

Fall 2014 Course Offerings

**College of Creative Studies
Spring 2014
Course Offerings**

ART CS 15, 1

EC# 01511

Art Colloquium

Art Colloquium is designed to assist you in making the most of your experience as a CCS art student. It is required for all new CCS Art Majors who are entering UCSB as freshmen or transferring into CCS in the fall quarter.

This course will:

- acquaint you with CCS privileges, expectations, course offerings and procedures
- familiarize you with UCSB campus offerings and opportunities available to you as art students
- introduce you to potential research tracks
- support your developing studio practice
- build community and dialogue between the CCS art students and Department of Art

Additional requirements outside of class will be listed in the course syllabus.

We will meet weekly as a group on Thursday morning.

You must also attend Intro to Contemporary Art (Art St 1C)

Enroll in the Art Colloquium (ART CS 15) for 3.0 units.

Enroll in Intro to Contemporary Art (Art St 1C) for 2.0 units and a Letter Grade.

Instructor: Richard Ross

Time and location: Thursday 5-6:50, Embarcadero Hall, I.V.

Enrollment Code: 01123

Intro to Art is offered through Department of Art. It is a symposium style course that features visiting artists each week who lecture on their work. It is required for all CCS incoming freshmen and CCS transfer art majors. You may also take it again in subsequent quarters.

Instructor: Linda Ekstrom
Time: Thursday, 10:00am - 11:50am
Place: Bldg. 494, Room 136

Life Drawing

First we draw from the model for 3 hours and then we critique for 1 hour. Serious students at all levels are welcome. CCS art majors are encouraged to repeat this class every quarter.

Many professional artists draw from life regularly throughout their careers. In addition to working on their own, artists often gather once a week to share a model and work together. (This is not limited to figurative, or even realist artists; this includes abstract painters, poets, singers, and other artists who value the discipline and discovery particular to this activity). This class follows that tradition. There is no group assignment. The goal is to explore and “push” individual practice. . Each artist is working on her own ideas with the understanding that there is value to seeing the process and progress of others. This class adds a formal critique at the end to aid students in understanding and articulating the principles and practice of drawing the nude.

The Pose: The model will keep the same pose for each 3-hour session. Please note that students wishing to do “gesture” drawings may move around the room to have different poses to draw.

Materials: There is no restriction on size or medium except that the work be monochromatic. There are drawing boards in the classroom. Please do not remove or damage them. One sheet of paper is provided each class. Students provide all other materials for personal use.

The campus bookstore has a good selection of materials for this class. Art Essentials in downtown Santa Barbara is the most complete art supply store in the area. Daniel Smith, Jerry’s Art O Rama, and Utrecht are good on-line places to get supplies.

Units: Two units for attending all 10 classes and completing 10 drawings and 9 sketches for poses @s 8 ½ x 11 inches. This will be discussed in the first class.

Additional units may be awarded for work done outside of class. This includes drawing and research. Additional units will be determined by the UC standard of one unit representing 3 hours of work per week, or 30 hours of work per quarter. There will be an optional evening session, time TBA.

Research: All students should spend at least two hours per week reading about and studying the history and tradition of figure drawing in relation to their own interests and goals. I recommend that every student own a copy of *The Nude* by Kenneth Clark. New and used copies are easy to get on line. We will discuss your research during critique.

Optional Texts:

The Nude: A Study in Ideal Form

ISBN: 0691017883 (ISBN13: 9780691017884)

Instructor: Hank Pitcher
Time: Tuesday, 9:00am – 12:50pm
Place: Bldg. 494, Room 120

Fall 2014 Course Offerings

ART CS 102, 1

EC# 01610

Materials and Practices of Painting

This class is a thorough treatment of facts every painter should know about materials and craft. There will be a presentation by the instructor at each meeting and students will paint in class as well. There will also be a written examination at the end of the quarter, successful completion of which will account for two of the four units offered for this class.

In addition to attending the presentations and passing the exam, to earn four units in this class you must also complete two paintings as assigned by the instructor.

Prerequisites: Must be CCS Art major. L&S Art majors at junior or senior level may enroll by consent of the instructor.

Instructor: Dan Connally

Time: Tuesday and Thursday, 1:00pm - 3:50pm

Place: Bldg. 494, Rooms 120 & 136

Collections

In this non-studio seminar we will observe, experience, report on, and write about particular collections of books and related materials and discuss their relative importance and use. Starting with our libraries, museums, and archives on campus and in Santa Barbara, our viewing covers materials at the Karpeles Manuscript Library, the Santa Barbara Museum of Art, the Getty Research Institute, the Museum of Jurassic Technology, and selected private collections. A central part of the class allows for a close examination of The Second Encyclopedia of Tlön by Ines von Ketelhodt and Peter Malutzki, [http://www.tloen-enzyklopaedie.de/e_texts/index_texts.htm], a prominent recent acquisition of Special Collections, UC Santa Barbara Library. No course fee will be charged, but a Course Reader will be required, and we should anticipate admission costs and travel expenses associated with selected field trips.

Instructor: Harry Reese

Time: Tuesday, 2:00pm – 4:50pm

Place: ARTS 2235, and Special Collections, 3rd floor of the main library

Intermediate Artists' Books

"Artists' books take every possible form, participate in every possible convention of book making, every possible 'ism' of mainstream art and literature, every possible mode of production, every shape, every degree of ephemerality or archival durability." - Johanna Drucker

What artists' book would you create if given the time? Each student will focus on the development and construction of their own limited edition artists' book, which will be created throughout the duration of the quarter. You will be given the opportunity to develop your vision, advance your technical skills and expand the conceptual breadth of your work. Each student will define their book project and create a time line for completion. In the group seminar, students will discuss their book concept and ideation, make fundamental structural decisions, review binding options, materials and design choices, and share their progress as they advance the construction of their editions. The instructor will also be available outside of class for individual consultation as the student projects develop. Depending on class consensus, a field trip to Los Angeles will be included.

Prerequisites:

- The course is open only to students who have taken the Artists' Books course in CCS or Department of Art.

- You must write the instructor with a brief description of the artists' book you plan to develop for the course to obtain an add code. (ekstrom@arts.ucsb.edu)

Instructor: Linda Ekstrom
Time: Thursday, 2:00pm - 4:50pm
Place: Bldg. 494, Room 107

Fall 2014 Course Offerings

ART CS 112, 2

EC# 01859

Independent Projects

Students will provide, for approval by the instructor, a description of the work they plan to undertake in any medium during the quarter. Individual meetings and group meeting will alternate weekly.

Requested Prerequisites: CCS Art majors only. L&S Art majors at senior or junior level may enroll with consent of the instructor.

Instructor: Dan Connally
Time: Monday, 4:00pm - 5:50pm
Place: Bldg. 494, Room 120

Fall 2014 Course Offerings

ART CS 112, 3

EC# 01867

Themes in Drawing and Painting

This class is about ideas that recur in or pervade your work. In individual meetings we will discuss ambience, influence, form, methods and materials in your work and the work of other artists. Studio work will be done outside of class time.

Every week you will write a one-page narrative about your work for this class, including what you did the previous week and what you plan to do the following week.

Instructor: Hank Pitcher
Time: Wednesday, 9:00am - 12:50pm
Place: Bldg. 494, Room 120

BIOLOGY

BIOLOGY READING PROJECTS

Reading projects to be arranged between the student and biology faculty. A ***Proposal for Reading Project*** form must be completed, signed by the instructor, and turned in to the CCS Office before an enrollment code may be issued and you may register for the class. **A completed, signed proposal must be turned in by the end of the second week of the quarter.** Necessary forms are available in the CCS Office.

For this quarter, the following Creative Studies faculty MAY be available for Independent Reading Projects: *Kathy Foltz, Armand Kuris, John Latto, Bruce Tiffney, Claudia Tyler* or *Robert Warner*. If you have an opportunity to do research with a UCSB faculty person who is not in Creative Studies, please check with your CCS Biology advisor before getting appropriate forms from the CCS office. You may then set up the course through Creative Studies (as above), or you may wish to inquire about doing the project as a "199" Independent Studies course through the instructor's department in the College of Letters and Science, in which case you may earn a letter grade for your work.

BIOLOGY LABORATORY PROJECTS

Laboratory projects to be arranged between the student and biology faculty. A ***Proposal for Laboratory Project*** form must be completed, signed by the instructor, and turned in to the CCS Office before an enrollment code may be issued and you may register for the class. **A completed, signed proposal must be turned in by the end of the second week of the quarter.** Necessary forms are available in the CCS Office.

For this quarter, the following Creative Studies faculty may be available for Independent Laboratory Projects: *Kathy Foltz, Armand Kuris, John Latto, Bruce Tiffney, Claudia Tyler* or *Robert Warner*. If you have an opportunity to do research with a UCSB faculty person who is not in Creative Studies, please check with your CCS Biology advisor before getting appropriate forms from the CCS office. You may then set up the course through Creative Studies (as above), or you may wish to inquire about doing the project as a "199" Independent Studies course through the instructor's department in the College of Letters and Science, in which case you may earn a letter grade for your work.

Fall 2014 Course Offerings

BIOLOGY CS 10, 1

EC# 03277

Biology Colloquium

THIS COURSE IS DESIGNED FOR AND REQUIRED OF NEW CREATIVE STUDIES BIOLOGY MAJORS (both incoming students to UCSB and transfer students from the College of Letters and Science).

It will provide a roadmap to enter the world of research and point the way to becoming a junior colleague rather than an undergraduate student. We will discuss styles of research, creativity, philosophy of science, and faculty-student relationships. We'll also introduce you to the tools necessary to read research papers, to seek preexisting information in the library and on the web, to generate and develop your own ideas and papers. In the latter part of the course we will use this information to determine how to gain access to a research laboratory at UCSB and how to move most rapidly towards intellectual parity with the sponsoring professors, graduate students, and postdocs in the laboratory.

Instructor: John Latto, Claudia Tyler, Armand Kuris, and Bruce Tiffney

Time: Wednesday, 3:00 pm - 4:50 pm

Place: Bldg. 494, Room 136

Fall 2014 Course Offerings

BIOLOGY CS 12, 1

EC# 03293

Introductory Biology

Biology CCS 12 is an augmentation to the MCDB 1A class, designed specifically for CCS biology students enrolled in that class. The course content will focus on introductory biochemistry, molecular cell biology, development and genetics, but it will also include content on understanding how the University works and successfully navigating one's first year at UCSB. The course will emphasize research, critical analysis and contemporary relevance, integrating MCDB 1A course material with the primary literature. The course will meet once per week for one hour.

Prerequisites: Concurrent enrollment in MCDB 1A.

Instructor: **Stuart Feinstein**
Time: **Thursday, 8:00am - 8:50am**
Place: **Bldg. 494, Room 164B**

Physiology of Stress

The portion of the vertebrate nervous system that controls the “stress response” –the sympathetic NS - serves a critical function, aiding in survival and enabling great feats to be accomplished: the ability to suddenly outrun a fast and hungry predator, or fight off a threatening competitor even if out-sized or out-numbered. Generally, this response is activated in emergency situations that require an animal to “fight” or take “flight”.

Humans often activate the stress response even when no external threat or challenge is present – we can sit in a chair and just thinking about something irritating or stressful can stimulate our sympathetic nervous systems to produce adrenaline, increase heart rate, and activate other related reactions. When we do that over extended periods there are impacts on many aspects of our physiology that can affect overall health. In this class we will learn about the “fight or flight” response, and how it affects the body when engaged short and long-term. We will read the informative and entertaining book, “Why Zebras Don’t Get Ulcers”, as well as recent published studies on human stress. We will also have guest speakers, who will discuss some healthful techniques for managing stress in our daily lives.

Normative number of units awarded for the class is 2, with the option of an additional unit awarded for a research project in area of student’s interest

Required Texts:

Sapolsky, R. *Why Zebras Don’t Get Ulcers: The Acclaimed Guide to Stress, Stress-Related Diseases, and Coping - Now Revised and Updated*

Holt Paperbacks; 3rd edition, September 2004

ISBN: 978-0-8050-7369-0

ISBN10: 0-8050-7369-8

Instructor: Claudia Tyler
Time: Thursday, 11:00am - 12:20pm
Place: Bldg. 494, Room 143

CHEMISTRY

CHEMISTRY/BIOCHEMISTRY READING PROJECTS

Reading projects to be arranged between the student and chemistry/biochemistry faculty. A **Proposal for Reading Project** form must be completed, signed by the instructor, and turned in to the CCS Office before an enrollment code may be issued and you may register for the class. **A completed, signed proposal must be turned in by the end of the second week of the quarter.** Necessary forms are available in the CCS Office.

For this quarter, the following Creative Studies faculty MAY be available for Independent Reading Projects: *Donald Aue* or *Leroy Laverman*. If you have an opportunity to do research with a UCSB faculty person who is not in Creative Studies, please check with your CCS Chemistry/Biochemistry advisor before getting appropriate forms from the CCS office. You may then set up the course through Creative Studies (as above), or you may wish to inquire about doing the project as a "199" Independent Studies course through the instructor's department in the College of Letters and Science, in which case you may earn a letter grade for your work.

CHEMISTRY/BIOCHEMISTRY LABORATORY PROJECTS

Laboratory projects to be arranged between the student and chemistry faculty. A **Proposal for Laboratory Project** form must be completed, signed by the instructor, and turned in to the CCS Office before an enrollment code may be issued and you may register for the class. **A completed, signed proposal must be turned in by the end of the second week of the quarter.** Necessary forms are available in the CCS Office.

For this quarter, the following Creative Studies faculty may be available for Independent Laboratory Projects: *Donald Aue* or *Leroy Laverman*. If you have an opportunity to do research with a UCSB faculty person who is not in Creative Studies, please check with your CCS Chemistry/Biochemistry advisor before getting appropriate forms from the CCS office. You may then set up the course through Creative Studies (as above), or you may wish to inquire about doing the project as a "199" Independent Studies course through the instructor's department in the College of Letters and Science, in which case you may earn a letter grade for your work.

Fall 2014 Course Offerings

COMPUTER SCIENCE

Computer Programming and Organization

This course is the first half of a two quarter sequence (CS1A/CS1B) designed to prepare students to take upper division courses in Computer Science, and participate in undergraduate research projects in Computer Science under the direction of CCS and College of Engineering Computer Science faculty.

In both quarters, the course is paired with CS1L, "Programming Lab", where students undertake individual and group programming projects to build and reinforce their skills and knowledge.

CS1A provides students with the opportunity to build skills and knowledge in the following areas: problem solving and algorithm development, C and C++ programming, software development tools, programming language paradigms (structured, functional and object-oriented programming), basic UNIX utilities and tools, basic data structures including arrays and linked lists representations of lists, stacks, queues, and binary trees, binary and linear search, sorting techniques, iteration vs. recursion, basic running time analysis, data representation.

In addition to basic skills in C and C++ (which is a fundamental preparation for upper division CS courses at UCSB), other programming languages such as Java, Scheme, Python, JavaScript and others may be explored either because of the principles they illustrate, or based on student interest.

Prerequisites: Open ONLY to first year CCS CS majors.

Students that have made application to change major into CCS CS or add CCS CS as a second major can ask to be enrolled by permission of the instructor, but are not guaranteed access.

This is NOT suitable as an introductory programming course for students other than CCS CS major.

Required Texts:

Langr, Jeff *Modern C++ Programming With Test-Driven Development, 2013 Ed*
Pragmatic Bookshelf/The Pragmatic Programmers, LLC
ISBN: 978-1-93778-548-2

Franek, F. *Memory as a Programming Concept in C and C++, Paperback 2003 Ed.*
Cambridge University Press
ISBN: 978-0521520430

Optional Texts:

Breedlove, T. & Albert, R. *C++: An Active Learning Approach, 2009 Edition*
Jones and Bartlett
ISBN: 9780763757236

Main and Savitch *Data Structures and Other Objects Using C++, 4th Edition*
Prentice Hall
ISBN: 0132129485

Fall 2014 Course Offerings

Instructor: **Phill Conrad**

Time: **Monday and Wednesday, 10:00am - 11:50am**

Place: **Bldg. 494, Room 143**

Programming Laboratory

This course is required for all freshmen (first-year) and lower division CCS Computer Science majors.

Students taking this course will have an opportunity to build a piece of software of their own design, guided by the instructor, and supported by the community of fellow students.

It is a hands-on project and assignment-based course where students will gain strong practical and technical skills in various programming languages including C, C++, and Java, UNIX/Linux: shell, tools, utilities and programming environments, user interfaces, and software engineering principles.

The course is open to all CCS students who need additional training and practical insight that is needed to take upper division Computer Science Courses.

This is a 4 units credit course. Units awarded will be based upon attendance, general homework assignments, and individual projects. Instruction and hands on lab work will be 100% in the classroom, where students are expected to work on their own laptop computers. If the student does not own a computer he/she should check with the instructor for alternative arrangements.

This course roughly corresponds to CMPSC48 in the College of Engineering Computer Science curriculum.

Instructor: Murat Karaorman
Time: Monday and Wednesday, 6:00pm - 7:50pm
Place: Bldg. 494, Room 143

Fall 2014 Course Offerings
COMPUTER SCIENCE CS 2, 1

EC# 10181

Foundations of Computer Science

Mathematical foundations of computer science, including logic, sets, functions, introduction to algorithms and their analysis, methods of proof, induction, basics of counting, discrete probability, recurrences and generating functions, trees and graphs, graph algorithms.

Instructor: Omer Egecioglu
Time: Tuesday and Thursday, 10:00am - 11:50am
Place: Bldg. 494, Room 160B

Explorations in Cryptography

Cryptography is the art and science of designing encryption algorithms for the purpose of providing private and authenticated communication. Once a sub-field of military communications, cryptography has gone mainstream since 1976 with the invention of public-key cryptography which allows two parties who previously have never met to establish a secure channel between them. Techniques, mechanisms, and tools of cryptography are used today for network security, digital signatures, and privacy in computer systems ranging from tiny RFID tags to large servers.

This is a project-oriented course in order to explore cryptographic methods and algorithms such as secret-key and public-key encryption algorithms, hash functions, digital signatures, deterministic and true random number generators. We are particularly interested in actual software and hardware realizations of cryptosystems and their secure implementations, rather than idealized, mathematical proofs of security.

Students taking this course will form small teams to work on their selected projects, while following the lectures given by the Instructor and at the same time scrutinizing the projects of other teams.

For additional information, please see <http://www.cs.ucsb.edu/~koc/ccs130h/>

Instructor: Cetin Koc
Time: Monday, 3:00pm - 5:50pm
Place: Bldg. 494, Room 143

Fall 2014 Course Offerings

LITERATURE

Poetry Writing Workshop

HOW IT'S DONE: The Craft of Poetry

Although you cannot teach a person to be a poet, you can teach the craft of poetry which will help anyone interested in reading or writing poetry obtain a deeper knowledge of what it takes to produce successful verse. That poetry is a craft in no way implies that it is not an inspired form of writing. In fact, knowledge of craft facilitates inspiration and helps shape it in meaningful ways. In this course we will examine some of the great poems written by American and international authors, and discuss how they work in terms of craft. If a poem is "a little machine of words," as William Carlos Williams claims, we will all become ace mechanics by learning what parts are required to assemble a poem, what tools are necessary for the job, and how to use them to build a poem and make it run. No prior knowledge of craft is necessary, but a passing knowledge of prosody will be useful. Bring your interest in poetry, your enthusiasm and curiosity for the subject, and your eagerness to learn. Although we will mainly study poems written by great contemporary poets (national and international) I will request that students write poems to be read and critiqued in class. I will also give prompts and exercises. In addition, each student will assemble a personal anthology of poems, then all anthologies will be compiled into a class anthology at the end of the quarter.

Required Texts:

The ECCO Anthology of International Poetry, Ilya Kaminsky & Susan Harris, ed.
ISBN 978-0-06-158324-7

Instructor: Laure-Anne Bosselaar
Time: Tuesday and Thursday, 2:30pm – 3:50pm
Place: Bldg. 494, Room 164B

Fall 2014 Course Offerings

LITERATURE CS 102, 1

EC# 29330

Introduction to Screenwriting

Students write a short (5-10 pages) adaptation script, coverage of a screenplay of their choice, a log line and brief synopsis of their own screenplay, and complete thirty-sixty (30-60) pages of a feature length screenplay--in addition to writing a scene outline for remainder of their unfinished script. Brief lectures on the theory and practice of cinematic writing, as well as an introduction to the "business" of screenwriting.

Instructor: Paul Portuges

Time: Tuesday and Thursday, 4:00pm - 5:50pm

Place: SSMS 2303

Diaries to Stories

The diary as a literary form is as old as the hills. It's incredibly flexible. Authors of all kinds have kept diaries: the common writer, the king and queen, the rag-picket, the poet, the murderer, the mortician, the child, the student, the teacher (less often than the student), the philosopher, the philanderer, the concubine, the critic (less often than the teacher), the curmudgeon, the cur. Their interests in keeping diaries have varied as much as their vocations and luck. One element alone is common to diaries: the entry. In the strictest sense of the word diary, it should be daily, a daily entry. Writers often whole keeping records of their daily lives, thoughts, remembrances, and imaginings, have worked toward stories. That's what you'll be doing in this class.

You write five entries a week and print out one or two of them each week to be read in class; then, after the middle of the quarter you select, arrange, and revise entries to see how you can put some of them together into narratives. Your entries are the subject of the course, and besides writing your own you read everybody else's soon after they are handed out, preparing to discuss them in the next class. You write under pen names, so think of one before coming to class.

Instructor: Caroline Allen
Time: Monday and Wednesday, 10:00am - 11:20am
Place: Bldg. 494, Room 164B

Fall 2014 Course Offerings

LITERATURE CS 102, 3

EC# 29355

Telling Life Stories

Everyone has stories to tell, but sometimes we need a push to get started. This class provides prompts, in-class writing exercises, and a group of interested peers for critiques. The first half of the quarter will concentrate on quick first drafts, just getting the stories on the page. The second half will concentrate on creating finished pieces, either of memoir or fiction. Please come to the first class with a notebook (preferably something you really like to write in) and a good pen.

Instructor: Caroline Allen
Time: Monday and Wednesday, 12:00pm - 1:20pm
Place: Bldg. 494, Room 164B

Criticism and the Essay

This seminar will help students develop their skills in literary criticism and essay writing. We will work on identifying audiences and their expectations, making wise decisions about format, style, and method, and establishing effective, persuasive arguments through well-crafted prose. Our goal is to enable students to write confidently in a broad range of situations, with particular emphasis on genres they will find most useful in discussing literature, the arts, and other areas of the humanities. In addition, we will discuss the role of evaluation in various rhetorical situations as well as the ethical implications of critical judgment as we refine our writing skills.

Required Texts:

Zinsser, W. *On Writing Well: 30th Anniversary Edition: The Classic Guide to Writing Nonfiction*
Harper Perennial
ISBN: 978-0060891541

Bennett, A. & Royle, N. *Introduction to Literature, Criticism, and Theory, Fourth Edition*
Routledge
ISBN-13: 978-1405859141

Instructor: James Donelan
Time: Tuesday and Thursday, 9:30am – 10:50am
Place: Bldg. 494, Room 143

Literature Symposium

Every quarter various poets, novelists, short story writers, journalists, playwrights, cartoonists, editors, publishers, filmmakers, and critics will present their work at the weekly CCS Literature Symposium. Students who attend all 10 meetings will receive 1 unit of college credit. If you miss the first day of symposium on Wednesday, April 1st, you must talk to Caroline Allen in order to remain enrolled for credit. The symposium is open to the community. Students who are not enrolled in the class are welcome to come to symposia that interest them.

Important Etiquette: Students should be in the Old Little Theatre no later than 4 o'clock. Students should sit in the first half of the seating area—no back row sleepers or doers of crossword puzzles! Do not leave before the end of the symposium. Our readers come here to give you the best of themselves. Please be courteous and attentive.

If you need special assistance due to a disability, please call 893-2364.

Instructor: Caroline Allen
Time: Wednesday, 4:00 pm – 5:15 pm
Place: The Old Little Theater

The Dystopian Society in Popular Culture

This will be course where we examine novels, graphic novels and film with an eye to how they critique and reset conventions of how society functions.

We will read the novels: *Dracula*, *the Windup Girl*, and *Neuromancer*, and the graphic novels: *V for Vendetta*, *Walking Dead*, *Death of Speedy*, and *Maus*. Also we will discuss "Blade Runner," "Aliens," "the Matrix" and the first season of the "Wire," You will be required to write one analytical paper and two creative works.

Required Texts:

Stoker, B.	<i>Dracula</i>
Bacigalupi, P.	<i>The Windup Girl</i>
Gibson, W.	<i>Neuromancer</i>
Moore, A.	<i>V for Vendetta</i>
Hernandez, J.	<i>Death of Speedy: Love and Rockets Vol. 7</i>
Spiegelman, A.	<i>Maus</i>

Instructor: Jervey Tervalon
Time: Thursday, 4:00pm - 6:50pm
Place: Bldg. 494, Room 160B

Fall 2014 Course Offerings

LITERATURE CS 112, 1

EC# 29512

Explorations in Satire

Satire is exaggeration gift-wrapped as reality, a lit fuse, disguised as an aroma therapy candle. Many of our finest works of literature have been taken the wrong way, others have had stinging results. The three works to be close-read in this course demonstrate how satire has no boundaries, either in country of origin or target. Our focus will be on Joseph Heller's "Catch-22," Nikolai Gogol's "Dead Souls," and Joseph Conrad's "The Secret Agent." Students will write an opening chapter of their own satire and a document explaining why it is so.

Prerequisites: A sense and understanding of humor.

Required Texts:

Heller, Joseph.	<i>Catch-22</i>
Gogol, Nikolai.	<i>Dead Souls</i>
Conrad, Joseph.	<i>The Secret Agent</i>

Instructor: Shelly Lowenkopf
Time: Tuesday and Thursday, 6:00pm – 7:20pm
Place: Bldg. 494, Room 143

Life After Austen: 20th and 21st Century Women Writers

In this class we'll read fiction and non-fiction written by and about women in the twentieth and twenty-first centuries. Like Austen, they deal with the lives of young and not-so-young women facing a future with or without men in their lives; but they also deal with situations Austen could never have imagined. Discussions will focus on what seems to be the particular interest of each author and how she handles the questions: What do women really want? How do they get it? What happens when they do? How does marriage fit into the modern woman's life? What about women of artistic genius? What about sexism in the work place? What happens to women who don't conform to societal expectations? And how does the novel as a form deal with the experience of women through the ages? Familiarity with Austen's novels and the marriage plot helps.

Required Texts:

Woolf, V. ISBN: 0156628708	<i>Mrs. Dalloway</i>	Mariner
Adichi, C. N. ISBN: 1616202416	<i>Purple Hibiscus: A Novel</i>	Algonquin
Bedford, S. ISBN: 0141181664	<i>Jigsaw</i>	Penguin 20th Cent. Classics
Patchett, A. ISBN: 0061565318	<i>Bel Canto</i>	Harper Perennial
Athill, D. ISBN: 0393338002	<i>Somewhere Close to the End</i>	Norton
Kushner, R. ISBN: 1439142017	<i>The Flamethrowers</i>	Scribner
Huneven, M. ISBN: 0374224471	<i>Off Course</i>	Sarah Crichton Books

Instructor: Caroline Allen
Time: Monday and Wednesday, 2:00pm – 3:20pm
Place: Bldg. 494, Room 164B

The Vale of Soul-Making

This class will focus on the ways literature, myth, and folktales can help us with our “heart-work” (Rilke’s phrase) and our “soul-making” (Keats’ phrase). Guided by four books, four wide-ranging works of literature that delve into Greek myth, Irish poetry, Jungian psychology, and more, we will explore topics such as initiation, “the shadow,” “negative capability,” the gifts of suffering, femininity, masculinity, the grace found in wildness, and what it means to live a rich, full life. Hopefully by the end of the class you’ll have a better sense of the medicinal, perspective-giving, and life-deepening properties of stories and poems, of the ways they can nurture us in “the vale of soul-making.” Please be prepared to read deeply, write two critical essays, and participate in class.

Required Texts:

Shaw, M. *A Branch from the Lightning Tree*
ISBN-13: 978-1935952015

White Cloud Press, 2011

Meade, M. *Fate and Destiny, The Two Agreements of the Soul - Newly Revised and Expanded Edition*
ISBN-13: 978-0982939147
GreenFire Press Second Ed.

Hollis, J. *Tracking the Gods: The Place of Myth in Modern Life (Studies in Jungian Psychology By Jungian Analysts)*
ISBN-13: 978-0919123694
Inner City Books, 1995

Estes, C. P. *Women Who Run with the Wolves*
ISBN-13: 978-0345409874
Ballantine Books, 1996

Instructor: Edward Macker
Time: Tuesday and Thursday, 1:00pm – 2:20pm
Place: Bldg. 494, Room 143

Fall 2014 Course Offerings

MATHEMATICS

Fall 2014 Course Offerings
MATHEMATICS CS 101, 1

EC# 32201

Problem-Solving Seminar

This is a course on mathematical problem-solving methods and techniques. Throughout the quarter, we will examine a number of problem-solving techniques (e.g. symmetries, invariants, coloring arguments, parity, recursive arguments, isomorphisms, inclusion-exclusion, etc) and how they can be used to solve various kinds of mathematical problems.

Because the best way to learn these techniques is to work with them, this course will be heavily centered around student work and problem-solving. In particular, there will be relatively few ``standard'' lectures in this class, as most if not all class periods will be dominated by student presentations and collaboration.

Instructor: Padraic Bartlett
Time: Tuesday and Thursday, 2:00pm - 3:20pm
Place: Bldg. 494, Room 160B

Advanced Linear Algebra

The objective of the course is the study of the algebraic structure of vector spaces and the linear and multilinear maps. If time permits, we will discuss the representation of a vector space in terms of invariant subspaces of a given linear map.

Optional/Suggested Texts:

Nomizu	<i>Fundamentals of Linear Algebra</i>
Friedberg, Insel, and Spence	<i>Linear Algebra</i>
Roman, S.	<i>Advanced Linear Algebra</i>
Hoffman and Kunze	<i>Linear Algebra</i>

Instructor: Carlos Garcia-Cervera
Time: Tuesday and Thursday, 9:00am - 10:20am
Place: Bldg. 494, Room 164B

Multidimensional Analysis - Integration

The theory of Riemann integrals. We started with the Jordan measure (with some digressions into the general measure theory and Banach-Tarski paradox) and covered Riemann integrals and Riemann integrability, Criteria for Riemann integrability using Riemann sums and step functions, Lebesgue criterion, Fubini's theorem and change of variables formula. We then moved to differential forms (with digressions into the Maxwells equations) and their integrals, culminating in the Stokes theorem.

Required Texts:

Edwards Jr, C. H. *Advanced Calculus of Several Variables* Dover edition
ISBN-10: 0486683362

Instructor: **Xianzhe Dai**
Time: **Monday and Wednesday, 10:00am - 11:20am**
Place: **Bldg. 494, Room 160B**

Fall 2014 Course Offerings
MATHEMATICS CS 120, 2

EC# 32326

Topics in Discrete Math I

This course will explore a number of topics in discrete mathematics; some topics may include design theory, error-correcting codes, geometry, finite fields, enumerative combinatorics, inclusion-exclusion, graph theory, and set theory. The specific subjects covered will vary depending on student interests and aptitudes.

Instructor: Padraic Bartlett
Time: Monday, Wednesday, and Friday, 11:30am – 12:50pm
Place: Bldg. 494, Room 160B

Introduction to Higher Mathematics

This class is a formal introduction to the language and culture of mathematics. Unlike previous classes you may have had, the goal of this class is not to cover any specific subject; rather, its aim is to teach its students how to rigorously think and talk about mathematics.

Specific topics may include some (proper) subset of the following:

- (1) Proof techniques (induction, contradiction, contrapositive, constructive versus non-constructive proofs, etc.)
- (2) Set notation and basic set theory; the notions of injections, surjections, bijections and cardinality.
- (3) Counting and choosing (i.e. pigeonhole arguments, inclusion-exclusion, binomial coefficients, etc.)
- (4) Recurrence relations, sequences, generating functions.
- (5) Modular arithmetic and group theory.
- (6) The rational, real and complex number systems.
- (7) Basic probability arguments and methods.
- (8) Divisibility arguments, the Euclidean algorithm, and related concepts.
- (9) Permutations and their properties.
- (10) Basic propositional logic.

Instructor: **Padraic Bartlett**
Time: **Monday, Wednesday, and Friday, 2:00pm – 3:20pm**
Place: **Bldg. 494, Room 160B**

Fall 2014 Course Offerings

MUSIC COMPOSITION

Individual Instruction in Music Composition

One on one instruction in music composition, with an emphasis on music in the notated tradition.

Students should come by Old Little Theater 154B to sign up for a lesson time prior to the first day of classes.

Information: leslie.hogan@ccs.ucsb.edu

Prerequisites:

Priority given to CCS Music Composition Majors.

All others require the permission of the instructor to enroll ****prior to registration.****

Instructor:	Leslie Hogan
Time:	To Be Arranged
Place:	Bldg. 494, Rm. 154

Fall 2014 Course Offerings

MUSIC COMPOSITION CS 101, 2

EC# 37614

CCS Composition Tutorial

Private tutorial instruction in Composition, centered around the original work majors complete towards exit portfolios, recitals and juries. Principally for CCS Music Composition majors. The course is considered upper-division (junior level).

Prerequisites:

This is not a beginning course in composition; it is a majors course. It is open to all CCS entering freshmen; others must demonstrate work already done to an upper-division level. See the Music Department for lower division courses you can take in music composition.

Instructor: **Jeremy Haladyna**
Time: **To Be Arranged**
Place: **Music Building, Rm. 0313**

**Snapshots in the History of American Classical Music:
From the 19th Century to the Present**

This historically oriented seminar does not pretend to be a comprehensive survey of American Classical Music. Time is too short to do justice to the richness of music in America, even limited to the classical (rather than vernacular) tradition. Instead, we will focus our attention on a series of critical points in that history.

Activities in the class will include discussion of assigned reading, listening quizzes, and a final paper, to be read during the final exam period for the class.

CCS Music Composition majors earning a minimum of 3 units in the course may count it as one of their required music history courses.

Instructor: Leslie Hogan
Time: Tuesday and Thursday, 11:00am – 12:20pm
Place: Bldg. 494, Room 154

CCS TV Musical: CREATIVE TEAM

NOTE: This course is part one of a two quarter commitment. You must be prepared to enroll for Winter quarter if you plan to enroll in Fall. This Fall course is for 4 units.

Mandatory 1st mtg. on Monday, 6 October 2014

This offering will create the 5th all-original CCS Musical, again for television, following on successful efforts in 2004, 2006, 2010 and 2012. Imagine a musical theater laboratory/think-tank within the confines of CCS! Giving birth to a hot concept, fanning its first febrile sparks, refining it in the crucible of two quarter's feverish but fun work, and then moving to display it to the University community in early spring! Now imagine it taped by UCSB Television Services, produced for UCTV, and--very possibly--uplinked on Dish Network! It's all in the works here...and it's all previously happened. "CCS MUSICAL--Creative Team" will engage CCS writers and composers as lyricists as well as tunesmiths, discovering how lyrics and tunes weave inextricably together in this special art form.

CCS music composition faculty Jeremy Haladyna, for many years a broadcaster and radio producer well-versed in techniques for media writing, will tie evolution of the book tightly to songwriting efforts. The cast will be selected at the onset of Winter Quarter in auditions on material which you will write! ALL PARTICIPANTS MUST ALSO BE AVAILABLE FOR THE FINAL STAGE PRODUCTION AND TAPING FOR TELEVISION IN THE FIRST WEEK OF SPRING QUARTER. This is needed of you even though there will be *no* formal enrollment in the course for Spring Quarter.

Fall enrollment prerequisites: composing music/lyrics: limited places but open to both CCS & L&S Music Composition Majors... writing lyrics and dialogue: open to CCS Literature, Theater/Dance and related majors who demonstrate a strong commitment to (and respect for) the art form, and an aptitude for writing dialogue. **Note:** prospective writers on the project should bring 3 pages of their best dialogue to the first class mtg. on October 6th . These pages will comprise your audition.

In the Winter, "Creative Team" will enroll for just 2 units and be automatically enrolled for 2 units in "CCS MUSICAL--Production," which will then go on to build sets, develop the lighting plot, plan costume design, etc., etc. Winter production course: CCS Art Majors are welcomed to enroll along with students from Theater and Dance. Any and all are likewise encouraged to audition for the cast.

Course materials: Supplemental material will be provided. In Fall Quarter, we will need people with laptops at the evening sessions to function as stenographers and copy editors.

Instructor: Jeremy Haladyna
Time: Monday and Wednesday, 7:00pm - 9:50pm
Place: CCS Old Little Theater

PHYSICS

PHYSICS LABORATORY PROJECTS

Laboratory projects to be arranged between the student and physics faculty. A *Proposal for Laboratory Project* form must be completed, signed by the instructor, and turned in to the CCS Office before an enrollment code may be issued and you may register for the class. A completed, signed proposal must be turned in by the end of the second week of the quarter. Necessary forms are available in the CCS Office.

For this quarter, the following Creative Studies faculty MAY be available for Independent Laboratory Projects: *John Martinis*. If you have an opportunity to do research with a UCSB faculty person who is not in Creative Studies, please check with your CCS Physics advisor before getting appropriate forms from the CCS office. You may then set up the course through Creative Studies (as above), or you may wish to inquire about doing the project as a "199" Independent Studies course through the instructor's department in the College of Letters and Science, in which case you may earn a letter grade for your work.

PHYSICS READING PROJECTS

Reading projects to be arranged between the student and Physics faculty. A *Proposal for Reading Project* form must be completed, signed by the instructor, and turned in to the CCS Office before an enrollment code may be issued and you may register for the class. A completed, signed proposal must be turned in by the end of the second week of the quarter. Necessary forms are available in the CCS Office.

For this quarter, the following Creative Studies faculty MAY be available for Independent Reading Projects: *Sathya Guruswamy* or *Tengiz Bibilashvili*. If you have an opportunity to do research with a UCSB faculty person who is not in Creative Studies, please check with your CCS Physics advisor before getting appropriate forms from the CCS office. You may then set up the course through Creative Studies (as above), or you may wish to inquire about doing the project as a "199" Independent Studies course through the instructor's department in the College of Letters and Science, in which case you may earn a letter grade for your work.

Experimental Physics

Sign up for one lab section or the other (Wednesday OR Friday - NOT BOTH!)

Course Web Page: <http://www.physics.ucsb.edu/~phys13/>

This is the first quarter of a year long class designed to help you learn to do experimental physics research. In the first quarter, you will investigate three systems experimentally. It will be up to you to decide what to measure, how to measure it, and what the data mean. Each of you will work alone on your own experiments, and write a short paper about each one.

The quarter will be divided into three equal periods, and you will sign up for which experiment you want to do during each period. The experiments will be:

1. Attenuation of a laser beam by copper sulfate solutions.
2. The period of a pendulum.
3. Flow through small diameter tubes.

You will have access to the classroom at all times for self-directed work on the experiments. Each week you will meet with the instructor to go over your progress and get some guidance.

The second and third quarters will cover computer control of experimental apparatus and mechanical design and fabrication. The preparation provided by this class has helped many students get summer positions in research labs on campus and elsewhere.

A lab fee will be assessed to your BARC account.

Required Texts:

Taylor, J. *An Introduction to Error Analysis* University Science Books
ISBN 13: 9780935702750

Optional Texts:

Williams, R. *The Non-Designer's Design Book* Peachpit Press
ISBN 13: 9780321534040

Instructor: Ania Jayich
Time: Wednesday, 2:00 pm - 2:50 pm (Lecture)
Wednesday, 3:00 pm - 5:50 pm (Lab)
Place: Broida Hall, Rm. 6334

Experimental Physics

Sign up for one lab section or the other (Wednesday OR Friday - NOT BOTH!)

Course Web Page: <http://www.physics.ucsb.edu/~phys13/>

This is the first quarter of a year long class designed to help you learn to do experimental physics research. In the first quarter, you will investigate three systems experimentally. It will be up to you to decide what to measure, how to measure it, and what the data mean. Each of you will work alone on your own experiments, and write a short paper about each one.

The quarter will be divided into three equal periods, and you will sign up for which experiment you want to do during each period. The experiments will be:

1. Attenuation of a laser beam by copper sulfate solutions.
2. The period of a pendulum.
3. Flow through small diameter tubes.

You will have access to the classroom at all times for self-directed work on the experiments. Each week you will meet with the instructor to go over your progress and get some guidance.

The second and third quarters will cover computer control of experimental apparatus and mechanical design and fabrication. The preparation provided by this class has helped many students get summer positions in research labs on campus and elsewhere.

A lab fee will be assessed to your BARC account.

Required Texts:

Taylor, J. *An Introduction to Error Analysis* University Science Books
ISBN 13: 9780935702750

Optional Texts:

Williams, R. *The Non-Designer's Design Book* Peachpit Press
ISBN 13: 9780321534040

Instructor: Ania Jayich
Time: Wednesday, 2:00 pm - 2:50 pm (Lecture)
Friday, 3:00 pm - 5:50 pm (Lab)
Place: Broida Hall, Rm. 6334

Experimental Physics

Sign up for one lab section or the other (Wednesday OR Friday - NOT BOTH!)

Course Web Page: <http://www.physics.ucsb.edu/~phys13/>

This is the first quarter of a year long class designed to help you learn to do experimental physics research. In the first quarter, you will investigate three systems experimentally. It will be up to you to decide what to measure, how to measure it, and what the data mean. Each of you will work alone on your own experiments, and write a short paper about each one.

The quarter will be divided into three equal periods, and you will sign up for which experiment you want to do during each period. The experiments will be:

1. Attenuation of a laser beam by copper sulfate solutions.
2. The period of a pendulum.
3. Flow through small diameter tubes.

You will have access to the classroom at all times for self-directed work on the experiments. Each week you will meet with the instructor to go over your progress and get some guidance.

The second and third quarters will cover computer control of experimental apparatus and mechanical design and fabrication. The preparation provided by this class has helped many students get summer positions in research labs on campus and elsewhere.

A lab fee will be assessed to your BARC account.

Required Texts:

Taylor, J. *An Introduction to Error Analysis* University Science Books
ISBN 13: 9780935702750

Optional Texts:

Williams, R. *The Non-Designer's Design Book* Peachpit Press
ISBN 13: 9780321534040

Instructor: Ania Jayich
Time: Wednesday, 2:00 pm - 2:50 pm (Lecture)
Friday, 3:00 pm - 5:50 pm (Lab)
Place: Broida Hall, Rm. 6334

Newtonian Mechanics

This course is required for CCS Physics freshmen.

Vectors. Kinematics. Newton's laws of motion. Work and energy. Conservative forces. Momentum. Conservation of momentum. Center of mass motion. Collisions. Systems of variable mass. Introduction to rotations.

Note: All enrolled students must attend both the lecture and weekly assigned problem session.

Required Texts:

Kleppner and Kolenkow ISBN 13: 9780521198219	<i>An Introduction to Mechanics</i>	McGraw Hill
Resnick, Halliday, and Krane ISBN 13: 9780471320579	<i>Physics, Volume 1 (5th edition)</i>	Wiley
Feynman, Leighton and Sands ISBN 13: 9780465024933	<i>The Feynman Lectures on Physics, Vol. I</i>	Basic Books

Instructor: Sathya Guruswamy (Lecture)
TBA (Problem Sessions)

Time: Tuesday and Thursday, 3:30 pm - 4:50 pm (Lecture)
Wednesday, 1:00 pm - 2:50 pm (Problem Session I)
Wednesday, 3:00 pm - 4:50 pm (Problem Session II)

Place: Bldg. 387, Rm. 103 (Lecture)
Bldg. 387, Rm. 104 (Problem Sessions)

Fall 2014 Course Offerings

PHYSICS CS 34, 1

EC# 41111

Electromagnetism

Electric fields. Electric Potential. Electric Currents. DC circuits. Magnetic Fields. The Vector Potential.

Prerequisite: Physics CS 33 or equivalent, vector calculus and consent of instructor.

Note: All enrolled students must attend both the lecture and weekly assigned problem session.

Required Texts:

Resnick, Halliday, & Krane
ISBN 13: 9780471401940

Physics, vol. 2

Wiley

Purcell
ISBN 13: 9781107013605

Electricity and Magnetism

McGraw-Hill

Feynman
ISBN 13: 9780465024940

The Feynman Lectures in Physics Volume II

Basic Books

Instructor: **Tengiz Bibilashvili (Lecture)**
 TBA (Problem Session)

Time: **Tuesday and Thursday, 3:30 pm - 4:50 pm (Lecture)**
 Thursday, 1:00 pm - 2:50 pm (Problem Session I)
 Thursday, 10:00 am - 11:50 am (Problem Session II)

Place: **Bldg. 387, Rm. 104 (Lecture)**
 Bldg. 387, Rm. 103 (Problem Sessions)

Winter 2015 Course Offerings

College of Creative Studies
Winter 2015
Course Offerings

ART CS 15, 1

EC# 01438

Independent Research and Practice

Students will develop independent art projects with a research component. Each student will define their project, create a time line for production and meet weekly with the members of the course to allow for critique and input, as individual projects advance. The goal of this course is to advance your work significantly.

Emphasis will be placed on art production that addresses one or more of the following:

- the art multiple and/or work created in an edition
- work that explores issues of seriality, sequence, or narrative in theme
- the exploration and development of a new direction or series of work
- the creation of a body of work for exhibition
- the creation of work for portfolio and professional use

While the emphasis will serve as a cohesive component in the course, students will be allowed a great deal of creative latitude in their explorations. Students may work in any medium.

Course is limited to 10 students:

You must write instructor with a general plan to receive an enrollment code. ekstrom@arts.ucsb.edu

Instructor: Linda Ekstrom
Time: Wednesday, 6:00pm – 8:50pm
Place: Bldg. 494, Room 136

Winter 2015 Course Offerings

ART CS 101, 1

EC# 01461

Life Painting

Enrollment by Consent of Instructor, CCS Art students have first priority.

Class limited to 7.

This class is about developing an individual approach to figure painting.. We will discuss historical and contemporary artists and look for techniques, principles and ideas that are relevant to individual practice and the class as a whole. We paint for at least 3 hours each class from the model, who will hold one pose. We have easels. Paint and canvas/panel is up to the student. There are no restrictions regarding size or medium. We work the first day

Appearance and the picture plane are similar, they are both 2 dimensional – this is the basic meaning for the creative process.

-Hans Hoffman

Instructor: Hank Pitcher
Time: Thursday, 9:00am – 12:50pm
Place: Bldg. 494, Room 120

Life Drawing

First we draw from the model for 3 hours and then we critique for 1 hour. Serious students at all levels are welcome. CCS art majors are encouraged to repeat this class every quarter.

Many professional artists draw from life regularly throughout their careers. In addition to working on their own, artists often gather once a week to share a model and work together. (This is not limited to figurative, or even realist artists; this includes abstract painters, poets, singers, and other artists who value the discipline and discovery particular to this activity). This class follows that tradition. There is no group assignment. The goal is to explore and "push" individual practice. Each artist is working on her own ideas with the understanding that there is value to seeing the process and progress of others. This class adds a formal critique at the end to aid students in understanding and articulating the principles and practice of drawing the nude.

The Pose: The model will keep the same pose for each 3-hour session. Please note that students wishing to do "gesture" drawings may move around the room to have different poses to draw.

Materials: There is no restriction on size or medium except that the work be monochromatic. There are drawing boards in the classroom. Please do not remove or damage them. One sheet of paper is provided each class. Students provide all other materials for personal use.

The campus bookstore has a good selection of materials for this class. Art Essentials in downtown Santa Barbara is the most complete art supply store in the area. Daniel Smith, Jerry's Art O Rama, and Utrecht are good on-line places to get supplies.

Units: Two units for attending all 10 classes and completing 10 drawings and 9 sketches for poses @s 8½ x 11 inches. This will be discussed in the first class.

Additional units may be awarded for work done outside of class. This includes drawing and research. Additional units will be determined by the UC standard of one unit representing 3 hours of work per week, or 30 hours of work per quarter. There will be an optional evening session, time TBA.

Research: All students should spend at least two hours per week reading about and studying the history and tradition of figure drawing in relation to their own interests and goals. I recommend that every student own a copy of *The Nude* by Kenneth Clark. New and used copies are easy to get on line. We will discuss your research during critique.

There will be an optional section of this class one evening per week on a day to be determined the first class meeting. In this section there will be a model holding one pose for 3 hours to provide students additional / supplementary studio time. There will not be a critique during the section.

Optional Texts:

The Nude: A Study in Ideal Form

Instructor: Hank Pitcher
Time: Tuesday, 9:00am – 12:50pm
Place: Bldg. 494, Room 120

Winter 2015 Course Offerings

ART CS 101, 3

EC# 01487

Painting

Through a combination of assignments and self-determined projects the instructor hopes to aid students in their pursuit of a deeper understanding of the language(s) of painting and help them make the paintings they want to make. This class is open to CCS Art majors at any level and to others by consent of the instructor.

Instructor: Dan Connally
Time: Wednesday, 2:00pm – 5:50pm
Place: Bldg. 494, Room 120

Winter 2015 Course Offerings

ART CS 102, 1

EC# 01511

Appropriation and Materiality, Painting, Collage, Works on Paper

This intensive studio course focuses on painting, drawing and collage, and delves into recent developments within these areas. Students will develop an original body of work while investigating contemporary borrowing, reinventing, mixing and juxtaposing as ways of working.

This course is open to all, but geared towards students with intermediate to advance level skills with 2D media.

Instructor: Cathy Ellis
Time: Monday, 1:00pm - 3:50pm
Place: Bldg. 494, Room 120

Winter 2015 Course Offerings

ART CS 105, 1

EC# 01594

Introduction to Letterpress Printing

The basics of letterpress printing will be covered, giving emphasis to traditional and experimental methods for using handset metal and wooden type. Additional print options, such as photopolymer plate and type-high relief methods, will be presented.

The course will emphasize both the technical and aesthetic aspects of letterpress printing as a means to achieving a range of possibilities. This will include setting type and how to print using the letterpress. Importance will be given to text and image pages as two-dimensional art forms and how to achieve visually interesting and compelling print works. Consideration will be given to the principles of color and 2D design, as well as methods for compositionally integrating all of the elements. Students will create a limited edition book as a final project for the course.

Lab: required in addition to the class meeting.

Required Reader: available at Alternative Copy in the UCEN

Instructor: Linda Ekstrom
Time: Lecture: Wednesday, 1:00pm - 4:50pm
Lab: Thursday, 6:00pm - 7:50pm
Place: Bldg. 494, Room 107

Exploring Truth, Fiction, & Autobiography – Art & Life Intertwined

In this course we will focus on exploring our individual histories, experiences, passions, tastes and idiosyncracies – navigating how they affect and steer our creative process. In-class exercises and discussions will be non-traditional, quirky, occasionally entertaining and always challenging as we attempt to consciously understand the barriers between our created and integrated selves, what we gravitate to and covet, and how we apply this awareness to making objects, drawings, paintings, photographs, artist books, writings, interactive digital and time-based media and performance

Instructor: Kip Fulbeck
Time: Monday, 1:00pm – 3:50pm
Place: ARTS 1344

Winter 2015 Course Offerings

ART CS 120, 1

EC# 01768

Public Practice: Weather

This is a sculpture/spatial studies course for students interested in making work for public spaces. Our subject and pivot point will be the WEATHER. Students will be asked to study clouds, wind, precipitation, the weather as a subject in literature, science, phenomenology, and make work that in some way relates to this very broad territory of thought. Experimentation and responsiveness to daily climate will be key. Some experience in object making necessary.

For more information write to Jane Mulfinger: mulfinger@arts.ucsb.edu.

Instructor: Jane Mulfinger
Time: Monday and Wednesday, 1:00pm - 3:50pm
Place: ARTS 0641 (Atrium)

Winter 2015 Course Offerings

BIOLOGY CS 20, 1

EC# 03178

Introductory Biology: Evolution & Diversity

Lecture, field and laboratory activities explore the evolutionary origin and diversification of life in a phylogenetic context, from Bacteria and Archaea to Plants, Fungi and Animals.

This class is open to and required for first year CCS Biology students who have completed MCDB 1A.

Required Texts:

Sadava, Heller, Orions, Purves, and Hillis

Life, The Science of Biology

Instructor: John Latto and Claudia Tyler

Time: Tuesday and Thursday, 11:00am - 12:20pm

Place: Bldg. 494, Room 143

Winter 2015 Course Offerings

BIOLOGY CS 101, 1

EC# 03236

Advanced Biology Colloquium: Next Steps

THIS COURSE IS DESIGNED (and strongly encouraged) FOR CREATIVE STUDIES BIOLOGY MAJORS IN THEIR JUNIOR YEAR (seniors may also benefit – check with course instructors).

In this seminar course we will work on your next steps, post-graduation. While the content will focus on preparations for graduate school, it will benefit you in any professional trajectory you have in mind.

Topics will include:

- Finding the right grad school for you
- Applying to grad school - GRE's, letters of rec, resumes
- Grant applications
- Poster presentations
- Research talks
- Outreach : talking to the public

Normative number of units for this course is 2.

Instructor: John Latto and Claudia Tyler
Time: Wednesday, 3:00pm – 4:20pm
Place: Bldg. 494, Room 136

Computer Programming and Organization

Topics in programming and the organization of computers, including algorithms, data and control structures, program design, searching and sorting, recursion, systems programming, register transfer language, and logic design.

This course is the second half of a two quarter sequence (CS1A/CS1B) designed to prepare students to take upper division courses in Computer Science, and participate in undergraduate research projects in Computer Science under the direction of CCS and College of Engineering Computer Science faculty.

In both quarters, the course is paired with CS1L, "Programming Lab", where students undertake individual and group programming projects to build and reinforce their skills and knowledge.

CS1B focuses on modern computer architectures from ground up. The goal is to develop a complete understanding of how hardware and software comes together, and how programming languages evolve as layered abstractions starting from logic gates. We cover the full spectrum of languages from instruction set architectures, to assembly, structured high-level, to object-oriented and scripting languages. We continue with language translation and foundational operating systems, and networking particularly as it relates to modern computer and communication architectures.

Although class space may be acquired via GOLD, final enrollment will be determined by the instructor.

This course is required for all first-year CCS Computer Science students.

Instructor: Murat Karaorman
Time: Monday and Wednesday, 6:00pm – 7:20pm
Place: Bldg. 494, Room 143

Programming Lab

This course is required for all freshmen (first-year) and lower division CCS Computer Science majors.

A hands-on project and assignment-based course where the principle emphasis of the course will be to gain strong practical and technical skills in C, C++, and Java programming, UNIX: shell, tools, utilities and programming environments. Further emphasis will be on algorithms, user interfaces, and software engineering principles.

The course is open to all CCS students who need additional training and practical insight that is needed to take upper division Computer Science Courses.

This is a variable 4-6 unit credit course, students are expected to do work to earn 4 units, but encouraged to put more effort which can lead to extra units. Units awarded will be based upon attendance, general homework assignments, and individual projects. Instruction will be 25% classroom, and 75% hands-on work in the class and on actual programming projects (approximately 3 lab hours per week).

Instructor: Murat Karaorman
Time: Monday and Wednesday, 7:30pm – 8:50pm
Place: Bldg. 494, Room 143

Faculty Research Seminar

The goal of this course is to prepare undergraduate students to engage in research in Computer Science.

Target audience(s):

- * Students that want to get involved in research as an undergrad with a CS faculty member
- * Students considering going on to grad school in CS CCS students preparing for their mid-residency review

Students will have the opportunity to both get a sense of the breadth of Computer Science research through attending Faculty Research Presentations, and participating in discussions about faculty research.

Students will attend a series of presentations by UCSB CS faculty members, each of which will present an overview of their research. Faculty members will be presenting these talks as a way of recruiting students into their own research labs. Students enrolled in the course will be expected to attend these talks, listen to the speakers, and be prepared to ask the presenter(s) at least one question after the talk about their research area, or about the process of doing research in Computer Science.

These presentations will occur Fridays from 1-2pm.

There will also be a 30 minute discussion (2-2:30pm) immediately following each of the faculty talks with the students from this course, and the instructor.

Students may earn 1 unit of lower division credit by participating in this part of the course provided they have arrive on time for the talks, have a reasonable attendance record and participate in the discussions.

Background needed to take this course:

Open to CMPCS, CMPSC, PRCMP, and PRCPS majors, and others by permission of the instructor. This course is open, with permission of the instructor, to all UCSB students regardless of major or college, that have sufficient Computer Science preparation to be able to meaningfully participate in the course, and have a serious intention and capacity to do research in Computer Science. See "prerequisites" below for more information.

Questions?

Contact Phill Conrad at pconrad@cs.ucsb.edu

Special Instructions and/or Prerequisites:

Open to CMPCS, CMPSC, CMPEN majors, and others by permission of the instructor. (Computer Science Creative Studies, Computer Science Engineering, and Computer Engineering).

Ideally, students enrolling in this course will have completed one of the following:

- the first quarter of the College of Creative Studies CS program: CCS CS1A, 2 OR
- the following courses from the lower division of the College of Engineering: CS16, CS24, CS40

Winter 2015 Course Offerings

This course will be a stretch for all of us. We will be listening to talks about cutting-edge research that are aimed to a grad-student level audience. It will be over our heads a good bit of the time, and we will have to work very hard just to begin to understand what we are hearing.

If that sounds exciting, then this course may be right for you. If you are willing to work hard, and swim in the deep water, where you will often not be able to touch bottom, you are welcome. If not, then you should probably not enroll.

Instructor: **Phill Conrad**
Time: **Friday, 1:00 – 2:00pm**
 Friday, 2:00 – 2:30pm
Place: **Harold Frank Hall 1132**
 Harold Frank Hall 1152

Comparative (Machine) Language Morphology

On July 2nd, 2014, Apple announced a new programming language: Swift. On July 5th, just three days later, I gave a talk across the street on how Swift works, using advanced and even undocumented features of the new language. I saw Swift for what it is: the type system from ML (with special syntax for Haskell's error handling) expressed in a syntax melding Scala and Ruby, with the runtime and library of Objective-C.

How did I do this?

All software is written in some form of machine language, in the same way that all essays are written in some form of human language. While some think thought may be abstracted from language, communication of thought does require choosing a language. Maybe due to their relative simplicity (especially sparsity of vocabulary), unlike spoken and written "natural" languages, there are numerous "constructed" programming languages.

Despite this multitude of high-level languages, the majority of computers we work with speak only a single low-level language, one consisting of short binary "instructions" that orchestrate the behavior of the hardware. In some ways, the goal of most languages is more to help humans organize their thought process, make them more efficient at describing complex software, and then to communicate what they have written to other humans.

Individual programming languages--especially ones with properties that make them amenable to extension, or that blur the boundaries between core syntax and vocabulary added by libraries--tend to evolve in a way more "natural" than "constructed". New languages are also constructed to feel "familiar" or "comfortable" to the creator, which causes patterns from older language to propagate and be borrowed by newer ones.

In this course, we will look at programming languages from the viewpoint of linguistics, with a focus on "morphology" (the study of "words", which in our world can be seen in the light of "keywords" or even "tokens") and "syntax" (as opposed to "semantics", which is more the domain of a standard "programming languages" course, such as CS162; though, this course will cover some of the quirks of individual type systems).

This course *does not* require an in-depth knowledge of programming (though if you have never programmed before, you will have difficulty; if you are excited about the idea of this linguistic application, but have not programmed, I am happy to work with you outside the class). So, if you have programmed in *any* language before, even only lightly, the hope is that this class will help you learn to become more language agnostic.

Instructor: Jay Freeman
Time: Monday and Wednesday, 4:30pm - 5:50pm
Place: Bldg. 494, Room 143

Symmetry and Aesthetics in Contemporary Physics

Symmetry and the search for broken symmetries guide our understanding of the Laws of Physics; symmetry and asymmetry are also at the heart of our aesthetic experiences in the arts. In this interdisciplinary seminar we will question why mathematics is (or should be) a language of nature, investigate the ways in which space-time and matter interact, visualize physics concepts through the arts, and explore the nature of our own thinking. We will analyze works by theoretical physicists, study artists who have attempted to express Einstein's theories on canvas, and interrogate the ways in which 21st century physics is pushing the limits of human imagination.

You will meet artists and scientists who are working at the frontiers of their disciplines, and you will have the opportunity to create your own physics work of art, which will be displayed in the CCS Gallery.

Required Texts:

Zee, A. *Symmetry* 2007 ed. Princeton Univ. Press

Reader, available from AS Notes

Instructor: Dr. Jatila van der Veen
Time: Friday, 2:00pm - 4:50pm
Place: Bldg. 494, Room 143

Ethical Issues in Science Today

This course will explore the role of ethics in the biological and physical sciences, emphasizing current topics and case studies. The first half of the course will focus on ethics within the scientific community, with topics including fraud (intentional and unintentional), intellectual property, plagiarism, objectivity in science, and conflicts of interest. The second half of the course will examine ethical issues raised by science, with topics including medical ethics, genetic engineering, and environmental ethics. Panel discussions with researchers will take place several times throughout the quarter. Students will be asked to write evaluations on selected case studies and, following in-class discussions, will be given the opportunity to refute or defend their original opinions. Cases of intentionally misrepresented and faked data are present in published scientific literature. It is immediately clear that faking data is unethical but what are the responsibilities of coauthors and reviewers of research articles? What are some of the current ethical issues related to genetically modified organisms? A reader and booklet are required. This course is open to all majors.

Normative number of units awarded for the class is 2, with the option of an additional unit awarded for a research project in area of student's interest

Required Texts:

On Being a Scientist: Responsible Conduct in Research
ISBN: 978-0-309-11970-2

National Academy Press, 3rd ed.

Instructor: Leroy Laverman and Claudia Tyler
Time: Tuesday, 9:30am – 10:50am
Place: Bldg. 494, Room 160B

Winter 2015 Course Offerings

LITERATURE CS 101, 1

EC# 29934

Prose Poetry

A writing workshop course. Weekly writing, critique and response in workshop format of prose poems produced by participants. Revision of first drafts submitted in a final portfolio. Reading and concentration on contemporary prose poetry (20th & 21st century) as models. Also reading and discussion of the history of the prose poem and of contemporary essays defining the mechanics and parameters of the prose poem contained in *Bear Flag Republic: Prose Poems & Poetics from California*.

Course best suited for student writers who have taken at least one introductory poetry writing workshop. Working knowledge of the elements of poetry and poetry writing needed. This is NOT short fiction, flash-fiction etc.

Required Texts:

BEAR FLAG REPUBLIC: Prose Poems & Poetics from California
Ed.s Christopher Buckley & Gary Young
ISBN: 978-0-9655239-4-3

Greenhouse Review Press

Instructor: Christopher Buckley
Time: Tuesday, 4:00pm - 6:50pm
Place: Bldg. 494, Room 143

Winter 2015 Course Offerings

LITERATURE CS 102, 1

EC# 29983

Introduction to Playwriting

This course will focus on play structure, formatting and dialogue. What is a play and how is theatre different from television or movies? How does one tell a story in real time, with actors and an audience? Students will answer these questions through reading and discussing plays and writing/revising their own short scripts. This course is a writing-intensive workshop, and students will leave class with

- 1) Several short pieces of writing that have helped them explore different aspects of playwriting
- 2) At least one draft of a short play
- 3) An Artist's Statement
- 4) Workshop experience; student plays will be read aloud in class and learn how to give and receive critique

Instructor:

Kendall Lynch

Time:

Tuesday and Thursday, 12:30pm – 1:50pm

Place:

Bldg. 494, Room 143

Winter 2015 Course Offerings

LITERATURE CS 103, 1

EC# 30023

Writing for New Media

The history, theory, and practice of writing for new media, including blogs, twitter, flash fiction, graphic fiction, flash fiction, fan fiction, vlogs, webisodes, poetry videos, music videos, video game scenarios, personal web page, viral and psa ads, web radio, internet documentary, etc.

WORK: Students will complete a portfolio of new media scripts in any genre/genres and present an oral report of a new media genre of your choice. Also, students will post different new media info on our Writing for New Media (facebook) web site, and give a report on a topic if their choice.

Instructor: Paul Portuges

Time: Tuesday and Thursday, 6:00pm - 7:50pm

Place: SSMS 2303

Winter 2015 Course Offerings

LITERATURE CS 105, 1

EC# 30072

Literature Symposium

Every quarter various poets, novelists, short story writers, journalists, playwrights, cartoonists, editors, publishers, filmmakers, and critics will present their work at the weekly CCS Literature Symposium. Students who attend all 10 meetings will receive 1 unit of college credit. If you miss the first day of symposium on Wednesday, April 1st, you must talk to Caroline Allen in order to remain enrolled for credit. The symposium is open to the community. Students who are not enrolled in the class are welcome to come to symposia that interest them.

Important Etiquette: Students should be in the Old Little Theatre no later than 4 o'clock. Students should sit in the first half of the seating area—no back row sleepers or doers of crossword puzzles! Do not leave before the end of the symposium. Our readers come here to give you the best of themselves. Please be courteous and attentive.

If you need special assistance due to a disability, please call 893-2364.

Instructor: Caroline Allen
Time: Wednesday, 4:00 pm – 5:15 pm
Place: The Old Little Theater

Milton

We'll tackle John Milton, 9 December 1608 – 8 November 1674, with the enthusiasm of mountain climbers. We'll do a close reading of *Paradise Lost* his most famous work and one of the most important epics in the English language and we'll react to its density of meanings and Milton's life and times through class dialog, journal writing, project construction, short essay writing and creative literary response.

Requirements:

1. You'll be tasked with keeping a weekly reading journal that will be shared and responded to.
2. Two shorty analytical essays
3. Creative literary response.
4. Projects

Required Texts:

Kindle Book: *Paradise Lost* by John Milton
Illustrated by Gustave Dore

Instructor: Jervev Tervalon
Time: Thursday, 3:30pm – 6:20pm
Place: Bldg. 494, Room 143

William Carlos Williams

William Carlos Williams was a doctor, poet, novelist, short-story writer, and essayist. He was interested in creating a uniquely American idiom in literature. His poetry and prose-- experimental, modernist, imagistic at first-- broke free of traditional European forms and continued to change in a long lifetime of excited, focused and unsurpassed literary investigation. His work has influenced generations of poets, including the Beats, the New York School, Black Mountain College, and the San Francisco Renaissance. We'll read several collections of his poems, the complete short stories, the White Mule trilogy, and his American epic poem, Paterson.

Required Texts:

Williams, W. C. ISBN: 0811209584	<i>The Selected Poems</i> or 978-0811209588	New Directions
Williams, W. C. ISBN: 0811202348	<i>Pictures From Brueghel and Other Poems</i> or 978-0811202343	New Directions
Williams, W. C. ISBN: 0811213285	<i>The Collected Stories</i> or 978-0811213288	New Directions
Williams, W. C. ISBN: 0811202380	<i>White Mule</i> or 978-0811202381	New Directions
Williams, W. C. ISBN: 0811202275	<i>The Buildup</i> or 978-0811202275	New Directions
Williams, W. C. ISBN: 0811202313	<i>In the Money</i> or 978-0811202312	New Directions
Williams, W. C. ISBN: 0811207072	<i>I Wanted to Write a Poem</i> or 978-0811207072	New Directions
Williams, W. C. ISBN: 0811212984	<i>Paterson</i> or 978-0811212984	New Directions

Instructor: Caroline Allen
Time: Monday and Wednesday, 12:00pm – 1:20pm
Place: Bldg. 494, Room 160B

Wordsworth and the Growth of a Poet's Mind

We will read Wordsworth's poetry, his biography, selected critical writings, and works by his contemporaries to examine the process he found worthy of an epic-length poem: the formation of his own mind. We will address issues of self-consciousness, poetics, perception, and artistic development as we learn how and why Wordsworth created himself as a poet and re-defined what being a poet means.

Required Texts:

Halmi, Nicolas ed. *Wordsworth's Poetry and Prose: A Norton Critical Edition* W. W. Norton & Co.
ISBN: 978-0-393-92478-7

Wordsworth, W. *The Prelude: 1799, 1805, 1850 (Norton Crit. Ed.)* W. W. Norton & Co.
ISBN: 978-0393090710

Instructor: **Jim Donelan**
Time: **Tuesday and Thursday, 9:30am - 10:50am**
Place: **Bldg. 494, Room 143**

Terrorism in the Ancient World

This class will analyze fictional and non-fictional Greek texts from the ancient world to discuss the characterization of those who commit acts of terror, the dynamics of the violence they commit, and the trauma incurred as a result of that violence. We will also examine how ancient depictions of terrorism differ from other unsanctioned acts of organized violence, such as piracy and banditry. Our readings will include Aeschylus's *Seven against Thebes*, Euripides' *Orestes*, the anonymous letters of Chion, and selections from Josephus's *Jewish Histories*. The culmination of the course will involve a final argumentative paper, wherein the students will be expected to explore the dynamics of a modern act of terrorism through the lens of our ancient readings.

Instructor: Angela Holzmeister
Time: Tuesday and Thursday, 2:00pm - 3:20pm
Place: Bldg. 494, Room 160B

Winter 2015 Course Offerings

LITERATURE CS 113, 1

EC# 30247

Dickinson and Whitman

This seminar will explore the literary achievement and groundbreaking nature of Emily Dickinson and Walt Whitman. Their unique voices and break with the past set the stage for all American poetry that followed; students will read, discuss, and write about their work in a mix of creative writing and academic writing exercises. In addition to the original poetry, the course will examine the writers' lasting legacy in the poets that followed, all the way to the present day.

Required Texts:

Johnson, ed. ISBN: 978-0316184137	<i>The Collected Poems of Emily Dickinson</i>	Black Bay Books
Murphy, ed. ISBN: 978-0140424515	<i>Walt Whitman: The Complete Poems</i>	Penguin Classics

Instructor: **Robert Krut**
Time: **Tuesday and Thursday, 10:00am - 11:20am**
Place: **Bldg. 494, Room 164B**

Three Modern Mystical Poets

In this seminar we will explore the work of three modern “mystical” poets: D.H. Lawrence, Galway Kinnell, and Jane Hirshfield. Formally disparate, though none inaccessibly opaque, these three greats all share a red-bloodedness, an unsentimental reverence for the mystery of being, and an attention-rich intimacy with “nature.” The mission of art, said Ananda Coomaraswamy, is to move, instruct, and delight. We will explore these three poets with Coomaraswamy as a starting point. Please be prepared to read deeply, write two essays about the poets, and try your hand at your own poetry-making.

THE WHITE HORSE

The youth walks up to the white horse, to put its halter on
and the horse looks at him in silence.
They are so silent, they are in another world.

D.H. Lawrence (1885 – 1930)

Required Texts:

Lawrence, D. H. ISBN: 978-0140186574	<i>Complete Poems</i>	Penguin Classics, New ed.
Kinnell, G. ISBN: 978-0618154456	<i>A New Selected Poems</i>	Mariner Books, Reprint ed.
Hirschfield, J. ISBN: 978-0060779191	<i>After</i>	Harper Perennial, Reprint ed.

Instructor: **Teddy Macker**
Time: **Tuesday and Thursday, 12:00pm – 1:20pm**
Place: **Bldg. 494, Room 160B**

Winter 2015 Course Offerings

MATHEMATICS CS 101, 1

EC# 33050

Problem-Solving Seminar II

This is a second course on mathematical problem-solving methods and techniques. The first quarter focused mostly on techniques for homework/exam-style problems, like the Putnam; this quarter will look instead to discuss how research mathematicians tackle open problems. The class will ideally consist of student exploration of either open or remarkably challenging problems, and guide people through the process of working on tasks whose effort can be measured in months rather than minutes.

Instructor: Padraic Bartlett

Time: Tuesday and Thursday, 2:30pm - 3:50pm

Place: Bldg. 494, Room 164B

Winter 2015 Course Offerings

MATHEMATICS CS 103, 1

EC# 33118

Advanced Linear Algebra

This is the second part of a two quarter-long sequence on Linear Algebra. In this course, we will cover the following topics: Determinants; eigenvalues, eigenvectors and diagonalization; Jordan canonical form and minimal polynomial; and inner product spaces.

The language and concepts of matrix theory and, more generally, of linear algebra have come into widespread usage in the social and natural sciences, computer science, and statistics. In addition, linear algebra continues to be of great importance in modern treatments of geometry and analysis. If time permits, we will illustrate the power of the subject through a variety of applications.

Prerequisites: Advanced Linear Algebra I or instructor's approval.

Required Texts:

Friedberg, S. H., Insel, A. J., Spence, L. E.
ISBN: 0-13-008451-4

Linear Algebra

Prentice Hall, 4th ed.

Instructor: Maria Isabel Bueno Cachadina

Time: Monday, Wednesday, and Friday, 10:00am – 11:20am

Place: Bldg. 494, Room 164B

Winter 2015 Course Offerings

MATHEMATICS CS 120, 1

EC# 33183

Complex Variable I

This is the first quarter of a two-quarter introductory course on complex analysis. Complex analysis is an old and beautiful subject, and it is also extremely useful. We will explore its analytic and geometric sides, balancing theory and computation. Topics will include complex numbers, differentiability of functions of one complex variable, Cauchy-Riemann equations, conformal mapping, Cauchy's Theorem, Cauchy Integral Formula and its consequences, etc.

Prerequisites: The main prerequisite is a rigorous course in introductory calculus/real analysis. You should be familiar with the concepts of limit, continuity, derivative, and Riemann integral and you should be able to construct and write coherent mathematical proofs.

Required Texts:

TBA – please check back

Instructor: Jon McCammond

Time: Tuesday and Thursday, 1:00pm – 2:20pm

Place: Bldg. 494, Room 164B

Winter 2015 Course Offerings

MATHEMATICS CS 120, 2

EC# 33191

Topics in Discrete Math II

This course will explore a number of topics in discrete mathematics; some topics may include design theory, error-correcting codes, geometry, finite fields, enumerative combinatorics, inclusion-exclusion, graph theory, and set theory. The specific subjects covered will vary depending on student interests and aptitudes.

This course is a continuation of the past quarter's work; students attempting to add this course without having had the previous quarter need to contact the instructor first to make sure that they have the prerequisite knowledge.

Required Texts:

None – but talk to instructor about exciting books on the subject!

Instructor: Padraic Bartlett

Time: Monday, Wednesday, and Friday, 11:30am – 12:50pm

Place: Bldg. 494, Room 164B

Winter 2015 Course Offerings

MATHEMATICS CS 120, 3

EC# 33209

Introduction to Real Analysis

Basic concepts of real analysis: topology on the real line, limits, continuity, differentiability. Advanced part: asymptotic analysis technique.

Required Texts:

None – but talk to instructor about exciting books on the subject!

Instructor: Denis Labutin

Time: Tuesday and Thursday, 11:30am – 12:50pm

Place: Bldg. 494, Room 164B

CCS Composition Tutorial

Private tutorial instruction in Composition, centered around the original work majors complete towards exit portfolios, recitals and juries. Principally for CCS Music Composition majors. The course is considered upper-division (junior level).

Prerequisites:

This is not a beginning course in composition; it is a majors course. It is open to all CCS entering freshmen; others must demonstrate work already done to an upper-division level. See the Music Department for lower division courses you can take in music composition.

Instructor: **Jeremy Haladyna**
Time: **To Be Arranged**
Place: **Music Building, Rm. 0313**

Individual Instruction in Music Composition

One on one instruction in music composition, with an emphasis on music in the notated tradition.

Students should come by Old Little Theater 154B to sign up for a lesson time prior to the first day of classes.

Information: leslie.hogan@ccs.ucsb.edu

Prerequisites:

Priority given to CCS Music Composition Majors.

All others require the permission of the instructor to enroll ****prior to registration.****

Instructor:	Leslie Hogan
Time:	To Be Arranged
Place:	Bldg. 494, Rm. 154

CCS TV Musical: Part II

This is the second quarter of a two-quarter sequence course, but is open to new participants (see following)!

NEW ENROLLMENT IS ENCOURAGED FOR PROSPECTIVE CAST & MUSICIANS.

INTERESTED ART STUDENTS unable to enroll in Tim Wood's theater tech course, a separate course which mates to this one, may consider this section as an alternative.

CONTINUING ENROLLMENT applies for COMPOSERS and WRITERS comprising the creative team from Fall Quarter '14.

This quarter "CCS: The Musical!" moves into its absorbing production phase. There will be auditions within the initial weeks on material enrolled students wrote during the Fall. Singers and performers are encouraged to enroll after auditions, as they will literally bring this show to life, and can earn compensatory course credit via this section. Composers, too, will make invaluable contributions to the music rehearsals, coaching the singers on the music they have written.

The material—lyrics, dialogue and songs—will be brought to the table by those students who worked absorbingly on this during fall quarter. But we will still be heavily involved in musical "finishing" work here, including music for title sequences, crucial underscoring and instrumental bridges. There will also be considerable arranging work--fleshing out piano originals for the stage band.

In addition, students will gain valuable perspectives in blocking out scenes, prompting and in providing stage direction. A major element of this course will be musical rehearsal of the cast, both singly and in groups.

2nd Course in Parallel:

Our precision in the course design will be further enhanced by a synchronous course offering by Tim Wood on theater tech. Given this arrangement, expect our production to get every ounce of high-powered tech production potential currently possible in the Old Little Theater.

IMPORTANT NOTE: ALL PARTICIPANTS MUST ALSO BE AVAILABLE FOR THE FINAL PRODUCTION RUN IN WEEKS 1-2 OF SPRING QUARTER, even though there is no formal enrollment for spring quarter.

It is not necessary to have taken Part I, and thespians and CCS Art majors are encouraged to take this part for enrollment credit.

Continuation of all those in Part I is assumed.

Instructor: Jeremy Haladyna
Time: Monday and Wednesday, 7:00pm - 9:50pm
Place: Bldg. 494, Old Little Theater

Readings in New Music

In the first analysis, the course concerns itself with READING. That is, it provides an opportunity to try out your music with real musicians and conductor in a studio setting. Just occasionally, when things work well, the result can be an adequate recorded performance, invaluable for graduate school applications, competitions, and for personal archiving. Creative Studies funding is annually set aside so that we may hire the best musicians in the orbit of the university for these readings. Participants should bring take-away media with them to each class session on which they are scheduled: flash drive, USB port-drive, or CD-R/RW.

Recording services will only be contracted for those CCS and L&S undergraduate music composition majors who officially enroll and who attend class regularly. CCS Music Majors are REQUIRED to enroll in the class for at least one unit, and may only be excused with the permission of the faculty advisor.

Come prepared to the first class with the following:

- Solo piano pieces. We'll record as many as we can. If possible drop off your piano pieces to Leslie or Jeremy in advance of the first class meeting. SESSION ONE is partly a WORKING session!
- A list of pieces you would like to have recorded, arranged in priority order. Include full instrumentation and an accurate duration. It is highly recommended that you place finished works at the top and that works-in-progress should be a lesser priority. If your works utilize percussion, you must include a complete and accurate list of the instruments needed as well as the number of players required.
- Performance materials if available. The sooner we have them, the better your recording will be. We need one copy of your score and all the parts. Note well: students are responsible for printing parts, not the faculty.

Questions? leslie.hogan@ccs.ucsb.edu

Instructor: Leslie Hogan (lead) and Jeremy Haladyna
Time: Wednesday, 12:50pm – 2:50pm
Place: Kerr Hall, Rm. 2110

On the Derivation of Music from Other Sources

Ten illustrated lectures in which Prof. Barlow demonstrates how music can be derived from language, other musics, algorithms, . He will profusely illustrate his lectures with examples of his own music, occasionally referring to music by contemporary colleagues.

Instructor Bio: After teaching composition in the Netherlands and Germany for 22 years, Prof. Clarence Barlow took up the position of Corwin Chair and Composition Program Head at UCSB's Music Department in 2006. His main interest is computer-aided composition for acoustic and electronic instruments, often derived from musical and extramusical sources.

Instructor: Clarence Barlow
Time: Tuesday, 3:00pm - 4:50pm
Place: MUSIC 1145

CCS TV Musical: Design Team

In this course, students will dive head first into the technical aspects of producing a musical designed for both the stage as well as television. Working together we will be tasked with the creation and design of the world in which the performance will take place. This includes all sound, lighting, scenery, props, video, projection and interactive multimedia elements required for the new musical written by students in the Fall CCS course, "CCS TV Musical."

The final performance will ultimately be scheduled for broadcast nation-wide on UC Television.

We will start by analyzing the script and imagining the many possible ways of making it come to life on stage. Students will be involved in a variety of roles in order to gain a comprehensive understanding of the technical side of theater. After the initial design phase, we will build and install our world, including all scenery, technology, and multimedia content required to create the experience. We will also run technical rehearsals as well as work with UCSB TV Services on the successful creation of the televised portion of the musical.

Students from Art, Dramatic Arts, and students interested in working with interactive technology are highly encouraged to enroll!

Concurrent enrollment in this section required for all those in Jeremy Haladyna's 'The CCS TV Musical-Part II

Instructor: Tim Wood
Time: Tuesday and Wednesday, 7:00pm - 9:50pm
Place: Bldg. 494, Old Little Theater

Experimental Physics**Sign up for one lab section or the other (Wednesday OR Friday - NOT BOTH!)**

This is the second quarter of a year-long class designed to help you learn to do experimental physics research. The second quarter will focus on how personal computers with multi-function data acquisition boards are used to control experiments and take data. The boards will be controlled using National Instruments LabVIEW software. After some initial exercises, you will write your own LabVIEW programs, which will use a data acquisition card to produce signals and to read time-dependent analog signals and convert them to digital format. You will then write a feedback control program that measures the temperature of a copper rod and changes the voltage applied to a heater so as to keep the temperature constant. Prior programming experience is not required. Please note, however, that the real purpose of the course is not to teach you LabVIEW! Instead, you will be expected to learn it by yourself, with an occasional bit of help. This is much closer to what will happen when you are working in a lab. Everyone in the lab who knows what they are doing will be too busy to teach you! As a second component to the course, we will take the time to explore a number of the research labs here on campus that might be of interest to you. Nothing beats working in a lab for letting you find out what doing physics is like (little resemblance to classes!), what going to graduate school would be like, and what use all this book learning really is (a lot actually). So, each of you will visit a couple of labs during the quarter and report back to the class on what you discovered.

A lab fee will be assessed to your BARC account.

Required Texts:

Essick, J.	<i>Hands-On Introduction to LabVIEW for Scientists and Engineers</i>	Oxford University Press
Moore, J.	<i>Building Scientific Apparatus</i>	Peachpit Press

Instructor: Deborah Fygenson
Time: Wednesday, 2:00 pm - 2:50 pm (Lecture)
Wednesday, 3:00 pm - 5:50 pm (Lab)
Place: Broida Hall, Rm. 3332

Experimental Physics**Sign up for one lab section or the other (Wednesday OR Friday - NOT BOTH!)**

This is the second quarter of a year-long class designed to help you learn to do experimental physics research. The second quarter will focus on how personal computers with multi-function data acquisition boards are used to control experiments and take data. The boards will be controlled using National Instruments LabVIEW software. After some initial exercises, you will write your own LabVIEW programs, which will use a data acquisition card to produce signals and to read time-dependent analog signals and convert them to digital format. You will then write a feedback control program that measures the temperature of a copper rod and changes the voltage applied to a heater so as to keep the temperature constant. Prior programming experience is not required. Please note, however, that the real purpose of the course is not to teach you LabVIEW! Instead, you will be expected to learn it by yourself, with an occasional bit of help. This is much closer to what will happen when you are working in a lab. Everyone in the lab who knows what they are doing will be too busy to teach you! As a second component to the course, we will take the time to explore a number of the research labs here on campus that might be of interest to you. Nothing beats working in a lab for letting you find out what doing physics is like (little resemblance to classes!), what going to graduate school would be like, and what use all this book learning really is (a lot actually). So, each of you will visit a couple of labs during the quarter and report back to the class on what you discovered.

A lab fee will be assessed to your BARC account.

Required Texts:

Essick, J.	<i>Hands-On Introduction to LabVIEW for Scientists and Engineers</i>	Oxford University Press
Moore, J.	<i>Building Scientific Apparatus</i>	Peachpit Press

Instructor: Deborah Fygenson
Time: Wednesday, 2:00 pm - 2:50 pm (Lecture)
Wednesday, 3:00 pm - 5:50 pm (Lab)
Place: Broida Hall, Rm. 3332

Mechanics and Waves

Rotational motion. Angular momentum. Oscillatory motion. Gravity and central force motion. Elastic waves.

Must be a CCS Physics Major to register or otherwise must have instructor approval.

Required Texts:

Kleppner and Kolenkow ISBN 13: 9780521198219	<i>An Introduction to Mechanics</i>	McGraw Hill
Resnick, Halliday, and Krane ISBN 13: 9780471320579	<i>Physics, Volume 1 (5th edition)</i>	Wiley
Feynman, Leighton and Sands ISBN 13: 9780465024933	<i>The Feynman Lectures on Physics, Vol. I</i>	Basic Books

Instructor: Sathya Guruswamy (Lecture)
TBA (Problem Sessions)

Time: Tuesday and Thursday, 3:30 pm - 4:50 pm (Lecture)
Wednesday, 1:00 pm - 2:50 pm (Problem Session I)
Wednesday, 3:00 pm - 4:50 pm (Problem Session II)

Place: Bldg. 387, Rm. 104 (Lecture)
Bldg. 387, Rm. 104 (Problem Sessions)

Winter 2015 Course Offerings

PHYSICS CS 35, 1

EC# 42614

Electromagnetism and Optics

Magnetic induction. Magnetic Materials. AC Circuits. Maxwell's equations. Electromagnetic waves. Fermat's principle. Ray optics. Wave optics. Diffraction. Polarization of light.

Required Texts:

Resnick, Halliday, & Krane
ISBN 13: 9780471401940

Physics, vol. 2

Wiley

Purcell
ISBN 13: 9781107013605

Electricity and Magnetism

McGraw-Hill

Feynman
ISBN 13: 9780465024940

The Feynman Lectures in Physics Volume II

Basic Books

Instructor: **Tengiz Bibilashvili (Lecture)**
TBA (Problem Session)

Time: **Tuesday and Thursday, 3:30 pm - 4:50 pm (Lecture)**
Thursday, 1:00 pm - 2:50 pm (Problem Session I)
Thursday, 10:00 am - 11:50 am (Problem Session II)

Place: **Bldg. 387, Rm. 101 (Lecture)**
Bldg. 387, Rm. 101 (Problem Sessions)

Spring 2015 Course Offerings

**College of Creative Studies
Spring 2015
Course Offerings**

ART CS 101, 1

EC# 01313

Drawing

This class is meant to help you along the way to finding a personal language of drawing. (For our purposes here, I am going to somewhat arbitrarily define drawing as any kind of handmade image that does not rely on color or 3D for its principle effects.) It is meant for persons who want to make images and want to do so in a context of exploration and response. The drawing that goes on in the class is not to be strictly controlled by me, unless you want it so. In any case, you should come to class with ideas for images, and tools and energy to realize them. I will propose (and in some cases, insist upon) certain experiments, but I am eager to hear your ideas for productive projects. Please contact me for a materials list. dan.connally@ccs.ucsb.edu

A course materials fee will be assessed to your BARC account.

Instructor: Dan Connally
Time: Tuesday, 1:00pm - 3:50pm
Place: Bldg. 494, Room 136

Small Objects

GUIDANCE IN 3D MATTER

Using casting and many forms of handcrafting, this course continues the study of new casting materials and traditional handcrafts of sewing, knitting, painting and shaping materials to produce a series of small figures based on a beloved UCSB staff member. Some basics about the course: you will be offered guidance and practice in the manipulation of materials that can be used to make art, i.e., testing materials and observing the physical properties of our chosen medium. In conjunction with material studies, we will be reading about relevant art historical movements, the current role of craft in art, and human studies especially regarding the human capacity for empathy.

Requirements: Attendance to every Monday and Wednesday session, completion of one major work that stretches your knowledge of material manipulation, participation in critique, demonstration of self-motivation and contribution to the class. No previous engagement with sculpture technique necessary.

A course materials fee will be assessed to your BARC account.

Instructor: Jane Mulfinger
Time: Monday, 9:00am - 11:50am
Place: Arts Building, Room 0641 (Sculpture Yard)

The Art Athlete

This course will investigate the athlete as both a subject in art and also sports as a parallel organizing structure with overlapping features: endurance, training, repetition, spectacle, coaching, critique, learning from failure, and competition. Using a diverse group of artists who work in this context as a starting point, participants will propose, complete and critique independently designed projects related to specific interests within the two fields.

Instructor: Cathy Ellis
Time: Thursday, 1:00pm - 3:50pm
Place: Bldg. 494, Room 136

Reading Painting

In this class we'll read an eclectic assortment of texts - essays, artists' statements, interviews, etc. - with an eye toward understanding the ways in which painters represent themselves and their work. We'll also consider the critical writings of several artists. There will be weekly writing assignments. Enrollment is limited to Art majors and Literature students but exceptions will be considered.

Instructor: Dan Connally
Time: Wednesday, 4:30pm - 5:50pm
Place: Bldg. 494, Room 136

Spring 2015 Course Offerings
ART CS 112, 3

EC# 01578

Independent Projects

In this course, students work independently using any medium under the guidance of the instructor on research and creative projects. The scope of activity is tailored to each individual. This course is offered to students majoring in art at UCSB. Please write to Jane Mulfinger for an add code; mulfinger@arts.ucscb.edu.

Prerequisites: Class open to art majors.

Instructor: Jane Mulfinger
Time: Tuesday, 6:00pm - 7:50pm
Place: Bldg. 494, Room 136

Spring 2015 Course Offerings

ART CS 102, 1

EC# 01370

Landscape Painting

This is, primarily, a field class. At least ½ of the meetings will at locations outside. We will explore the methods, materials, tradition, and opportunities of painting in the open air. "Plein-air" painting will be an option for students, but it will not be the only philosophy of the class. Eugene Boudin said, "Two strokes in the field is worth two weeks in the studio." We will explore what that could mean.

A course materials fee will be assessed to your BARC account.

Instructor: Hank Pitcher
Time: Monday, 3:00pm - 6:20pm
Place: Bldg. 494, Room 120

Life Drawing

A professional drawing class and a formal critique. First we draw from the model for 3 hours and then we critique for 1 hour. Serious students at all levels are welcome. CCS art majors are encouraged to repeat this class every quarter.

In addition to their own studio practice, many professional artists draw from life regularly throughout their careers. These artists often gather once a week to share a model and work together. (This is not exclusive to figurative artists; this includes abstract painters, poets, musicians, and other artists who value the discipline and discovery particular to this activity).

There is no group assignment. The goal is to explore and “push” individual practice. Each artist works on their own problems with the understanding that there is value to seeing the process and progress of others. This class adds a formal critique at the end to aid students in understanding and articulating the principles and practice of drawing the nude.

The Pose: The model will keep the same pose for each 3-hour session. Please note that students wishing to do “gesture” drawings may move around the room to have different poses to draw. Each week each student is required to bring in a sketch or reproduction of a pose they would like to draw.

Materials: There is no restriction on size or medium except that the work be monochromatic. (Red chalk on white paper is monochromatic, red chalk on green paper is polychromatic) There are drawing boards in the classroom and basic white drawing paper is provided if requested. Students are encouraged to experiment with different materials to suite their practice.

The campus bookstore has a good selection of materials for this class. Art Essentials in downtown Santa Barbara is the most complete art supply store in the area. Daniel Smith and Utrecht are good on line places to get supplies.

Units: Two units for attending all 10 classes and completing 10 drawings. Additional units may be awarded for work done outside of class. This includes drawing and research. Additional units will be determined by the UC standard of one unit representing 3 hours of work per week, or 30 hours of work per quarter.

Research: All students should spend at least two hours per week reading about and studying the history and tradition of figure drawing in relation to their own interests and goals. I recommend that every student own a copy of The Nude by Kenneth Clark. New and used copies are easy to get on line. We will discuss your research during critique.

Optional Texts:

The Nude: A Study in Ideal Form

ISBN: 0691017883 (ISBN13: 9780691017884)

A course materials fee will be assessed to your BARC account.

Instructor: Hank Pitcher

Time: Tuesday, 9:00am – 12:50pm

Place: Bldg. 494, Room 120

Spring 2015 Course Offerings

The Theory of Island Biogeography – 48 years later

Robert H. MacArthur and Edward O. Wilson's *The Theory of Island Biogeography*, first published by Princeton in 1967, is one of the most influential books on ecology and evolution to appear in the past half century. By developing a general mathematical theory to explain a crucial ecological problem--the regulation of species diversity in island populations--the book transformed the science of biogeography and ecology as a whole.

In this graduate style seminar class we will read and discuss both MacArthur and Wilson's original 1967 book and the 2009 book - *The Theory of Island Biogeography Revisited*.

If you have any questions about this class please contact me: latto@lifesci.ucsb.edu

Required Texts:

AUTHOR: Robert H. MacArthur & Edward O. Wilson

TITLE: *The Theory of Island Biogeography*

EDITION: Any

PUBLISHER: Princeton University Press

ISBN- 9780691088365

Instructor: John Latto,
Time: Monday, 12:00 pm - 1:20 pm
Place: Bldg. 494, Room 143

Biology Colloquium Part 2- Practice of Science

This 2-unit seminar class is designed specifically for second year CCS Biology majors as an opportunity to continue to develop research acumen and build community within CCS Biology. It will serve as a platform for students to analyze and discuss current research – their own, their lab’s, and in general. Verbal and written analysis and presentation of research will be emphasized through the presentation of primary literature, individual research presentations, and attending research seminars followed by discussions.

Instructor: Kathy Foltz
Time: Wednesday, 1:00 pm - 2:50 pm
Place: Bldg. 494, Room 143

Introductory Biology- Ecology and Physiology

THIS COURSE IS DESIGNED AND REQUIRED FOR CREATIVE STUDIES BIOLOGY MAJORS

This course introduces students to the fundamental concepts of ecology and physiology, integrating the two and combining them with evolutionary principles introduced in CCS Biol CS 20 to better understand the distribution and abundance of organisms. Students will be exposed to primary research literature and classic experiments.

Text:

Title: *Life, the science of biology* (10th edition)

Author: Sadava, Hillis, Heller, and Berenbaum. Publisher: Sinauer

- ISBN-10: 1-4641-4165-7
- ISBN-13: 978-1-4641-4165-2

Instructor: Claudia Tyler and John Latto
Time: Tuesday and Thursday, 11:00 am - 12:20 pm
Place: Bldg. 494, Room 143

Walking Biology

“The pleasures, the values of contact with the natural world, are not reserved for the scientists. They are available to anyone who will place himself under the influence of a lonely mountain top – or the sea – or the stillness of a forest; or who will stop to think about so small a thing as the mystery of a growing seed.”

- Rachel Carson, *Lost Woods* (1954)

This field course is designed to introduce non-biologists (and biology freshmen) to the “wild” natural habitats around us. We will visit a diverse range of habitats in Santa Barbara, including oak woodlands, chaparral, coastal dune, salt marsh, sandy beach, rocky intertidal, and stream. In each of these natural communities we will observe patterns, learn about its natural history and discuss ecological and evolutionary questions. Advanced biology students interested in general field experience are also welcome. There will be several reading and writing assignments. Normative number of units for this course is 3.

Text: Joan Easton Lentz. 2013. *A Naturalist's Guide to the Santa Barbara Region*. Heyday Books, Berkeley, CA. ISBN: 978-1-59714-241-0

Prerequisites: Sophomore status.

Instructor: Claudia Tyler
Time: Wednesday, 1:00 pm - 3:50 pm
Place: Bldg. 494, Room 145

Cloud Computing Fundamentals

The term cloud has long been used as a metaphor for the Internet. Servers connected to the cloud provide data and/or computing services to authorized clients using standard protocols. The cloud conceals a complex infrastructure which makes it relatively easy to develop client and the server applications that can be deployed anywhere geographically with high availability.

Cloud computing is a natural evolution of network computing, and encompasses many broad computing paradigms: distributed, grid, utility, on-demand, open source; Web services; P2P; Web 2.0, infrastructure as a service (IaaS), platform as a service (PaaS), software as a service (SaaS). Cloud computing is a paradigm of computing in which dynamically scalable and often virtualized resources are provided as a service over the Internet.

This is a variable-unit, advanced, hands-on course. The course will start with lecture style covering of the evolutionary foundations of cloud computing and then focus on the emerging and still evolving state-of-the-art practices, tools, languages, protocols, infrastructures used for building cloud based applications and services. We will study and research existing cloud computing and storage infrastructures, such as Amazon's storage (S3) and computing (EC2, EBS) platforms. Guest speakers from industry and academia will cover various topics and technologies in the field. Additional focus will be placed on security and authentication and internet of things related topics.

Each student will work on a research paper or project and will receive 4-6 units based on the extent of work. Auditors will earn 1-2 units based on participation in class.

Prerequisites: Completion of Lower Division Computer Science level CS proficiency.

Instructor: Murat Karaorman
Time: Monday and Wednesday, 6:00pm – 8:20pm
Place: Bldg. 494, Room 143

Spring 2015 Course Offerings
COMPUTER SCIENCE CS 20, 1
09225

EC#

Introduction to Computer Science for Non-majors

This course is intended as a FIRST course to introduce non-CS majors to Computer Science, and to programming as a problem solving tool.

This course is intended to be a "CCS version" of CMPSC 8. Because of high demand for CMPSC 8, and a shortage of seats for non-majors, it is often very difficult for CCS students that want a course in programming to get enrolled. This offering is intended to help address that shortfall.

As such, this offering is limited to CCS non-CS majors ONLY, i.e. students in these majors: ARTCS, BIOCS, CHBCS, LITCS, MATCS, MUSCS, PHYCS.

Instructor: Phil Conrad
Time: Monday and Wednesday, 10:00am - 11:50am
Place: Bldg. 494, Room 143

Mid-residency Review

This course is required for all CCS CS majors that are scheduled to do a mid-residency review in the 2014-2015 school year. This includes all students that matriculated in Fall 2013 as freshmen or junior transfers that have not yet presented and passed an MRR. It also includes any students that want to graduate in Spring 2015 that have not yet passed an MRR.

The course slot is the one during which students will be coached on how to present, and then present their work for review by the faculty.

Prerequisites: CCS Computer Science majors only.

Instructor: Phil Conrad
Time: Monday, 4:00pm - 5:50pm
Place: Bldg. 494, Room 143

Asian Poetry in Translation

The course will cover the major Chinese (Tang Dynasty to Mao) and Japanese (Basho, Issa, Shiki) poets. (If we have time and energy, we will also consider other Asian poetry, in particular Korean and Vietnamese poets). We will practice translating some of their poems (I will hand out English word-by-word cribs) in order to get a real appreciation of their work, as well as write imitations of Asian poems resulting in your own original poems "based on" the Asian masterpieces. In addition, students will present an oral report of an Asian poet of their choice as well create a portfolio of poems, translations, and/or brief essays relating to the poets we study. Films, mashups, and other media related work on Asian poetry will also be presented: for example Zhang Yimou's *To Live* and *Hero* and or the contemporary YOUNG-HAE CHANG HEAVY INDUSTRIES (Korean digital poetry), et al. Additional background readings and discussions of Confucius, the Tao, Buddhism, et al.

Instructor: Paul Lobo Portuges
Time: Tuesday and Thursday, 1:00pm-3:00pm
Place: Social Sciences and Media Studies Building (SSMS), Room 2017

Mostly Contemporary Writers of Color from California

In this course we'll be reading from contemporary writers of Color mostly from California: "Junot Diaz/Dana Johnson/Michelle Serros/Jamie and Gilbert Hernandez/Tervalon." We'll discuss work mostly as a surface reading but will locate as best we can, the cultural reference points; film and music, race and politics that inform their work.

Texts: (*it is suggested that you buy used books online*)

Junot Diaz: *Brief wondrous life of Oscar Wao*

Publisher: Riverhead; Reprint edition (September 6, 2007)

ISBN: 1594483299

Dana Johnson: *Elsewhere, California*

Publisher: Counterpoint (June 12, 2012)

Language: English

ISBN-10: 158243784X

ISBN-13: 978-1582437842

Jaime Hernandez: *Maggie the Mechanic:*

Paperback: 272 pages

Publisher: Fantagraphics (March 17, 2007)

Language: English

ISBN-10: 1560977841

ISBN-13: 978-1560977841

Jervy Tervalon: *Monster's Chef*

Hardcover: 224 pages

Publisher: Amistad (June 10, 2014)

Language: English

ISBN-10: 0062316206

ISBN-13: 978-0062316202

Nina Revoyr: *Southland*

Paperback: 348 pages

Publisher: Akashic Books; First Edition (January 1, 2003)

Language: English

ISBN-10: 1888451416

ISBN-13: 978-1888451412

Instructor: **Jervy Tervalon**

Time: **Friday, 12:00 pm – 2:20 pm**

Place: **Bldg. 494, Room 143**

Spring 2015 Course Offerings

Tolstoy and Trollope: Two greats of Nineteenth Century Realism

Tolstoy, the Russian. Trollope, the Englishman. Both dealing with the literary questions, "How do we depict reality in all its psychological, moral, material, and spiritual complexity? How do we portray living human beings in the act of thinking and feeling in a material world? How do we, and should we, judge characters?" Recent research suggests that reading literary novels teaches empathy. We may ask ourselves how this is so.

Required Books:

Anna Karenina by Leo Tolstoy, translated by Pevear and Volokhonsky
Penguin, ISBN-10 0143035002

Hadji Murat by Leo Tolstoy, translated by Peveak and Volokhonsky
Vintage classics, ISBN-10 0307951340

Can You Forgive Her? by Anthony Trollope
Penguin, ISBN-10 0140430865

Miss Mackenzie by Anthony Trollope
Norilana Books, ISBN-10 1934648825

Barchester Towers by Anthony Trollope
Penguin, ISBN-10 0140432035

Instructor: **Caroline Allen**
Time: **Monday and Wednesday, 2:00pm-3:20pm**
Place: **Bldg. 494, Room 160B**

Poets in Prose

In this class we will read a variety of (great) poets -- John Haines, Rainer Maria Rilke, Jane Hirshfield, Mary Oliver, Ted Hughes, and others -- in a variety of prose forms: the memoir, the epistle, the literary essay, and the how-to guide. Someone once said (Theodore Roethke? James Dickey?) a poetry class is also a class about living life. Hopefully, such will be the case for us. Please be prepared to read (and painstakingly!) the books, write two literary essays, speak up in class, and try your hand at your own poetry-making.

Texts:

Mary Oliver

A POETRY HANDBOOK

Mariner Books

ISBN: 978 0156724005

Jane Hirshfield

NINE GATES

Harper Perennial

ISBN: 9780060929480

John Meade Haines

THE STARS, THE SNOW, THE FIRE

Graywolf Press

ISBN: 9781555973063

Rainer Maria Rilke; translator: Stephen Mitchell

LETTERS TO A YOUNG POET

Vintage

ISBN: 9780394741048

Instructor:

Teddy Macker

Time:

Tuesday and Thursday, 12:30 pm – 1:50 pm

Place:

Bldg. 494, Room 160B

Making friends and managing friendships through new media

This course explores the relationship between philosophies of friendship, as offered in the works of authors from Aristotle to Montaigne, and social media sources, such as Facebook, Twitter, and Instagram. Many of us participate in a variety of social networking media that allow us to form and manage friendships through a variety of taxonomical categories (friends, family, romantic partners, co-workers, university networks). Furthermore, we can credit social media for bringing to our attention the ways in which we identify and utilize friendships, from intimate bonds to pragmatic networking, by allowing us through technology to distinguish our friends through options that limit how much of ourselves we share with others. But digital media not only allows us to make and maintain contact with friends, it also shapes the way we view friendship. This course will analyze literary models of friendship through and against the models of friendship created and promoted through social media.

Simultaneous to our readings, the class will actively participate in a variety of popular media resources, including Facebook, Instagram, Tumblr, Twitter, Snapchat, and instant messaging and phone texting, in order to evaluate whether the models of friendship offered by our literary texts must be modified, or are, in fact, rendered irrelevant, in the age of new media. We will also consider what new models or categories of friendship are reflected and supported through these media outlets. The primary evaluation component for this course will be a final paper in which the student will discuss how earlier literary models of friendship are complicated by new media, and will develop her or his own personal model of friendship, supported by the student's interactions using social media sources during the quarter.

Instructor: Angela Holzmeister
Time: Tuesday and Thursday, 2:00pm-3:20pm
Place: Bldg. 494, Room 143

Spring 2015 Course Offerings

LITERATURE CS 105, 1

EC# 28084

Literature Symposium

Every quarter various poets, novelists, short story writers, journalists, playwrights, cartoonists, editors, publishers, filmmakers, and critics will present their work at the weekly CCS Literature Symposium. Students who attend all 10 meetings will receive 1 unit of college credit. If you miss the first day of symposium on Wednesday, April 1st, you must talk to Caroline Allen in order to remain enrolled for credit. The symposium is open to the community. Students who are not enrolled in the class are welcome to come to symposia that interest them.

Important Etiquette: Students should be in the Old Little Theatre no later than 4 o'clock. Students should sit in the first half of the seating area—no back row sleepers or doers of crossword puzzles! Do not leave before the end of the symposium. Our readers come here to give you the best of themselves. Please be courteous and attentive.

If you need special assistance due to a disability, please call 893-2364.

Instructor: Caroline Allen
Time: Wednesday, 4:00 pm – 5:15 pm
Place: The Old Little Theater

Spring 2015 Course Offerings

LITERATURE CS 102, 1

EC# 27995

Short Fiction

In this class we will read short fiction, talk about short fiction, and write short fiction. We will explore various literary techniques, what is known as "craft," and also explore matters less effable, like the importance of heart (the writer, says Chekhov, must have compassion down to his fingertips) and developing one's powers of attention (the writer, says Henry James, is one upon whom nothing is lost). Please be expected to read deeply, speak up in class, and write three finished short stories.

Texts:

Anton Chekhov

ANTON CHEKHOV'S SHORT STORIES

W.W. Norton and Company

ISBN: 978-0393090024

Instructor: Teddy Macker

Time: Tuesday and Thursday, 2:00 pm - 3:20 pm

Place: Bldg. 494, Room 160B

Easy Writer

You've got a story to tell, but you're not sure you can make it. Your mind is like a motorcycle that wants to go go go, but you've got an untrustworthy mechanic, you keep dropping the keys, there are cops out there writing tickets, and the natives are unfriendly. In fact, it sometimes feels like you may just ride over a cliff. But you'll never find the mystery in the roadside attraction or taste the wonder of the regional cuisine if you don't hop on that bike and ride. This class will facilitate the journey through exercises to help you outrun your inner critic, keep the mind rolling into dangerous places, and land you over a cliff with all your bones unbroken. In-class exercises, prompts, and peer critiques. Goal: 20-40 pages. Let's go!

Instructor: **Caroline Allen**
Time: **Monday and Wednesday, 12:30pm-1:50pm**
Place: **Bldg. 494, Room 164B**

Creative Writing

This course will introduce students to the methods and practice of creative writing with a focus on fiction and creative nonfiction. During the first few weeks of the quarter we'll engage in writing activities that address various issues of movement, invention, imagery, revision, dialog etc.--and then you'll put those techniques to work in your own work. By the 2nd meeting of the course we'll begin meeting in workshop, with in-class discussion and evaluation of student writing.

Requirements: Five stories (1000-2000 words); oral and written critiques of stories submitted to workshop; short writing activities; active and enthusiastic class participation.

The WORKSHOP will be the heart of this class. Please be prepared to contribute in the constructive discussion of the work submitted! Bring a copy of your story the day it's to be workshopped. **DO NOT REVEAL YOUR NAME!** Stories will be read anonymously to engender honest, but fair class critiques. I believe that the best work stands on its own and doesn't need to be defended by the author. You learn from grievous mistakes far more than from unwarranted praise, or sometimes well intentioned praise.

Please have *Monster's Chef* read for 1st meeting.

Texts: *Monster's Chef*, Amazon Kindle Book. 99cents.

Instructor: Jervev Tervalon
Time: Friday, 3:30 pm – 6:20 pm
Place: Bldg. 494, Room 143

Spring 2015 Course Offerings
LITERATURE CS 101, 1
27961

EC#

Poetry Workshop

In this seminar, students will write, workshop, and revise their own poetry. In addition, students will read and discuss the work of poets as the writers relate to the work on hand.

By the end of the quarter, students will compile a portfolio of their created work.

Instructor: Robert Krut
Time: Tuesday and Thursday, 11:00am-12:20pm
Place: Bldg. 494, Room 160b

Complex Variable II

This is the second of a two-quarter introductory course on complex analysis. Complex analysis is an old and beautiful subject, and it is extremely useful. We will explore its analytic and geometric sides, balancing theory and computation. Topics will include complex numbers, differentiability of functions of one complex variable, Cauchy-Riemann equations, conformal mapping, Cauchy's Theorem, Cauchy Integral Formula and its consequences, etc.

Prerequisite: Math CS 120 Complex Variables I

Text:

Title: *Invitation to Complex Analysis, 2nd ed. 2010*

Author: Ralph P. Boas

Publisher: Mathematics Association of America

ISBN: 978-0-88385-764-9

Instructor: Jon McCammond
Time: Tuesday and Thursday, 12:30pm - 1:50pm
Place: Bldg. 494, Room 164B

Probability and Combinatorics

This will be an introductory course on Probability Theory, with an emphasis on discrete probability. We will cover the basic formalisms of probability, discrete and continuous distributions, combinatorial methods, generating functions, conditioning, Law of Large Numbers and Central Limit Theorem. The latter part of the course will introduce the theory of stochastic processes including random walks and Brownian motion. Applications to Biology, Computer Science, Economics, Engineering, and Physics will be discussed.

Text:

Fundamentals of Probability, with Stochastic Processes by Saeed Ghahramani (Author)
ISBN-13: 978-0131453401 ISBN-10: 0131453408 Edition: 3rd, Publisher: Pearson; 3
edition (August 1, 2004)

Instructor: Tomoyuki Ichiba
Time: Monday and Wednesday, 9:00am - 10:20am
Place: Bldg. 494, Room 160B

Multidimensional Analysis: Differentiation

This is the first part of a sequence of two courses on Multidimensional Analysis, that is, the study of functions in several variables with vector values. In this first course, we will study the following topics: Elementary topology in \mathbb{R}^n , directional derivatives and the differential, the chain rule, maxima and minima, manifolds and Lagrange Multipliers, Taylor's formula, classification of critical points, the Multivariable Mean Value Theorem, the Inverse and the Implicit Mapping Theorems, Manifolds in \mathbb{R}^n .

This is a proof-based course that requires knowledge of calculus in one variable and Linear Algebra. It would be desirable that the students have taken a course on Real Analysis as well.

Prerequisites: Advanced Linear Algebra II and Introduction to Real Analysis.

Text:

C.H. Edwards

Advanced Calculus of Several Variables

Dover

ISBN: 0-486-68336-2

Instructor:

Maribel Bueno Cachadina

Time:

Monday, Wednesday, and Friday 11:00am - 12:20pm

Place:

Bldg. 494, Room 164B

Topics in Discrete Mathematics III

This course will explore a number of topics in discrete mathematics; some topics may include design theory, error-correcting codes, geometry, finite fields, enumerative combinatorics, inclusion-exclusion, graph theory, and set theory. The specific subjects covered will vary depending on student interests and aptitudes.

This course is a continuation of the past two quarters of work; students attempting to add this course without having had the previous quarter need to contact the instructor first to make sure that they have the prerequisite knowledge.

Instructor: **Padraic Bartlett**
Time: **Tuesday and Thursday, 2:00pm - 3:20pm**
Place: **Bldg. 494, Room 164B**

Embodying the Score

This intensive workshop marries Music Composition with Theatre and expands the performance aspect of a student's original music composition through an embodied theatrical performance of the student's choice.

Student composers may choose to focus on their music as the text for a performance piece that is acted or danced, or use their music to underscore dialog that they create to enrich the narrative. Students will be responsible for all set pieces, props and costumes; and may choose to perform as part of the project, or direct and/or choreograph other student performers to be selected through auditions.

The culmination of this course will be a live showcase performance in the CCS Old Little Theater for an invited audience.

Instructor: **Gerry Hansen**
Time: **Tuesday and Thursday, 7:00pm-9:50pm**
Place: **Old Little Theater**

ECCENTRIC CIRCLES: Musical Non-conformism and its Influence

The history of art music has produced--along with the glorious fruits of genius--a number of bizarrely shapen seed pods we are not quite certain what to do with. The thesis of Jeremy Haladyna in this course is that such music, if only for having survived, merits inquiry--and that quite often, yesterday's non-conformist piece proves to be tomorrow's harbinger of change.

Iconoclastic pieces known to and beloved of the instructor will make an initial appearance, including: chromatic madrigals of Gesualdo, William Byrd's "The Bells," C.P.E. Bach's *Sonaten für Kenner und Liebhaber* and mature *Sinfonias*, C.-M. Valentin Alkan and his *etudes*; Erik Satie: his *Vexations*, his *Dessicated Embryos* and his *Bureaucratic Sonata* ; Charles Ives' *Universe Symphony* ; Havergal Brian's *Gothic Symphony*; Sorabji's *Opus Clavicembalisticum*, Percy Grainger in works such as "The Warriors;" Busoni's *Fantasia Contrappuntistica*; John Cage's *4'33"* ...all this and more.

The role of the course-participant will be to fiercely debate the merits of each "fallen fruit." Our challenge will be to escape our own historical frame of reference in judging these pieces. Then each participant will have a choice of 1) presenting his/her own eccentric example from the repertory, or: 2) investigating further one of the case studies, which the instructor presents. A final short paper will force each participant to take a philosophical position vis-a-vis an actual case study in musical extremism.

This course is open to all CCS and L&S students willing to deal with a certain degree of musical nuts-and-bolts. One should be prepared for analytical discussion on the order of a music history text such as the Grout, "A History of Western Music."

Instructor: **Jeremy Haladyna**
Time: **Monday and Wednesday, 12:00 pm - 1:20 pm (Lecture)**
Place: **Bldg. 494, Room 154**

Counterpoint for Composers

An introduction to the concepts and methods of counterpoint. We may touch on earlier styles, but the emphasis will be taking those concepts and applying them to our own work, rather than on mastering a historically based method or methods. Class activities will include reading, analysis, and written exercises.

Instructor: Leslie Hogan
Time: Tuesday and Thursday, 11:00 am - 12:20 pm
Place: Bldg. 494, Room 154

Individual Instruction in Music Composition

One on one instruction in music composition, with an emphasis on music in the notated tradition.

Students should come by Old Little Theater 154B to sign up for a lesson time prior to the first day of classes.

Information: leslie.hogan@ccs.ucsb.edu

Prerequisites: Priority given to CCS Music Composition Majors.
All others require the permission of the instructor to enroll **prior to registration.**

Instructor: Leslie Hogan
Time: To Be Arranged
Place: Bldg. 494, Room 154B

Spring 2015 Course Offerings
MUSIC COMPOSITION CS 101,2

EC# 35022

Individual Instruction in Music Composition

Individual instruction in music composition. Weekly schedule to be arranged with the instructor.

Permission of Instructor Required to Enroll: haladyna@music.ucsb.edu

Instructor: **Jeremy Haladyna**
Time: **To Be Arranged**
Place: **Music Bldg., Rm. 0313**

Thermal and Modern Physics

Thermal: First and Second laws of thermodynamics. Entropy. Thermodynamic potentials and Legendre. Large systems. Heat engines and refrigerators. Cyclic and noncyclic processes.

Modern: Quantum Statistics. Solids. Nuclei. Particles. Relativistic string Lagrangian transformation.

Instructor: Tengiz Bibilashvili
Time: Monday and Friday, 2:00pm-3:20pm
Place: Bldg. 494, Room 164B

Tensor Analysis

This course will emphasize the math of flat and curved spacetime with applications.

Part 1:

Vectors and dual vectors in spacetime. General Lorentz transformations: boosts and rotations. The Lorentz and Poincaré groups: any element of the proper Lorentz group can be expressed as the product of a boost and a 3-D space rotation. Tensor analysis in flat spacetime. The electromagnetic field tensor and its dual form. Special Relativity and Maxwell's Equations expressed in tensor form. Transformations of electromagnetic fields under general Lorentz transformations. Applications. The energy-momentum tensor for matter and energy. The energy-momentum tensor in E&M.

Part 2 :

Curved spacetime. Vectors and tensors in curved spacetime. Parallel transport of vectors and tensors. Geodesics. Covariant derivatives. Maxwell equations in curved spacetime. The Riemann curvature tensor. Einstein's equations. The Schwarzschild solution. Static black holes. Lie Derivatives. Killing fields and conserved quantities.

Prerequisites: Knowledge of Special Relativity and Electricity and Magnetism (Physics CS 33, 34 and 35), and the subscript notation (Physics CS 31,32).

This course assumes a working knowledge of the subscript notation in vector calculus, as well as operations with matrices, and basic linear algebra.

TEXTBOOKS REQUIRED for this class:

Book 1. TITLE: *A FIRST COURSE IN GENERAL RELATIVITY*

http://www.amazon.com/First-Course-General-Relativity/dp/0521277035/ref=sr_1_2/105-4937621-8922841?ie=UTF8&s=books&qid=1200594216&sr=1-2

AUTHOR: BERNARD F. SCHUTZ

PUBLISHER: CAMBRIDGE UNIVERSITY PRESS

ISBN: 0 521 27703 5 (paperback)

Book 2. TITLE: *GENERAL THEORY OF RELATIVITY*

http://www.amazon.com/General-Theory-Relativity-M-Dirac/dp/069101146X/ref=sr_1_1/105-4937621-8922841?ie=UTF8&s=books&qid=1200594115&sr=1-1

AUTHOR: P.A.M. DIRAC

PUBLISHER: PRINCETON UNIVERSITY PRESS

ISBN: 0-691-01146-X (paperback)

Instructor: Francesc Roig
Time: Tuesday and Thursday, 11:00am-12:15pm
Place: Bldg. 494, Room 164B

Spring 2015 Course Offerings

Quantum Physics

Wave-particle duality. Photons. Matter waves. The uncertainty principle. The Schroedinger equation. Potential wells and barriers. The quantized simple harmonic oscillator. The hydrogen atom.

Prerequisites: Physics CS 34 and 35 or equivalent

Required Texts:

Ohanian, H.C. *Modern Physics, 2nd edition* Benjamin Cummings

Feynman, Leighton, Sands *Feynman Lectures on Physics, Vol. III The New Millennium Edition: Quantum Mechanics* Basic Books

ISBN-13: 9780465025015

Instructor: Tengiz Bibilashvili
Anthony Karmis (Problem Sessions)

Time: Tuesday and Thursday, 3:30 pm - 4:50 pm (Lecture)
Thursday, 10:00 am - 11:50 am (Problem Sessions)
Thursday, 1:00 pm - 2:50 pm (Problem Sessions)

Place: Buchanan Room 1934 (Lecture)
Buchanan Room 1934 (Problem Sessions)

WAVES, KINETIC THEORY AND RELATIVITY

Sound waves. Fluid dynamics. Kinetic theory of matter. The Maxwell-Boltzmann distribution. Specific heat. The special theory of relativity.

Note: All enrolled must attend both the lecture and one weekly assigned problem session.

This course is required for CCS Physics freshmen.

Prerequisite: Physics CS 32 and vector calculus, or equivalent and consent of instructor.

Required Texts:

Ohanian, H.C.

Modern Physics, 2nd edition

Benjamin Cummings

Instructor:

Sathya Guruswamy

Anthony Karmis (Problem Sessions)

Time:

Tuesday and Thursday, 3:30 pm – 4:50 pm (Lecture)

Wednesday, 1:00pm – 2:50pm (Problem Sessions)

Wednesday, 3:00 pm - 4:50 pm (Problem Sessions)

Place:

Bldg. 387, Rm. 104 (Lecture)

Bldg. 387, Rm. 104 (Problem Sessions)

Experimental Physics

Sign up for one lab section or the other (Wednesday OR Friday - NOT BOTH!)

This is the third quarter of a year-long class designed to help you learn to do experimental physics research. The third quarter will focus on the design and construction of scientific apparatus.

You will learn about materials, fasteners, and basic principles of mechanical design. You will have the opportunity to use a 3-D CAD (Computer Aided Design) program that will let you build parts in three dimensions and then obtain the requisite machine drawings from whichever views you choose.

To put all this new knowledge to work, the class will design and build specialized research instruments and lecture demonstration equipment for use on campus.

Prerequisites: CS15A and CS15B.

A lab fee will be assessed to your BARC account.

Required Texts:

Moore, Building Scientific Apparatus Cambridge University Press

Instructor: Ania Jayich
Time: Wednesday, 2:00 pm - 2:50 pm (Lecture)
Wednesday, 3:00 pm - 5:50 pm (Lab)
Place: Broida Hall, Rm. 6334 (Lecture)
Broida Hall, Rm. 6334 (Lab)

Experimental Physics

Sign up for one lab section or the other (Wednesday OR Friday - NOT BOTH!)

This is the third quarter of a year-long class designed to help you learn to do experimental physics research. The third quarter will focus on the design and construction of scientific apparatus.

You will learn about materials, fasteners, and basic principles of mechanical design. You will have the opportunity to use a 3-D CAD (Computer Aided Design) program that will let you build parts in three dimensions and then obtain the requisite machine drawings from whichever views you choose.

To put all this new knowledge to work, the class will design and build specialized research instruments and lecture demonstration equipment for use on campus.

Prerequisites: CS15A and CS15B.

A lab fee will be assessed to your BARC account.

Required Texts:

Moore, Building Scientific Apparatus Cambridge University Press

Instructor: Ania Jayich
Time: Wednesday, 2:00 pm - 2:50 pm (Lecture)
Friday, 3:00 pm - 5:50 pm (Lab)
Place: Broida Hall, Rm. 6334 (Lecture)
Broida Hall, Rm. 6334 (Lab)

Summer 2015 Course Offerings

**College of Creative Studies
Summer 2015
Course Offerings**

ART CS 101, 1

EC# 00620

Field Painting with an Artist and a Botanist on the UC Reserves

This field class has been taught for over 15 years and offers a unique perspective – teaching both the techniques necessary to “capture” the natural landscape through painting and an introduction to the features of geology and flora that make a particular landscape distinctive. The class is open to all majors across campus, and to students at all levels, as well as to members of the community who enroll through extension.

Art and science both require observation and understanding. In this Creative Studies class, an artist and a botanist/geologist will help you to examine the natural landscape with eye and brush. We will have demonstrations and brief lectures focused upon the biological, geological and artistic aspects of two of UCSB's great Natural Reserves: Coal Oil Point and Sedgwick Reserve. The class camps two weekends at Sedgwick.

There will be **THREE** class meetings. Please see below for which weekends to reserve.

Note(s): Enrollment Limited and by Instructor Approval Only.

For the weekend meetings, students must provide their own camping equipment (sleeping bags, snacks, personal items) and art supplies. Lunch and dinner will be provided.

Please Email Hank Pitcher at hank.pitcher@ccs.ucsb.edu for an add code. When adding this course, you MUST sign up for 6-units. If you do not, you may be dropped.

****A LAB FEE WILL BE CHARGED****

Instructors:	Hank Pitcher and Bruce Tiffney
Days and Times:	Saturday, June 27th 8 am – 6 pm Fri – Sun. July 3rd at noon – July 5th at 3pm Fri – Sun July 10th at noon – July 12th at 3pm
Places:	Coal Oil Point, Cliff House (1st class) Sedgwick Reserve (2nd & 3rd classes)

Summer 2015 Course Offerings

LITERATURE CS 102, 1

EC# 08672

CREATIVE WRITING

In this creative writing workshop, we will read short fiction and poetry and write short fiction and poetry. Learning about both is important to successfully writing either. (And in this particular class, the emphasis will be on fiction.) We will explore various literary techniques, what is known as "craft," and also explore matters less effable, like the importance of heart (the writer, says Chekhov, must have compassion down to his fingertips). Please be expected to read deeply, speak up in class, and write six finished poems and one finished short story.

Required Texts:

Bausch, Richard and Cassill, R.V. *The Norton Anthology of Short Fiction* W.W. Norton & Company

Milosz, Czeslaw *A Book of Luminous Things* Harcourt Brace and Company

Instructor: **Teddy Macker**

Time: **Summer Session B August 3-September 11, 2015**

Place: **Tuesday, Wednesday and Thursday, 11:00 am - 12:25 pm
Bldg. 494, Room 160B**