Electronic Body Music to Charanjit Singh's Ten Ragas to a Disco Beat) and culminating in the explosion of post-geographic dance music and Rave culture by the late 1980's (with its own attendant backlash, exemplified by the UK government's curtailment of public gatherings where the "music includes sounds wholly or predominantly characterized by the emission of a succession of repetitive beats.")

We will conclude with a look at the political and social role that the communal space of the dancefloor can play in our increasingly non-physical and highly-individualized digitized world. What does it mean to gather in a space with other physical bodies united by sound? Can these experiences bring about the kind of collective joy or collective agency that fail to materialize in the online world fostered by social media?.

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-500G Music Cultures (2.00 cr.)
(Fall)
Black Temporalities and Black Time: To fully engage with Black music we must understand Black time. We do this work together. In 'Black Temporalities & Black Time' we will explore non-linear storytelling and the elasticity of (un)time through the framework of Terence Nance's Random Acts of Flyness. The course will also be in dialogue with creators from Sun Ra to Solange to Moor Mother to Alice Coltrane and Flying Lotus. We will center the plentitude of artists that are pivotal in using time itself as an instrument. We will analyze film, music, and essays to find a fluid understanding as well as identify the key distinctions between Afrofuturism and Afropresentism. We will spend time meditating on different vignettes of Black life and analyze the ways Black artists use and tune our antennae to code-switch and channel ancestral data. We will also be engaging with texts such as Dilla Time by Dan Charnas, Black Space on the Poetics of an Afro Future by Anaïs Duplan, and Black Utopias by Jayna Brown. There's a quote from the Black Quantum Futurism Collective: "Nothing ever becomes real until it is experienced." Time is not real until it is experienced. This course is an invitation to dive into the Black (W)Hole of it all.

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)

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)

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-525 Survey of Sound Art (2.00 cr.)
(Fall and Spring)

Sound Art draws on many fields, among them: experimental music, experimental theater, installation, sculpture, architecture, and poetry, but what all sound art works have as their primary focus is the experience of sound and listening. Following an introduction to psychoacoustics and phenomenology, we will examine how sound art implicates the listening body through frequency, intensity and duration, and how sound can shape our sense of space and place.

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Primarily a lecture class, there will also be weekly listening sessions and journal writing requirements.

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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-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-608 Focus Rock: Post-Punk (2.00 cr.)
(Spring)

Post-Punk is another one of these music historical terms that were, of course, applied backwards.

It is not really sure what it means, especially because it starts around the same time as punk (1977).

Does it include or exclude simultaneous styles such as industrial and no wave? In general post-punk -and that's how we will understand it in this class- are styles (! plural) that share some of the aesthetic of punk and the DIY approach, but are not punk, and evolved around the same time from late-70s to mid-80s in relationship to punk. This includes industrial, no wave, new wave, various revivals (punkabilly, ska) and mutations (mutant disco, free funk, post-blues) as well as some art music.

All these styles originated as opposition to cooperate 70s rock, complex and bombast prog-rock,

and at the same time are looking forward (No Future !?) as well as backwards to archaic rock music.

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This class looks at the most creative time in rock music after the 60s and will show how between 1977-1985 the grammar of rock music has been rewritten, influencing nearly everything that is being played today.

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-612 What Is a Song? (2.00 cr.)
(Spring)

An international survey of songwriting from ancient times (classical Greece, the Tang and Song dynasties, etc.), but with an emphasis on the repertoire of the last seventy years. The course examines in detail a wide range of songs: musical compositions that align words and music to tell a story, create a series of poetic images or for purposes more obscure.

MHST-644 Non-Traditional Film Music (2.00 cr.)
(Spring)

This course is an introductory survey to film music history and analysis. We will primarily focus on international and experimental cinema, but will likely draw on certain Hollywood or independent American filmmakers who don't quite fit the mold and whose use of music is particularly singular (e.g., David Lynch and Angelo Badalamenti). In this course you will learn how to hear how music operates within film, how sound design can operate on a similar level to score, how to hear "emotion" and "affect" within film score, as well as basic music theory concepts related to film score composition. I am passionate about this subject as cinema is an important medium that can define generations of viewers - no surprise given its potential to veer into the territory of propaganda. As creators we have a responsibility to be aware of the past and to understand how we can be trained by the media that we consume. Part of the power of film lies squarely in the music and sound - the emotion and atmosphere they instill are undeniably powerful tools!.

MHST-659 Contemplative Practice & Music (2.00 cr.)
(Fall)

Focused Topics Course: The study of the contemplative arts, as they relate to the creation of musical experiences and musical compositions, will be investigated by actively privileging the concept of compassion and its manifestations, and by the routine practice of mindfulness. Students will become familiar with seminal works of music written by composers who have integrated specific spiritual disciplines into their creative lives, and with esoteric spiritual leaders (such as Gurdjieff, Steiner, Krisnamurti, Rudhyar) who have actively engaged in or written about the art of musical creation and performance. Further readings are designed to focus on recent investigations centering on neuroplasticity, as they explore relationships between neuroscience and religion and the implications of brain-mind science for contemplative practices and compassionate behavior (Bulkeley, Schwartz). These explorations will culminate in a public performance of individual compositions included in the syllabus, and of new original works.

MHST-669 Music of Feldman & Zimmermann (2.00 cr.)
(Spring)

Pursuing the heritage of his mentor Edgard Varese with an infinite minimalist focus on the quality of sound, just how it floats, and with a unique sense of musical orchestration, Morton Feldman (1926-1987) introduced the quiet longing of Franz Schubert into 20th century American music. Talking about Karlheinz Stockhausen in his seminar lectures and anecdotes 'The Future of Local Music', he said in 1984, 'He wanted time measured out, and I wanted time felt, a more subjective feeling of time, you see.' 'Maybe it's because I'm Jewish; . In other words I'm not creating music, it's already there. . So, if I have a secret: don't push the sounds around.' These quotes were first published by the most original and independent German composer Walter Zimmermann (*1949) in a substantial book he compiled and edited to celebrate Morty's 60th birthday. Creating a sense of orientation early on in his career, Walter Zimmermann had traveled through the United States and published his first book in the mid 1970s ('Desert Plants: Conversations with 23 American Musicians'). Inspired by his love for John Cage, Morton Feldman and the American experimental music tradition, as well as for various genres of world music and for his own Franconian local heritage, he explored, among other things, the beauty of repositioned authentic folklore and of microtonal just intonation more than thirty years ago in his unique and compelling conceptual music. The course will combine biography, music theory, analysis, score study, guided listening and aesthetic discussion in order to yield an overview of Morton Feldman's and Walter Zimmermann's life, work and historical influence, as well as an appreciation of what we can learn from them for our own creative work today. .

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-698J Queering Musical Symbology (2.00 cr.)
(Fall and Spring)

This course explores the intersection of popular and dance music with queerness, examining how the meanings of queer identities are conveyed through music and music videos. Over the past 40 years, popular and dance music have been shaped by and have shaped queer culture. Through the analysis of diverse musical styles, this course will focus on how music has been used to express and negotiate queer identities and experiences.

The course will begin by introducing students to the concept of semiotics, the study of signs and symbols and how they are used to communicate meaning. Students will then explore how musical elements such as lyrics, melody, rhythm, harmony, instrumentation, and production techniques are used to convey meaning and, more specifically, queer interpretations of meaning. The course will also examine how music videos, fashion, and performance are used to express and perform queerness in popular and dance music.

Through listening, discussion, and analysis, students will explore a variety of popular and dance music genres, including disco, new wave, punk, hip hop, R&B, house, techno, pop, and more. The course will highlight key artists who have used their music and performance to challenge heteronormative assumptions and to celebrate queer identities, including Sylvester, Madonna, Prince, Azaelia Banks, RuPaul, Lady Gaga, Beyoncé, Janelle Monáe, and others.

This course aims to deepen students' understanding of the complex and diverse ways that popular and dance music have been used to express and perform queerness since the 1980s. Students will develop critical listening, analysis, and writing skills, as well as an appreciation for the rich history and cultural significance of queer pop and dance music.

MHST-698K Disco:Emancipatory Dancefloors(2.00 cr.)
(Spring)

The emergence of contemporary DJ-led dance music in the 1970's provoked a transformational way of experiencing music and the body. For many people who existed on the margins of society, these dance floors represented an open, deterritorialized, liberatory space where multiple bodies could engage in new forms of expression, ecstatic release and solidarity through a shared experience of the world through sound.

This course will look at Disco heterotopias from 1970-1990, defined by Michel Foucault as cultural, institutional and discursive spaces that are somehow 'other': disturbing, intense, incompatible, contradictory or transforming.

We will follow the birth of the underground discotheque in the early 1970s (when same-sex partner dancing was illegal in the United States); through an exploration of the music, politics and social practices of the downtown club scene in mid-70s New York City; middle America's racist and homophobic "Disco Sucks" backlash; Disco's evolution in the 1980's (which continued to be led by Black and Queer artists) into New York Electro, Chicago House and Detroit Techno; followed by countless global manifestations (from Belgian Electronic Body Music to Charanjit Singh's Ten Ragas to a Disco Beat) and culminating in the explosion of post-geographic dance music and Rave culture by the late 1980's (with its own attendant backlash, exemplified by the UK government's curtailment of public gatherings where the "music includes sounds wholly or predominantly characterized by the emission of a succession of repetitive beats.")

We will conclude with a look at the political and social role that the communal space of the dancefloor can play in our increasingly non-physical and highly-individualized digitized world. What does it mean to gather in a space with other physical bodies united by sound? Can these experiences bring about the kind of collective joy or collective agency that fail to materialize in the online world fostered by social media?.

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.

MLNG-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.

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-420 Teaching the Voice (2.00 cr.)
(Fall)

The class is a practicum in learning to teach singing. The hands-on approach will require class participants to teach novice voice students rudimentary singing techniques privately and group settings. Work will center on learning to hear and diagnose the source of vocal inconsistencies and then apply techniques that will elicit change and promote healthy voice building. Historical and current methodologies will be discussed and applied as needed. Highly recommended for Voice Majors.

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 College Pedagogy (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. This course focuses primarily on the pedagogical theory, and teaching at the university level.

MPCD-620 Teaching the Voice (2.00 cr.)
(Fall)

The class is a practicum in learning to teach singing. The hands-on approach will require class participants to teach novice voice students rudimentary singing techniques privately and group settings. Work will center on learning to hear and diagnose the source of vocal inconsistencies and then apply techniques that will elicit change and promote healthy voice building. Historical and current methodologies will be discussed and applied as needed. Highly recommended for Voice Majors.

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-740 DMA 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.

MPCD-799 Independent Project (1.00-3.00 cr.)
(Fall and Spring)
Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

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 (1.00 cr.)
(Spring)

This 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-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-205 Musicians' Alexander Technique (1.00 cr.)
(Fall and Spring)
The goal of this course will be to explore the Alexander Technique and how it applies to musicians. The course will focus on two main topics: learning about the Technique and discovering how musicians can use the Technique to reduce practice and performance related injuries. Students will have the opportunity to bring in their work and explore practice and performance related issues in a supportive, coaching style environment that directly applies the Technique.

MPRF-211 Bodies and Voice (1.00 cr.)
(Fall and Spring)
Course open to Music School students only, by Permission of Instructor only. The course is intended as a laboratory to explore the body in relationship to the voice and the voice in relation to the emotional memory of the body. The laboratory will consist of the physical exploration of voice mechanics within the body and its outward projection of different emotional responses. A final project, using the compendium of body/voice relationships encountered, is encouraged.

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 Melodic Research (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-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. Optional suggested material: yoga mat.

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-453 What Kind of Text Is That? (2.00 cr.)
(Fall and Spring)
Focused Topic in Vocal Performance: Beginning with an historical and contextual study of vocal works that utilize unconventional or atypical texts, students will research and perform representative works while exploring, creating and building works and analyses of their own. The course will involve collective and individual readings of various texts and in-class coaching of works based on such texts, with a large portion of the course devoted to the composition of new pieces/readings/performances based on unusual texts. Collaborative development and performance is highly encouraged. Writers, artists and composers covered may include Filippo Marinetti, Tristan Tzara, Kurt Schwitters, Gertrude Stein, Lewis Carroll, James Joyce, Samuel Beckett, concrete poets, e. e. cummings, John Cage, Luciano Berio, George Aperghis, and others.

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-498K To Exist in Sound (2.00 cr.)
(Spring)

Improvised music is alive. It connects you to the now, a sensory moment created together-space, players, audience-joined in solidarity. This course is dedicated to investigating the possibilities of free vocal improvisation as experienced through/in the space of the Internet.Utilizing as inspiration the book of Le Quan Ninh "Improvising Freely: The ABCS of an Experience", the group will meet weekly to engage in reading and discussing this book, improvisation exercises, DIY simple recordings in outdoor and indoor spaces, and experiments on how to translate this improvisatory experience into the virtual realm.

MPRF-498L Tuning Outside the Box (1.00 cr.)
(Fall and Spring)

The aim of this class is to demystify alternate guitar tunings by combining hands-on experience with theoretical analysis and a thorough understanding of the instrument's history. 'Scordatura' (literally meaning 'mistuning') first appeared in German violin repertoire in the 1700s. However, all over the world, instruments were intuitively tuned to what worked and sounded best. We will explore a range of commonly used tunings and understand their strengths and weaknesses. The tuning we will explore most in depth is DADGAD, which has become the 'standard of open tunings' due to its popularity and versatility in playing in various keys.

a few examples of tunings we'll explore are: Open D tuning - DADF#AD - probably best known from Joni Mitchell's "Big Yellow Taxi"

Open G tuning - DGDGBD - known as "Taro Patch" tuning in the Hawaiian "ki ho`alu" - Slack Key tradition. Rolling Stones guitarist Keith Richards uses it in quite a few of their songs, such as "Start Me Up" and "Brown Sugar".

Open C tuning - CGCGCE - used by Led Zeppelin, John Butler and Soundgarden.

CGDAEG, an approximation of an all-fifths tuning. It provides a very interesting range and chord voicings, but most importantly: once familiar with this tuning, a guitar player can pick up a mandolin or bouzouki and not feel lost.

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-505 Musicians' Alexander Technique (1.00 cr.)
(Fall and Spring)

The goal of this course will be to explore the Alexander Technique and how it applies to musicians. The course will focus on two main topics: learning about the Technique and discovering how musicians can use the Technique to reduce practice and performance related injuries. Students will have the opportunity to bring in their work and explore practice and performance related issues in a supportive, coaching style environment that directly applies the Technique.

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-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-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 Melodic Research (2.00 cr.)
(Fall and Spring)
This course is a multileveled primer in melodic improvisation through a series of structural prompts. 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 Theory and Praxis (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-611 Bodies and Voice (1.00 cr.)
(Fall and Spring)
The course is intended as a laboratory to explore the body in relationship to the voice and the voice in relation to the emotional memory of the body. The laboratory will consist of the physical exploration of voice mechanics within the body and its outward projection of different emotional responses. A final project, using the compendium of body/voice relationships encountered, is encouraged.

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. Optional suggested material: yoga mat.

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-653 What Kind of Text Is That? (2.00 cr.)
(Fall and Spring)
Focused Topic in Vocal Performance: Beginning with an historical and contextual study of vocal works that utilize unconventional or atypical texts, students will research and perform representative works while exploring, creating and building works and analyses of their own. The course will involve collective and individual readings of various texts and in-class coaching of works based on such texts, with a large portion of the course devoted to the composition of new pieces/readings/performances based on unusual texts. Collaborative development and performance is highly encouraged. Writers, artists and composers covered may include Filippo Marinetti, Tristan Tzara, Kurt Schwitters, Gertrude Stein, Lewis Carroll, James Joyce, Samuel Beckett, concrete poets, e. e. cummings, John Cage, Luciano Berio, George Aperghis, and others.

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-698H 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-698K To Exist in Sound (2.00 cr.)
(Spring)

Improvised music is alive. It connects you to the now, a sensory moment created together-space, players, audience-joined in solidarity. This course is dedicated to investigating the possibilities of free vocal improvisation as experienced through/in the space of the Internet.Utilizing as inspiration the book of Le Quan Ninh "Improvising Freely: The ABCS of an Experience", the group will meet weekly to engage in reading and discussing this book, improvisation exercises, DIY simple recordings in outdoor and indoor spaces, and experiments on how to translate this improvisatory experience into the virtual realm.

MPRF-698L Tuning Outside the Box (1.00 cr.)
(Fall and Spring)
The aim of this class is to demystify alternate guitar tunings by combining hands-on experience with theoretical analysis and a thorough understanding of the instrument's history. 'Scordatura' (literally meaning 'mistuning') first appeared in German violin repertoire in the 1700s. However, all over the world, instruments were intuitively tuned to what worked and sounded best. We will explore a range of commonly used tunings and understand their strengths and weaknesses. The tuning we will explore most in depth is DADGAD, which has become the 'standard of open tunings' due to its popularity and versatility in playing in various keys.

a few examples of tunings we'll explore are: Open D tuning - DADF#AD - probably best known from Joni Mitchell's "Big Yellow Taxi"

Open G tuning - DGDGBD - known as "Taro Patch" tuning in the Hawaiian "ki ho`alu" - Slack Key tradition. Rolling Stones guitarist Keith Richards uses it in quite a few of their songs, such as "Start Me Up" and "Brown Sugar".

Open C tuning - CGCGCE - used by Led Zeppelin, John Butler and Soundgarden.

CGDAEG, an approximation of an all-fifths tuning. It provides a very interesting range and chord voicings, but most importantly: once familiar with this tuning, a guitar player can pick up a mandolin or bouzouki and not feel lost.

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-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-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.

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.

MSCM-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-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-104 The Art of Recording (2.00 cr.)
(Fall and Spring)
The Art of Recording will provide both a practical and theoretical introduction to working with sound as musical material in a recording studio.

Students will learn how to listen critically and creatively and to use their ears when generating, manipulating and recording sounds. Students will learn the fundamentals of both analog and digital audio recording; acoustics; signal chain assembly; gain-staging; mixing-console orientation; microphone usage/placement; and working with Pro Tools. Practical, studio-based workshops will demonstrate methods of working with out-of-the box sounds and recording techniques that emphasize thoughtful and committed creative decision making (including minimalist drum mic-ing, working with 4-track tape recorders, DIY reverb, and MIDI-clocked analog electronic instruments).

Students will complete several studio-based practical exams, as well as having the opportunity to create small recording projects that encourage sonic exploration and experimentation. The emphasis in all projects will be on generating engaging sounds in the room and choosing and placing microphones to capture these sounds, rather than relying on post-production signal processing or plug-ins.

This course is appropriate both for students who already have experience recording in a DAW as well as those who have never picked up a microphone before.

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-214 Sound Design for Moving Image (2.00 cr.)
(Fall)

Sound design for moving images is a class to explore the different sound components needed to create sound design for different types of projects, mostly focused on moving images, such as animation, tv, film and audiovisual art installations, any environment where there is a visual relationship to the sound, and the sound it self is not the only component of the artistic piece. This course is mostly focused in covering the conceptual and technical aspects of sound in the related fields, rather than covering historical aspects.

The course will be focused on understanding and practicing audio technical skills, while at the same time will cover artistic approaches to the different styles where sound design can be applied. It will be focused on non Dialogue sound design editing and mixing, but basic Dialog treatment will be covered.

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-309 Mastering (2.00 cr.)
(Spring)

In this course students will learn how to master music for digital platforms. We will learn what mastering is, the history of various mastering techniques and which modern tools work best for our individual needs. Through exploring all the options modern dsp and hardware have to offer, we will learn how to simplify these options to best fit our workflow and to make our music sound the best it can. Taught by a mastering engineer over 25 years in the business, John Tejada's client list includes Ghostly, Warp, Umor Rex, and Brainfeeder. He's also mastered releases for artists including Paul Hartnoll (Orbital), Plaid, Geotic, Frank Bretschneider, Daedalus, Shackleton, and Gudrun Gut, among others, in styles ranging from electronic to experimental Prerequisites: Must have taken "Intro to sound production" and have a working knowledge of electronic music production with a DAW or hardware.

LEARNING GOALS 1.Demystifying what mastering is. Learning through weekly practice and example. 2. Gain an understanding of modern mastering and tools used. 3. Learn how to master various genres and styles 4. Master music with confidence and have a true understanding of how to achieve this goal.

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 ProjectRecording (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 recording and mixing 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-450 Mechatronic Art & Music (2.00 cr.)
(Spring)

This course will explore the use of robotic systems in artistic environments. It will teach students how to use the machine to make objects move. Each student will learn how to make custom electronics with a variety of actuators. Solenoids, motors and gears will all be discussed. Designing haptic feedback loops for the machine to be self-aware of its own moving parts will be presented. The class will work together on one or two group projects and present them to the school as a final project. This could include building one new robotic musical instrument or an interactive installation, based on the interest of the students.

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-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-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-504 The Art of Recording (2.00 cr.)
(Fall and Spring)

The Art of Recording will provide both a practical and theoretical introduction to working with sound as musical material in a recording studio.

Students will learn how to listen critically and creatively and to use their ears when generating, manipulating and recording sounds. Students will learn the fundamentals of both analog and digital audio recording; acoustics; signal chain assembly; gain-staging; mixing-console orientation; microphone usage/placement; and working with Pro Tools. Practical, studio-based workshops will demonstrate methods of working with out-of-the box sounds and recording techniques that emphasize thoughtful and committed creative decision making (including minimalist drum mic-ing, working with 4-track tape recorders, DIY reverb, and MIDI-clocked analog electronic instruments).

Students will complete several studio-based practical exams, as well as having the opportunity to create small recording projects that encourage sonic exploration and experimentation. The emphasis in all projects will be on generating engaging sounds in the room and choosing and placing microphones to capture these sounds, rather than relying on post-production signal processing or plug-ins.

This course is appropriate both for students who already have experience recording in a DAW as well as those who have never picked up a microphone before.

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-509 Mastering (2.00 cr.)
(Fall and Spring)

In this course students will learn how to master music for digital platforms. We will learn what mastering is, the history of various mastering techniques and which modern tools work best for our individual needs. Through exploring all the options modern dsp and hardware have to offer, we will learn how to simplify these options to best fit our workflow and to make our music sound the best it can. Taught by a mastering engineer over 25 years in the business, John Tejada's client list includes Ghostly, Warp, Umor Rex, and Brainfeeder. He's also mastered releases for artists including Paul Hartnoll (Orbital), Plaid, Geotic, Frank Bretschneider, Daedalus, Shackleton, and Gudrun Gut, among others, in styles ranging from electronic to experimental Prerequisites: Must have taken "Intro to sound production" and have a working knowledge of electronic music production with a DAW or hardware.

LEARNING GOALS 1.Demystifying what mastering is. Learning through weekly practice and example. 2. Gain an understanding of modern mastering and tools used. 3.Learn how to master various genres and styles 4. Master music with confidence and have a true understanding of how to achieve this goal.

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-514 Sound Design for Moving Image (2.00 cr.)
(Fall)

Sound design for moving images is a class to explore the different sound components needed to create sound design for different types of projects, mostly focused on moving images, such as animation, tv, film and audiovisual art installations, any environment where there is a visual relationship to the sound, and the sound it self is not the only component of the artistic piece. This course is mostly focused in covering the conceptual and technical aspects of sound in the related fields, rather than covering historical aspects.

The course will be focused on understanding and practicing audio technical skills, while at the same time will cover artistic approaches to the different styles where sound design can be applied. It will be focused on non Dialogue sound design editing and mixing, but basic Dialog treatment will be covered.

MTEC-550 Mechatronic Art and Music (2.00 cr.)
(Spring)

This course will explore the use of robotic systems in artistic environments. It will teach students how to use the machine to make objects move. Each student will learn how to make custom electronics with a variety of actuators. Solenoids, motors and gears will all be discussed. Designing haptic feedback loops for the machine to be self-aware of its own moving parts will be presented. The class will work together on one or two group projects and present them to the school as a final project. This could include building one new robotic musical instrument or an interactive installation, based on the interest of the students.

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.)
(Spring)

This course provides an introduction to the process of modern web development. Each student will learn the basics of HTML, CSS, and JavaScript and how to combine them into a functioning portfolio website. Students will learn how to work with rich media sources, create dynamic animations, and deploy content to the web using free and open source tools. In addition, students will explore modern development tools like Github, Visual Studio Code, CMS (content management systems) like Wordpress, Contentful and others. We will also explore how to deploy virtual machines (VM's) on cloud servers (Google, Amazon AWS) to host our web applications and infrastructure. Furthermore, throughout the course, students will also gain essential skills in uploading, managing, and analyzing media content online, enabling them to effectively showcase their work and track its performance in the digital landscape. .

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-620 Interactive Particle Systems (2.00 cr.)
(Spring)

Particle systems are a fascinating way of expressing human and any beings' interactions inside a digital or computational system. This course will be focused on taking a next step in the c++ programming language, reviewing core concepts of coding and recreating them using OpenFrameworks, an open source toolkit designed for creative coding written in c++. Students will be guided to translate their code from Processing, a Java based programming language to write it c++ based coding in OpenFrameworks. Towards the end of the course a portion of electronics and microcontroller concepts will be implemented to interact with the particle systems that have already been created.

This course is focused to be a further step in the creative code languages such P5js, Processing and chuck. To apply the same concepts to the c++ environment, working towards the same project of particle system creation.

It is directed to students that wish to push themselves out of a comfort zone of coding concepts and are willing to dive into a much deeper and wider world of programming languages. It will need persistence and a lot of self effort to get to understand new concepts.

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-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-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-699 Independent Study (0.50-4.00 cr.)
(Fall and Spring)

Under the direction of a specific faculty member, students complete projects defined in a contractual agreement made at the beginning of the semester.

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-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-216 Different Tonalities (3.00 cr.)
(Fall)
This course will examine different approaches to finding a sense of tonality after the dissipation of common practice tonal function. Surveying examples from Western Art music, Classical Jazz, and Pop from about 1900 to the present day, the approaches studied will include vertical structures, cellular thinking, serial techniques, symmetry, modal techniques, stylistic combinations, new attitudes towards pitch and noise, chance operations, simplicity and complexity, and changing concepts of time in music. Individual pieces will be studied to see which analytical techniques are most appropriate and informative, and a model compositions will be written every other week.

MTHY-220 Rhythm: a Global Perspective (2.00 cr.)
(Fall)

This class is designed to teach rhythm from a broader, global perspective by examining rhythmic concepts, devices, structures and approaches found in music cultures from around the world. In studying varying facets and approaches (as well as converging universal properties) of rhythm, the student will hopefully gain a deeper understanding of how rhythm functions, and how these ideas can reinforce and enhance their own individual work as a performer, composer, improvisor, etc., as well as building a strong foundation in the practical ability to demonstrate these ideas.

Each class will be structured as a lecture/workshop with active class participation (singing, clapping, and/or playing) at the core. Each lecture topic will then culminate in an assigned project utilizing, demonstrating, and/or applying those specific ideas in the student's own creative work.

Topics may include (but are not limited to): . Universal rhythm concepts . Rhythm as shape and perspective . The building blocks of rhythm: 2's and 3's and the binary nature of rhythm . "Additive rhythms", and odd-meter . South Indian rhythmic solfege (Solkattu), and North Indian rhythm concepts . Rhythm as language and movement . Quantized and non-quantized approaches to rhythm . Examining ideas such as "feel" / "swing" from multiple perspectives from around the world . Polyrhythm . Metric modulation . Examining western and American musical idioms, and how they have and continue to evolve through incorporating and synthesizing world music rhythmic concepts . Comparing and contrasting Aural/oral traditions with written ones, their convergences and divergences, strengths, benefits (as well as deficits), and finding relevance and use, and a personal connection with these ideas. At the same time increasing rhythmic ability, expressiveness, and literacy. Hearing, learning, and understanding music through various perspectives, being open and receptive to "new" ideas, influences, and sounds from the world around us.

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-307 Adv Sight-Reading for Singers (1.50 cr.)
(Fall and Spring)
This course will focus on analyzing basic elements of a musical structure and then applying that analysis in practice through singing. This will be done through rhythmic and melodic exercises, listening and dictation. The repertoire will consist of solo vocal excerpts and choral excerpts. The main goal is developing strong awareness of musical elements in order to learn the music faster and with more understanding of the whole score.

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-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.

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-406 Rhythm Cognition Seminar (2.00 cr.)
(Spring)

This course will serve as an introduction to various concepts of musical time and rhythm, as viewed from the perspective of music theory and music psychology. Computer science research on the nature of rhythm perception will also be discussed. Particular emphasis will be placed on issues raised by compositional developments in late twentieth-century music, as demonstrated in the music of Gérard Grisey, Louis Andriessen, Laurie Anderson, Steve Coleman, Henry Threadgill, Elliot Carter, and Michael Finnissy, among many others. Students will be required to read and critically examine scholarly articles, participate in rhythmic exercises in class, and develop new methods for evaluating rhythm perception in musicians and non-musicians alike.

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-451 Orchestral Thought (2.00 cr.)
(Spring)

Focused Topics Course: In-depth analysis of selected orchestral compositions with an emphasis on 20th century works.

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-507 Adv Sight-Reading for Singers (1.50 cr.)
(Fall and Spring)

This course will focus on analyzing basic elements of a musical structure and then applying that analysis in practice through singing. This will be done through rhythmic and melodic exercises, listening and dictation. The repertoire will consist of solo vocal excerpts and choral excerpts. The main goal is developing strong awareness of musical elements in order to learn the music faster and with more understanding of the whole score.

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-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-516 Different Tonalities (3.00 cr.)
(Fall)
This course will examine different approaches to finding a sense of tonality after the dissipation of common practice tonal function. Surveying examples from Western Art music, Classical Jazz, and Pop from about 1900 to the present day, the approaches studied will include vertical structures, cellular thinking, serial techniques, symmetry, modal techniques, stylistic combinations, new attitudes towards pitch and noise, chance operations, simplicity and complexity, and changing concepts of time in music. Individual pieces will be studied to see which analytical techniques are most appropriate and informative, and a model compositions will be written every other week.

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-541 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-542 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-543 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-544 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-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-606 Rhythm Cognition Seminar (2.00 cr.)
(Spring)

This course will serve as an introduction to various concepts of musical time and rhythm, as viewed from the perspective of music theory and music psychology. Computer science research on the nature of rhythm perception will also be discussed. Particular emphasis will be placed on issues raised by compositional developments in late twentieth-century music, as demonstrated in the music of Gérard Grisey, Louis Andriessen, Laurie Anderson, Steve Coleman, Henry Threadgill, Elliot Carter, and Michael Finnissy, among many others. Students will be required to read and critically examine scholarly articles, participate in rhythmic exercises in class, and develop new methods for evaluating rhythm perception in musicians and non-musicians alike.

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-620 Rhythm: a Global Perspective (2.00 cr.)
(Fall)

This class is designed to teach rhythm from a broader, global perspective by examining rhythmic concepts, devices, structures and approaches found in music cultures from around the world. In studying varying facets and approaches (as well as converging universal properties) of rhythm, the student will hopefully gain a deeper understanding of how rhythm functions, and how these ideas can reinforce and enhance their own individual work as a performer, composer, improvisor, etc., as well as building a strong foundation in the practical ability to demonstrate these ideas.

Each class will be structured as a lecture/workshop with active class participation (singing, clapping, and/or playing) at the core. Each lecture topic will then culminate in an assigned project utilizing, demonstrating, and/or applying those specific ideas in the student's own creative work.

Topics may include (but are not limited to): . Universal rhythm concepts . Rhythm as shape and perspective . The building blocks of rhythm: 2's and 3's and the binary nature of rhythm . "Additive rhythms", and odd-meter . South Indian rhythmic solfege (Solkattu), and North Indian rhythm concepts . Rhythm as language and movement . Quantized and non-quantized approaches to rhythm . Examining ideas such as "feel" / "swing" from multiple perspectives from around the world . Polyrhythm . Metric modulation . Examining western and American musical idioms, and how they have and continue to evolve through incorporating and synthesizing world music rhythmic concepts . Comparing and contrasting Aural/oral traditions with written ones, their convergences and divergences, strengths, benefits (as well as deficits), and finding relevance and use, and a personal connection with these ideas. At the same time increasing rhythmic ability, expressiveness, and literacy. Hearing, learning, and understanding music through various perspectives, being open and receptive to "new" ideas, influences, and sounds from the world around us.

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-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.

MTHY-651 Orchestral Thought (2.00 cr.)
(Spring)
Focused Topics Course: In-depth analysis of selected orchestral compositions with an emphasis on 20th century works.

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.

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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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 transformativecharacter 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-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)

At this point in the training the actor in the BFA Acting program has increased skills in; character development, being present and listening on stage, and spent an entire year building language technique through heightened language material. In this semester the actor reviews the work of previous years and deepens their practice.

This acting studio focuses on using the mythic imagination approach to acting. The mythic is that which is tied to the collective human story, that which inspires and grounds us as individuals but also connects us to what is age old. Myths speak to our deepest dreams, fears, and soul. In this class the actors will mine the mythic in order to connect to deep purpose in our work, finding imagination and authenticity as performers.

We will focus on material that challenges the actor to build new skills in the areas of character transformation, improv, and economy through stillness. We will investigate the Modern Classics as well as Film Noir and contemporary film material. The students will have on camera scene work for a total of four weeks during the course of the semester. The projects they work on will be chosen to respond to each actor's particular needs. Archetypes are investigated in order to imaginatively create multi-dimensional characters and range.
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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-335 Special Topics in Performance (2.00 cr.)
(Spring)

This course explores a rotating selection of performance disciplines and projects that expand and augment skills training.

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-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-500 MFA 1 Acting Studio (4.00 cr.)
(Fall and Spring)

This acting studio focuses on using the mythic imagination approach to acting. The mythic is that which is tied to the collective human story, that which inspires and grounds us as individuals but also connects us to what is age old. Myths speak to our deepest dreams, fears, and soul. In this class the actors will mine the mythic in order to connect to deep purpose in our work, finding imagination and authenticity as performers. We will explore the use of formal gesture and sensory work 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. Archetypes are investigated in order to imaginatively create multi-dimensional characters and range. During the course of the year, we will emphasize for specific periods on each of the five great actor Archetypes; The Storyteller, The Lover, The Trickster, The Shape Shifter and The Fool. This semester we will begin with ensemble building exercises, improv, character work, and fundamental skill building. A good part of the semester will be focused on physicality and discovering and deepening a body poetic. Later in the semester we will move into monologue and scene work. Students will be introduced to writing a mission/manifesto statement and begin the process of personal artistic visioning and goal setting.

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-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 (4.00 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-635 Special Topics in Performance (2.00 cr.)
(Spring)
This course explores a rotating selection of performance disciplines and projects that expand and augment skills training.

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-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 and Spring)
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.

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-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.

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-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 and twenty-first century theater history with an emphasis on world theater by studying the work of select playwrights. We will explore the plays/texts through a variety of assignments, including critical writing, creative projects and performance.

TAIC-310 Survey of World Th-Arts Activ (3.00 cr.)
(Fall)
This survey course (open to BFA3-4s) will explore the work of radical collectives, community artists, guerrilla performers, and other modern and contemporary troublemakers and active agents whose artistic practices are fundamentally committed to social justice through the arts. We will investigate theoretical and historical references as they relate to public and context-based work within and outside of institutional environments. We will explore work as it pertains to the performance arts, visual arts, writing arts, community building/organizing, and other practices that eloquently question/examine the dynamics between artists and their communities. Theory and praxis come together through participation in student-designed projects.

TAIC-315 Art & Comm Engagement (3.00 cr.)
(Spring)

Our class will broaden our perspective and deepen our understanding of the intersection between art, collaboration, and social change in community building and engagement. Drawing inspiration and learning from a wide range of community-based arts projects, scholarship, case studies, guests, and field trips, students will have the opportunity to explore diverse engagement strategies in the pursuit of community-centered and issue-oriented projects. This class affords students the opportunity to interact with diverse communities and professionals from various fields, and expand their skills-set of collaborative problem solving and engagement strategies through real-world interventions and projects.

TAIC-450 Shakespeare on Stage & Screen (2.00 cr.)
(Fall)

Shakespeare on Stage and Screen: An exploration the major tragedies asplays, productions and films.

This course offers an in-depth study of William Shakespeare's greatest tragedies on stage and screen. The seminar will closely examine "Hamlet," "Othello," "King Lear" and "Macbeth" as plays, productions, and finally as film adaptations. Prominent scholarship on the texts and critical writing on the works in performance will be included. In addition, there will be critical and theoretical material exploring the relationship between cinema and theater. Prominent stage and screen productions will be assigned and discussed in class, including Laurence Olivier's "Hamlet," Peter Brook's "Hamlet" and "King Lear," Akira Kurosawa's "Ran" and "Throne of Blood," Grigori Kozintsev's "King Lear," Roman Polanski's "Macbeth," and Welles' "Othello." Welles' "Chimes at Midnight," a version of "Henry IV," will also be included. Students will be assigned to present an in-class introduction to one of the productions or films. Additionally, they will be assigned to write in response to questions each week on the reading and vie ing in an online class discussion forum. A 5-7 page final essay examining one of the productions on stage or screen will also be required.

TAIC-750 Shakespeare on Stage & Screen (2.00 cr.)
(Fall)

Shakespeare on Stage and Screen: An exploration the major tragedies as plays, productions and films.

This course offers an in-depth study of William Shakespeare's greatest tragedies on stage and screen. The seminar will closely examine "Hamlet," "Othello," "King Lear" and "Macbeth" as plays, productions, and finally as film adaptations. Prominent scholarship on the texts and critical writing on the works in performance will be included. In addition, there will be critical and theoretical material exploring the relationship between cinema and theater. Prominent stage and screen productions will be assigned and discussed in class, including Laurence Olivier's "Hamlet," Peter Brook's "Hamlet" and "King Lear," Akira Kurosawa's "Ran" and "Throne of Blood," Grigori Kozintsev's "King Lear," Roman Polanski's "Macbeth," and Welles' "Othello." Welles' "Chimes at Midnight," a version of "Henry IV," will also be included. Students will be assigned to present an in-class introduction to one of the productions or films. Additionally, they will be assigned to write in response to questions each week on the reading and vie ing in an online class discussion forum. A 5-7 page final essay examining one of the productions on stage or screen will also be required.

TCOS-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-210 Costume Design Methodology (2.00 cr.)
(Fall)

Using theoretical projects, we work through the initial steps of creative brainstorming, design dramaturgy and research, to the sketching and pre- visualization of ideas to the final steps of presentation of a design process. Understading how costume has evolved historically is key to understanding the role costume plays today in various performance ecologies. The projects will focus on a wide range of design approaches for live performance from traditional drama, opera and dance to spectacle and themed entertainment. Emphasis will be placed on developing communication skills and enhance the students ability to collaborate with fellow artists in concept -creation, analysis and image making.

TCOS-211 Costume Design Methodology (2.00 cr.)
(Spring)

Using theoretical projects, we work through the initial steps of creative brainstorming, design dramaturgy and research, to the sketching and pre- visualization of ideas to the final steps of presentation of a design process. Understading how costume has evolved historically is key to understanding the role costume plays today in various performance ecologies. The projects will focus on a wide range of design approaches for live performance from traditional drama, opera and dance to spectacle and themed entertainment. Emphasis will be placed on developing communication skills and enhance the students ability to collaborate with fellow artists in concept -creation, analysis and image making.

TCOS-362 Costume Design in Animation (2.00 cr.)
(Fall)

Specific topics for this course will vary widely per semester but the core focus is on costume design as an expanded practice exploring the relationship between dress, the body and human existence. Projects will center around the role of the designer in creating costume and character in a range of performative mediums including but not limited to live performance, film and animation and pointing a finger at the extent to which the material costume co-authors performance itself. Emphasis will be placed on developing communication skills and enhance the students ability to collaborate with fellow artists in concept -creation, analysis and image making. ! Topics for the class will include but are not limited to: Costume in Animation, Subcultures, Anthopology (global culture and dress) short story adaptations, Costumes in Film, Dress and Typography, Inflatables , you name it..,etc.. Please see the specific syllabus provided by individual instructors for more details.

TCOS-363 Costume Design in Animation (2.00 cr.)
(Spring)

Specific topics for this course will vary widely per semester but the core focus is on costume design as an expanded practice exploring the relationship between dress, the body and human existence. Projects will center around the role of the designer in creating costume and character in a range of performative mediums including but not limited to live performance, film and animation and pointing a finger at the extent to which the material costume co-authors performance itself. Emphasis will be placed on developing communication skills and enhance the students ability to collaborate with fellow artists in concept -creation, analysis and image making. ! Topics for the class will include but are not limited to: Costume in Animation, Subcultures, Anthopology (global culture and dress) short story adaptations, Costumes in Film, Dress and Typography, Inflatables , you name it..,etc.. Please see the specific syllabus provided by individual instructors for more details.

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-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-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-710 Open Studio (4.00 cr.)
(Fall)

Course open to MFA3 Costume Design Program students only. A master class in design. Assignments will focus on a series of both individual and group advanced theoretical design projects which are designed to challenge each student intellectually and visually. Additional directed study hours will be required. The student is expected to complete a graduate level portfolio through the work in this course.

There may be additional fees associated with this course for supplies, books, or other materials. For more specific costs please view the syllabus or speak with the instructor.

TCOS-730 Closure (4.00 cr.)
(Spring)

Course open to MFA 3 Costume Design Program students only.

Design students in their final semester of graduate studies complete projects from throughout their entire tenure at the school. It provides an opportunity to return to projects that were inspiring but not finished to a level that communicates fully the design. Large finished models and other expressive materials are created. Often students experience the pleasure of having more mature ideas that influence the entire work. Through the work in this course, the student is expected to complete a graduate level portfolio.

TDAP-320 Design and Production Seminar(1.00-2.00 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 mtier of interest. Coursework is a combined experience of class instruction, hands-on skills practice and supervised lab hours dedicated to an actual production. Due to the fact that class instruction exists to supplement production, it partially shares the time slot with weekly production meetings which students assigned leadership roles will be required to attend. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers, managers and technical directors for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.

TDAP-450 BFA Closure (1.00 cr.)
(Spring)
Closure is a class for graduating BFA Design and Production students.
 Through a combination of individual exercises, professional materials and portfolio review, students will orient themselves toward the fields they aim to enter. Multiple faculty will contribute to feedback. Students will create and review individual resumes, bios, websites, other online presence materials. They will also dig deep into their physical portfolios, gathering, organizing, and interrogating all visual, technical and audio documentation around their work. In addition, students will do writing, field scan, and goal-setting work to situate and contextualize their post-degree activities.

TDAP-620 Design and Production Seminar(1.00-2.00 cr.)
(Fall and Spring)
Course required by MFA Design and Production Students This course is composed of metier based sections covering all the programs in the school of theater with content geared toward the particular issues facing students working on productions at Calarts. The class may include presentations by students and visiting guest artists. Day and time may vary, please see mentor.

TDAP-695 Design & Production Production(1.00-8.00 cr.)
(Fall and Spring)
Open to MFA students only Every learning goal of the Design program is experienced in production. This is where the actual application of theory to practice, and the first hand discoveries are made- which have a deep and lasting effect. This course is project-based and provides hands-on learning in a variety aesthetics of live performance. Due to the fact that class instruction exists to supplement production, it partially shares the time slot with weekly production meetings which students assigned leadership roles will be required to attend. This is a variable unit course. Registration is permission of instructor to determine correct unit value. Credit given to theater school designers for work in their metier on theater school projects and production. Credit varies based on expectations of the role the student plays in the production process, both in commitment of time and responsibility.

TDIR-415 Collage for the Theater Artist (2.00 cr.)
(Fall and Spring)

A one semester course open for Theater School and Institute students, in which we explore the challenges and pleasures of creating collage based work. During class students will create collage through a series of assignments that are done individually and/or as a group, that give students hands on experience with major issues of collage and appropriation. Class time will also be devoted to viewing outstanding examples of collage by some of its major practitioners in fine art, writing, music, film and theater. Students will propose, and then work to complete a final project in a medium of their choosing by semesters end.

Students of all levels, BFA 2 and above, are welcome by permission of the instructor. No Pre-requisites.

TDIR-503 Transforming Text (3.00 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-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-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.

TFND-110L Body Padding & Rigging for 3-D (1.00 cr.) (Fall)

Costume Techniques: Body Padding and Rigging for 3-Dimensional Costume Design

Using the torso sloper created in Costume Techniques: Torso Sloper, we will explore the process used in padding for the body. First we will identify the changes in the natural body shape we wish to achieve and the movements necessary for the performer. Then, we will explore traditional and non-traditional materials, construction techniques, tailoring and millinery adaptations, soft sculpture, foam and other specialized techniques used on 3D body padding.

TFND-110N Their*Story (1.00 cr.) (Spring)

Discovering Equity, Diversity, Inclusivity in Dress History

This Studio Lab explores how a color-conscious approach to dress history can inspire costume designers to think differently about casting, mood boards and renderings. Students will learn key principles of dress history while developing their own unique point of view on diversity in costume design, and what it means to do research in an inclusive way. This Studio Lab is open to BFA1 design students and to the Institute at discretion of instructor at Course Advising Day.

TFND-110O Extreme Contrast (1.00 cr.) (Spring)

Explorations of Tone, Shadow & Shade in Lighting and Costume Design

The class will explore shape, silhouette and composition through the use of textiles and light. Students will utilize research and historical resources to launch hands-on projects while developing their own unique approach to silhouette and shape.

This Studio Lab is open to BFA1 design students and to the Institute at discretion of instructor at Course Advising Day.

TFND-110P Basic Sound Kit (1.00 cr.)
(Spring)

Introduction to Zoom audio best practices. Practical electrical (voltage, current, resistance, Ohm's Law) and sound concepts.

Computer-based audio recording and mixing with Logic Pro X (10.5) utilizing the 90 day free trial or Garageband. Basic to middle level set-ups including digital field recorder, digital interface, MIDI keyboard controller, and mics. Sound file-editing and basic mixing.

TFND-115B Ode to Paul Thek (1.00 cr.)

Using Paul Thek's notes as a starting place that will guide a simultaneous process of inventory and discovery into each artist's curiosities, affinities, and past experiences, through a series of surveys, research and sculptural exercises. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TFND-115C Counter Balance (1.00 cr.)
(Spring)

For every action there is a reaction; we will be working on sculptures that prove this fact. The class will focus on the art of Alexander Calder as well as the practical applied physics of creating both hanging and pedestal based mobiles and other acts of balance. Students will be required to do research, make drawings, do basic physical calculations as well as fabricate 2 or more mobiles in the course of this six week module. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TFND-120I Collaborative Communication (1.00 cr.)
(Fall)

Is a superpower something you are born with? Something you learn in your childhood? Or perhaps, something you develop through conscious intention and practice? This interactive course will examine the art of collaborative communication. We will experiment with different methods of communication, and examine their efficacy. Together we will lay the groundwork for you to harness your communication powers and establish effective practices for your future creative teamwork.

TFND-125B Alphabet City (2.00 cr.)
(Fall)

Alphabet City will converge exploration of 2D graphics, typography, negative space, iterative gestural models at multiple scales, and a spectrum of expert and vernacular ideas about the workings of the city street. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TFND-125E Foundation Lab (1.00 cr.)
(Fall and Spring)

The Foundation Lab is an extension of the Foundation modules where the student will work with a variety of materials and artistic processes to further understand the concepts of the module. These labs will additionally utilize various shop spaces within the theater school. This course is open to Design and Production Foundation students through online signup, and open to the institute through permission of instructor at Course Advising Day.

TFND-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-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-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-275 Inst Producing: Prac Skills (2.00 cr.)
(Fall and Spring)
Institute Producing: Practical Skills for Creative Producing

This course is designed for students interested in independently producing their own work. The course is an exploration of producing approaches and practices and how they relate to self-produced projects. Each method explored will offer insight to the creation and presentation of self-generated work within the Institute and beyond. The course will feature guest producers and an in-class project to develop a producing plan for implementation. Methods to be explored include producing for dance, theater, music, film/video, art, events, and other creative projects. .

TGEN-310 Institute Acting Techniques I (1.00 cr.)
(Fall)
A class in performance designed to meet the needs of the individual student within their respective levels of acting. The class will focus on fundamentals in acting, body awareness, text analysis, and the application of theater exercises to scenes, and monologues.

TGEN-315 Inst Acting Techniques II (1.00 cr.)
(Spring)
A class in performance designed to meet the needs of the individual student within their respective levels of acting. The class will focus on fundamentals in acting, body awareness, text analysis, and the application of theater exercises to scenes and monologues.

TGEN-320 Institute Directing I (1.00 cr.)
(Fall)
Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.

TGEN-325 Institute Directing II (1.00 cr.)
(Spring)
Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.

TGEN-360 Improvisation (1.00 cr.)
(Fall)

This class is open to the Institute as space allows, by Permission of Instructor on Course Advising Day According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.

TGEN-361 Improvisation (1.00 cr.)
(Spring)

This class is open to the Institute as space allows, by Permission of Instructor on Course Advising Day. According to Viola Spolin, in order to 'break through the walls that keep us from the unknown, ourselves and each other' we must first be thrown off-balance or forget the known. This course will playfully examine the creative space of the unknown and the unscripted. By willfully throwing ourselves off-balance we will find the tools we need to create new stories, characters and relationships. We will use theater games in the tradition of Viola Spolin, Paul Sills and Keith Johnstone as building blocks towards creating full long-form improvisations.

TGEN-450 Entrepreneurship (2.00 cr.)
(Fall and Spring)
Course open to BFA4 School of Theater students only, by Permission of Instructor only. Entrepreneurship: The Artist as Entrepreneur

The course will focus on learning to develop your own opportunities for work in the arts. It will address issues in both the profit and not-for-profit worlds and encompass challenges faced by performers and those who work in production. It will cover the theatre/live performance and film/media arenas. The methods employed in this class will have little to do with turning students into business moguls; rather, the strategy is to challenge students to find their interests, set goals, and become self-directed with respect to their education and future prospects. The purpose is to foster your personal agency. Human agency is the capacity for human beings to make choices and to impose those choices on the world. In short, agency is the capacity to act in the world with confidence and consciousness.

TGEN-510 Inst Acting Techniques I (1.00 cr.)
(Fall)
A class in performance designed to meet the needs of the individual student within their respective levels of acting. The class will focus on fundamentals in acting, body awareness, text analysis, and the application of theater exercises to scenes, and monologues.

TGEN-515 Inst Acting Techniques II (1.00 cr.)
(Spring)
A class in performance designed to meet the needs of the individual student within their respective levels of acting. The class will focus on fundamentals in acting, body awareness, text analysis, and the application of theater exercises to scenes and monologues.

TGEN-520 Inst Directing I (1.00 cr.)
(Fall)
Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.

TGEN-525 Inst Directing II (1.00 cr.)
(Spring)
Principles of stage direction applicable to any performance situation. Designed especially for filmmakers, theater designers, stage managers, performance artists, choreographers, etc.

TGEN-575 Inst Producing: Prac Skills (2.00 cr.)
(Fall and Spring)
Institute Producing: Practical Skills for Creative Producing

This course is designed for students interested in independently producing their own work. The course is an exploration of producing approaches and practices and how they relate to self-produced projects. Each method explored will offer insight to the creation and presentation of self-generated work within the Institute and beyond. The course will feature guest producers and an in-class project to develop a producing plan for implementation. Methods to be explored include producing for dance, theater, music, film/video, art, events, and other creative projects. .

TGEN-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.

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-305 Experimental Narratives (2.00 cr.)
(Fall)

How do we speak the unspeakable? Or express what we can't yet understand? Innovation in performance disciplines has almost always been preceded by periods of personal, social, or political upheaval, requiring the artist to traverse previously uncharted realms in response. In this sense, experimental work can be understood as work that strives to recontextualize one's place within a world that is no longer/was never familiar, is possibly even hostile, violent, or otherwise unapproachable. By exploring themes of alienation, intuition, wordplay, anarchy and liberation, together we will ask: how might experimental narratives guide us through a process of unlearning traditional notions of structure, form, viewership, analysis, story and even language and, as a result, open our work to deeper realms of expression and connection? Part reading/viewing practice, part conversation space, and part generative lab, this semester-long course we will highlight narrative works by a variety of experimental writers and artists such as Kathy Acker, Anne Carson, Hilton Als, David Wojnarowicz, Suzan-Lori Parks, Sarah Kane, Michaela Coel, Nan Goldin, Gertrude Stein, Okwui Okpokwasili, Marguerite Duras, Carolee Schneemann, Virginia Woolf, and more. Centering each week around a reading and/or viewing experience, together we will engage in group discussion focused on revealing the conceptual and aesthetic strategies employed by these experimental artists, as well as the connections that persist across various artists, disciplines, and histories. While not a traditional writing workshop, this course is nevertheless designed to be a fertile environment for new ideas and impulses and, ideally, will instill greater confidence in refining our own artistic practice through the process of authoring ourselves into experimental lineages that offer a new sense of belonging and creative potential.

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.

THST-605 Experimental Narratives (2.00 cr.)
(Fall)

How do we speak the unspeakable? Or express what we can't yet understand? Innovation in performance disciplines has almost always been preceded by periods of personal, social, or political upheaval, requiring the artist to traverse previously uncharted realms in response. In this sense, experimental work can be understood as work that strives to recontextualize one's place within a world that is no longer/was never familiar, is possibly even hostile, violent, or otherwise unapproachable. By exploring themes of alienation, intuition, wordplay, anarchy and liberation, together we will ask: how might experimental narratives guide us through a process of unlearning traditional notions of structure, form, viewership, analysis, story and even language and, as a result, open our work to deeper realms of expression and connection? Part reading/viewing practice, part conversation space, and part generative lab, this semester-long course we will highlight narrative works by a variety of experimental writers and artists such as Kathy Acker, Anne Carson, Hilton Als, David Wojnarowicz, Suzan-Lori Parks, Sarah Kane, Michaela Coel, Nan Goldin, Gertrude Stein, Okwui Okpokwasili, Marguerite Duras, Carolee Schneemann, Virginia Woolf, and more. Centering each week around a reading and/or viewing experience, together we will engage in group discussion focused on revealing the conceptual and aesthetic strategies employed by these experimental artists, as well as the connections that persist across various artists, disciplines, and histories. While not a traditional writing workshop, this course is nevertheless designed to be a fertile environment for new ideas and impulses and, ideally, will instill greater confidence in refining our own artistic practice through the process of authoring ourselves into experimental lineages that offer a new sense of belonging and creative potential.

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-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)

Healthcare by Design operates as a dynamic, project-based partnership with Reimagine Well, in which students work directly on a project with real-world applications and public benefit, using the lens of experience design. Each iteration of the class has a partner and content focus, with past classes taking on subjects including end of life / palliative care, pediatric cancer treatment, movement-based recovery post-op for kids, on-site care environments for staff and doctors, adolescent / young adult early diagnosis and oncofertility, and non-pharmacological psychedelic experiences for PTSD. The class takes a deep dive into the subject matter, interacts with existing models and precedent work from the healthcare and experience design contexts, brings students into direct dialogue with clinicians, practitioners, healthcare organizations, patients, and non-profits, and develops a pilot in response to the challenge presented. The course is 6 weeks in length. Please contact the faculty for details on the content area and partner for this round of the course.

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-391 Origins of Immersive (2.00 cr.)
(Spring)

From Cacophony Society to Burning Man to Meow Wolf, from Tamara to video games to Sleep No More, from Fefu and her Friends to The Stranger Things Experience, this course tracks and explores the origins of immersive and experiential work. Investigating immersive work through the lenses of theater, dance, installation art, live action games, and themed entertainment, student understanding of the evolution of forms, techniques, and approaches will expand and evolve through research, writing, and dialogue with guest artists active in the immersive and experiential fields. Students from all disciplines and practices are welcome.

TIMM-402 Centering the Audience (3.00 cr.)
(Fall and Spring)
This course focuses on the role of the audience or public in immersive design and performance. Through in-depth investigation of case studies from theater, gaming, installations, activations, and immersive journeys, the course will look at a range of frameworks, strategies, methods, and tactics for shaping individual and collective experiences. Students will apply new knowledge on embodiment, intimacy, agency, participation, interactivity, and world-building to their own short-form experiments, developed over the course of the semester, both making for and acting as audience and publics in each other's explorations.

TIMM-403 Transforming Text (3.00 cr.)
(Fall and Spring)
This course is open to the Institute by permission of instructor on Course Advising Day. This class considers the conceptual and practical aspects of adapting existing texts (whether from drama or literature) when using puppets or performing objects as integral elements in a theatrical work. Open to all BFA students, students from different disciplines will work in tandem, selecting and analyzing texts and considering the use of puppet forms that can illuminate the text in substantial ways. This collaboration is essential in the development of new work for that incorporates puppets or objects, as the puppet serves a double use as both an element of the design and as a performing object/actor. While conceiving and designing these objects as a part of the dramaturgical approach, students will examine the ways in which the use of puppets can unlock a text or create a world. Through viewings and assignments, students will explore issues such as scale, doubling, ambiguity, the use of metaphor, and the relationship of actor to puppet, while examining the historical use of the performing object as an essential theatrical tool of the avant-garde.

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 2024: Digital Portfolio Development. Students will pitch and develop a digital art project that targets their individual career goals. Projects can range from: concept art, immersive design pitches, production art, etc. In addition to designing a digital art project, students will expand their skills on designing the always evolving document that is their digital portfolio. Students will get to explore layout and design for PDF portfolio, resume, website, and other pieces of professional collateral.

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-503 Transforming Text (3.00 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-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-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-591 Origins of Immersive (2.00 cr.)
(Spring)

From Cacophony Society to Burning Man to Meow Wolf, from Tamara to video games to Sleep No More, from Fefu and her Friends to The Stranger Things Experience, this course tracks and explores the origins of immersive and experiential work. Investigating immersive work through the lenses of theater, dance, installation art, live action games, and themed entertainment, student understanding of the evolution of forms, techniques, and approaches will expand and evolve through research, writing, and dialogue with guest artists active in the immersive and experiential fields. Students from all disciplines and practices are welcome.

TIMM-602 Centering the Audience (3.00 cr.)
(Fall and Spring)

This course focuses on the role of the audience or public in immersive design and performance. Through in-depth investigation of case studies from theater, gaming, installations, activations, and immersive journeys, the course will look at a range of frameworks, strategies, methods, and tactics for shaping individual and collective experiences. Students will apply new knowledge on embodiment, intimacy, agency, participation, interactivity, and world-building to their own short-form experiments, developed over the course of the semester, both making for and acting as audience and publics in each other's explorations.

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)

Healthcare by Design operates as a dynamic, project-based partnership with Reimagine Well, in which students work directly on a project with real-world applications and public benefit, using the lens of experience design. Each iteration of the class has a partner and content focus, with past classes taking on subjects including end of life / palliative care, pediatric cancer treatment, movement-based recovery post-op for kids, on-site care environments for staff and doctors, adolescent / young adult early diagnosis and oncofertility, and non-pharmacological psychedelic experiences for PTSD. The class takes a deep dive into the subject matter, interacts with existing models and precedent work from the healthcare and experience design contexts, brings students into direct dialogue with clinicians, practitioners, healthcare organizations, patients, and non-profits, and develops a pilot in response to the challenge presented.

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 2024: Digital Portfolio Development. Students will pitch and develop a digital art project that targets their individual career goals. Projects can range from: concept art, immersive design pitches, production art, etc. In addition to designing a digital art project, students will expand their skills on designing the always evolving document that is their digital portfolio. Students will get to explore layout and design for PDF portfolio, resume, website, and other pieces of professional collateral.

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-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.

TIND-399 Independent Study (0.50-8.00 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>.

TIND-499 Independent Study (0.50-8.00 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>.

TIND-599 Independent Study (0.50-8.00 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>.

TIND-699 Independent Study (0.50-8.00 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>.

TIND-799 Independent Study (0.50-8.00 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>.

TLTG-100 Lighting Techniques (2.00 cr.)
(Fall and Spring)

A semester-long introductory course for the BFA student in lighting design or design technology to learn the basic electrician skills needed to support lighting designs. An overview of equipment, accessories and control systems used. There will be a classroom component as well as lab time in the shop to apply techniques learned and to increase skill level.

TLTG-210 Lighting Design I (3.00 cr.)
(Fall)

LIGHTING DESIGN 1: THE DESIGN PROCESS
 Open to Theater Design and Production students only and others with permission of instructor.

A course in developing creative lighting ideas for performance. Students will develop a comprehensive lighting approach for one play, including conceiving and articulating the light idea, analysis of dramaturgy and space, possibilities of color and texture, planning and drawing the light plot, and creating support paperwork. Basic knowledge of Vectorworks and Lightwright is required.

TLTG-215 Lighting Design 2 (3.00 cr.)
(Spring)

TLTG-215 LIGHTING DESIGN 2: MUSICALS, DANCE, OPERA, AND CLASSIC PLAYS Open to Design and Production students and others who have completed TLTG-210. Further work in developing lighting ideas for performance including musical theater, dance, and opera projects. Students will develop more specific skills in musicality, scale, and creative expression. Basic knowledge of Vectorworks and Lightwright is required.

TLTG-250 Advanced Light Lab (2.00 cr.)
(Fall and Spring)
Open to Theater School Design & Production students only, and other Institute students with permission of instructor. The objective of Light Lab is to explore the phenomena of light in a practical workshop setting. Through creative individual, and group projects, students will exercise control of lighting's properties (color, intensity, angle, and composition) to find creative solutions to problems typically found in performance settings. A journal of lighting observations will be kept to develop the skill of seeing and articulating light. While the lab will utilize theatrical lighting equipment, no previous knowledge or experience with such equipment is necessary.

TLTG-325 Environmental Lighting (3.00 cr.)
(Fall)
An in-depth study of the societal implications of natural and artificial light past and present, including the effects of light on the environment and the human body and mind. The class will examine light in relation to cultural behavior and belief systems, while investigating neuroscience, psychology and ethics. A review of historic milestones and how real and imagined beliefs in the power light have impacted human behavior, and spurred advances in technology and commerce. Open to BFA3 students in the Lighting Design Program, and others by permission of instructor.

TLTG-326 Light Art and Architecture (3.00 cr.)
(Spring)
Light is the focus of this course in the study of how artists use light to create fine art, public installation and how creative applications of light have and continue to influence architecture spaces. Students will be introduced the California Light and Space Movement, light artists and designers, and their influence on past and current trends in public space. An introduction on how to light for architectural will be covered. Coursework includes creating light sculptures and concepts for large scale light art pieces.

TLTG-327 GrandMA (2.00 cr.)
(Fall)

This course shall provide instruction of fundamental concepts and operation of the Grand MA series lighting console. The course will utilize both online training and hands on experience with the Grand MA2/3 On PC software. There shall be projects utilizing intelligent lighting equipment throughout the semester.

TLTG-330 Lighting 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-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 Business of Light/Architecture (3.00 cr.)
(Spring)

Specifically for graduating lighting students who have already taken and completed Immersive Lighting with a passing grade, this class will cover advanced architectural and themed lighting design, as well as a summary of the business, economics and politics of lighting design. Half of the semester will be spent on designing a finished themed architectural project and the other half will help prepare students for the business challenges involved in a lighting design 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 who have successfully completed GrandMA3 Training TLTG-327. 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 demonstrate a knowledge of the GrandMA3 console.

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 Light 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. Non-lighting students by permission only.

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. A prerequisite of the successful completion of GrandMA3 training is a requirement of this class. 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 have completed GrandMA training prior to taking class.

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 Business of Light/Architecture (4.00 cr.)
(Spring)

Specifically for graduating lighting students who have already passed Immersive Lighting, this class will cover advanced architectural and themed lighting design, as well as a summary of the business, economics and politics of lighting design. Half of the semester will be spent on designing a finished themed architectural project and the other half will help prepare students for the business challenges involved in a lighting design 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.

TMPR-310 Audience Development (2.00 cr.)
(Fall and Spring)
Designed for graduate producing students, Audience Development focuses on all the aspects of getting a project into the public eye: digital and social media marketing, direct mail, advertising, press, and publicity. The class also considers the larger issues of audience development, institutional and project visibility, positioning within the community and the nuances of marketing the arts.

TMPR-400 Fnd of Creative Producing (2.00 cr.)
(Fall)
A survey of the philosophy, principles and practical application of producing. Topics include: commissioning projects, intellectual property issues, artist relationships, contracts, marketing and public relations and fundraising. Case studies will be used to explore these issues.

TMPR-500 Fnd of Creative Producing (2.00 cr.)
(Fall)
A survey of the philosophy, principles and practical application of producing. Topics include: commissioning projects, intellectual property issues, artist relationships, contracts, marketing and public relations and fundraising. Case studies will be used to explore these issues.

TMPR-510 Audience Development (2.00 cr.)
(Fall and Spring)
Designed for graduate producing students, Audience Development focuses on all the aspects of getting a project into the public eye: digital and social media marketing, direct mail, advertising, press, and publicity. The class also considers the larger issues of audience development, institutional and project visibility, positioning within the community and the nuances of marketing the arts.

TMPR-615 Business of Producing Perf (2.00 cr.)
(Spring)

This course is designed to provide a survey of institutional structure, touring support organizations, and commercial business practices for the performing arts. Focused on the business of producing performance, we will discuss budgeting and marketing practices of non-profit and commercial arts organizations and will examine the structures of touring support organizations. More specifically, through case studies, reading and research, we will look at internal organizational structures to understand producing models, study the elements of effective organizational budgeting, marketing approaches for projects and small organizations, and will gain introductory knowledge of presenting, producing, and touring contracts.

TMPR-650 Creative Producing Studio (2.00 cr.)
(Fall and Spring)

A discussion session for graduate producing students, based on current and on-going issues in producing and arts management. Sample topics include the Corpus Christi controversy, the 'Sensation' exhibit at the Brooklyn Museum of Art, and the artists' boycott of the Spoleto Festival.

TMSM-201 Foundations of SM (3.00 cr.)
(Fall)
Open to Stage Management Specialization students only. In-depth study of management principles and their application in performing arts management. The first semester will be an overview of stage management principles, focusing on the relationship of the stage manager to the director and production team.

TMSM-325 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-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.

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-300 Spc Tpcs Theater Design (3.00 cr.)
(Fall and Spring)
Undergraduate Special Topics in Scene Design

This class will be structured around the individual needs of the students enrolled on a semester basis. Emphasis will be based on continuing to expand the students' approach to expressing and completing design ideas. New projects will be initiated, as well as opportunities to rethink and rework projects from other semesters.

TSCE-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-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-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-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-365 Methodology of Sound Design (3.00 cr.)
(Fall)

The course is focused on the concepts and best practices for conceiving, developing, building and executing a theatrical sound design from the words on the page, to ideas of space and content, to a fully realized sound system and content design. Learning outcomes are focused on improving the quality, breadth and types of paperwork, system design, system management and system tuning.

TSND-460 Professional Sound Environ (3.00 cr.)
(Spring)

Open to Sound Design Program students only.

A start to finish, top to bottom, rags to riches seminar for students in their final year. In a last ditch attempt to acclimate the possibly uninitiated, students will be exposed to the current theatrical scene and the world of professional sound design around them. Lectures, profes-sionally based design assistantships and first hand exposure to the local examples of sound design craftsmanship make up the core of this class as it delves into an exploration of the business of sound design.

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-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-665 Methodology of Sound Design (4.00 cr.)
(Fall)

The course is focused on the concepts and best practices for conceiving, developing, building and executing a theatrical sound design from the words on the page, to ideas of space and content, to a fully realized sound system and content design. Learning outcomes are focused on improving the quality, breadth and types of paperwork, system design, system management and system tuning.

TSND-760 Professional Sound Environ (4.00 cr.)
(Spring)

A start to finish, top to bottom, rags to riches seminar for students in their final year. In a last ditch attempt to acclimate the possibly uninitiated, students will be exposed to the current theatrical scene and the world of professional sound design around them. Lectures, profes-sionally based design assistantships and first hand exposure to the local examples of sound design craftsmanship make up the core of this class as it delves into an exploration of the business of sound design.

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-210 Welding I (2.00 cr.)
(Fall)

An introductory class that will show students the basic principles of welding of both ferrous and non-ferrous materials. Topics will include multi-position GMAW, GTAW, plasma cutting and oxy-fuel cutting and brazing. This class is taught as both a lecture and a lab with concepts first being discussed and then applied in hands-on assignments. This course is project based and will revolve around both traditional and non-traditional welding techniques with an emphasis on theatrical scenic construction.

TTDI-225 Statical Engineering (2.00 cr.)
(Fall)

This course is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members which are used in theater. In addition, conservative simplifications are used when they are feasible.

TTDI-226 Statical Engineering (2.00 cr.)
(Spring)

This course is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members which are used in theater. In addition, conservative simplifications are used when they are feasible.

TTDI-230 Digital Fab for Model Making (1.00 cr.)
(Fall)

This course is for the design student wanting to learn how to use digital fabrication techniques in order to build theatrical and architectural models. Topics to include:

- File set-up for Laser, CNC router and 3D printing - Material selection for Laser, CNC Router and 3D printing - Construction Technique; Joints, hardware and adhesives.

TTDI-300 Fundamentals of TechDirect I (3.00 cr.)
(Fall)

The definition of a technical director varies widely. This course will explore the TD's role and examine the skills necessary to manage the scenic construction process. Students will focus on management techniques. Communication and teamwork will shadow the breakdown process while budgeting a show. Microsoft Excel is a requirement for this class.

TTDI-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-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-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-460 Technical Design (2.00 cr.)
(Spring)

It is part of a Technical Director's job description to constantly perform feats of impossibilities and each TD must be prepared to do so. This class is offered to BFA Technical Direction students by permission of instructor. Through case studies and hands on construction, TD's will be asked to explore techniques, materials, abstract ideas and develop a proverbial 'bag of tricks' as well as a presentation style that will allow them to share this with each other and the world.

TTDI-500 Fundamentals of TechDirect I (4.00 cr.)
(Fall)

The definition of a technical director varies widely. This course will explore the TD's role and examine the skills necessary to manage the scenic construction process. Students will focus on management techniques. Communication and teamwork will shadow the breakdown process while budgeting a show. Microsoft Excel is a requirement for this class.

TTDI-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-525 Statical Engineering (4.00 cr.)
(Fall)

This course is designed to introduce theatrical designers and technicians to the fundamentals of statical engineering. The course includes loading analysis, geometric properties, wood beam and column design, steel beam and column design, and an introduction to truss design. Unlike traditional structural design courses offered by architectural or engineering departments, this course concentrates on the smaller wood and steel members which are used in theater. In addition, conservative simplifications are used when they are feasible.

TTDI-526 Statical Engineering (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-530 Digital Fab for Model Making (1.00 cr.)
(Fall)

This course is for the design student wanting to learn how to use digital fabrication techniques in order to build theatrical and architectural models. Topics to include:

- File set-up for Laser, CNC router and 3D printing - Material selection for Laser, CNC Router and 3D printing - Construction Technique; Joints, hardware and adhesives.

TTDI-535 3D Printing Advance Basics (2.00 cr.)
(Fall)

The focus of this class is the incorporation of mechanical design into the 3d printing process. Students in this class will learn how to design mechanical devices using mechatronics and FDM printing process for the making of kinetic works as well as practical applications such as tooling and do-nothing machines. Topics to include:

- Advance modeling and mechanical design in Fusion 360 - FDM printer setup and calibration - Prototyping ideas - Learning from failed designs.

TTDI-560 Technical Design (4.00 cr.)
(Spring)

It is part of a Technical Director's job description to constantly perform feats of impossibilities and each TD must be prepared to do so. This class is offered to MFA Technical Direction students as a continuing study of the impossible. Through case studies and hands on construction, TD's will be asked to explore techniques, materials, abstract ideas and develop a proverbial 'bag of tricks' as well as a presentation style that will allow them to share this with each other and the world.

TTDI-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.

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-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-450 Creating for VR (3.00 cr.)
(Spring)
Creating for VR is a studio class with a focus on creating, developing, and experimenting with new forms of storytelling and experience creation in VR. As VR becomes increasingly present in our homes, we will explore strategies for storytelling in "open world" immersive and interactive environments by studying historical forms such as choose-your-own-adventure and looking at emerging and yet-to-be-developed rhizomatic forms. The focus of this class is the creative invention and exploration of new forms of participatory storytelling and engagement. The technological needs of the class will be supported by TVID-453/TVID-653 Unity, which is recommended to be taken simultaneously.

TVID-453 Unity (2.00 cr.)
(Spring)

The Unity game engine makes it easier than ever for you or a small team to produce stunning real-time 3D graphics that run on everything from a high-end gaming PC to the phone in your pocket. Realistic lighting, physics simulations, particle effects, and built-in support for a number of hardware inputs make Unity ideally suited to create room-scale Virtual Reality (VR) experiences, interactive art installations, video games, and Augmented Reality (AR) apps. You will learn the key tools and workflows of Unity by creating an environment that encourages exploration through interaction, animation, and sound design. We will also spend some class time discussing your ideas for independent projects and how they might be achieved or enhanced with Unity.

TVID-455 Real-time Interactive Tools (2.00 cr.)
(Fall and Spring)

This hands-on course is designed to teach students how to create interactive experiences in both the digital and physical worlds. We begin by learning about basic interactivity principles, using introductory software and hardware for accessible, rapid prototyping suitable for all skill levels. As the course progresses, we'll explore how various advanced tools can be used to interface between the physical and digital world, allowing students to specialize for their final projects. To enhance both technical and historical understanding, we'll also study pre-existing interactive works throughout 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 (3.00 cr.)
(Spring)

At the conclusion of this 2-semester course, students should be capable of creating and executing an integrated media performance. Specifically, they should be able to: conceive the points and methods of integrating moving images with live action, conceive and develop effective multi-media video content, conceive and design a multi-channel integrated media performance using projection and other displays, use a workshop development style to enhance their rehearsal and development process, and use in-class media theory readings to articulate the relevance of their artistic choices. Skills we will develop include methodology and use of: live cameras, pre-recorded video content, real-time software, and other new media at the students' discretion. Students will create regular group projects interspersed with media theory readings and discussions. This course is appropriate for actors, video/filmmakers, designers, and other artists with an interest in using media in live performance and installation art. We cover all aspects of the creation and artistic process. No prior technical expertise required.

TVID-510 Intro to Real Time Software (2.00 cr.)
(Fall and Spring)

This class will 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-610 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-615 Creating for VR (3.00 cr.)
(Spring)
Creating for VR is a studio class with a focus on creating, developing, and experimenting with new forms of storytelling and experience creation in VR. As VR becomes increasingly present in our homes, we will explore strategies for storytelling in "open world" immersive and interactive environments by studying historical forms such as choose-your-own-adventure and looking at emerging and yet-to-be-developed rhizomatic forms. The focus of this class is the creative invention and exploration of new forms of participatory storytelling and engagement. The technological needs of the class will be supported by TVID-453/TVID-653 Unity, which is recommended to be taken simultaneously.

TVID-653 Unity (2.00 cr.)
(Spring)

The Unity game engine makes it easier than ever for you or a small team to produce stunning real-time 3D graphics that run on everything from a high-end gaming PC to the phone in your pocket. Realistic lighting, physics simulations, particle effects, and built-in support for a number of hardware inputs make Unity ideally suited to create room-scale Virtual Reality (VR) experiences, interactive art installations, video games, and Augmented Reality (AR) apps. You will learn the key tools and workflows of Unity by creating an environment that encourages exploration through interaction, animation, and sound design. We will also spend some class time discussing your ideas for independent projects and how they might be achieved or enhanced with Unity.

TVID-705 Real-time Interactive Tools (2.00 cr.)
(Fall and Spring)

This hands-on course is designed to teach students how to create interactive experiences in both the digital and physical worlds. We begin by learning about basic interactivity principles, using introductory software and hardware for accessible, rapid prototyping suitable for all skill levels. As the course progresses, we'll explore how various advanced tools can be used to interface between the physical and digital world, allowing students to specialize for their final projects. To enhance both technical and historical understanding, we'll also study pre-existing interactive works throughout the course.

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, BFA 2 and above . 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 the emphasis, class structure can not handle features. 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 BFA 2 and above , 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, but shorts are emphasized, and features are not 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.

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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

ABOUT THIS SITE

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

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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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