

## SCHOOL OF FILM/VIDEO

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### RESIDENCE REQUIREMENTS

The four year Bachelor of Fine Arts and Certificate of Fine Arts programs require a minimum of two years full-time study within the School of Film/Video. The Master of Fine Arts and Advanced Certificate of Fine Arts programs require three years to complete but with rare exception, the full faculty may allow an earlier graduation. Students must be enrolled the semester their degree is awarded.

### CURRICULUM REQUIREMENTS

#### *I. BACHELOR OF FINE ARTS AND CERTIFICATE OF FINE ARTS*

- A. Forty-eight semester units of Critical Studies courseware are required of all BFA candidates; specific Critical Studies requirements are detailed in the Critical Studies section of this Course Catalog. Certificate of Fine Arts candidates are not required to complete Critical Studies coursework; all other curriculum and course requirements for the Certificate of Fine Arts are identical to those for the BFA.
- B. All required courses must be completed satisfactorily.
- C. Students must submit a report each December signed by the mentor. It must be submitted to the Film/Video School office.
- D. Students must complete the program of studies agreed upon by the mentor and the student, and all required courses herein specified.
- E. Work-in-progress must be submitted for faculty review at the time of the student's Mid-Residence Review; project(s) must be submitted and the student must participate in the Graduation Review. Information regarding Mid-Residence and Graduation Review procedures and timing is available in the Film/Video School office.

#### *II. MASTER OF FINE ARTS AND ADVANCED CERTIFICATE OF FINE ARTS*

- A. Graduate students must demonstrate proficiency in graduate-level techniques and concepts. Students must pass the required courses or the equivalent before being allowed access to the facilities and equipment needed for independent work.
- B. Graduate students must submit a thesis project proposal for review by the faculty review committee at the Preliminary Review, during the third or fourth semester of residence. The proposal must be approved by the faculty review committee as sufficiently challenging to merit the Master of Fine Arts degree or Advanced Certificate of Fine Arts degree. Information regarding Preliminary Review procedures and timing is available in the Film/Video School office.
- C. Students must submit a report each December, signed by the mentor, to the Film/Video School office.
- D. Completed graduate thesis films or videotapes must be presented, and the students must participate in a Graduation Review. Final approval for graduation is awarded by the faculty review committee. Details regarding Graduation Review procedures and timing are available from the Film/Video School office.

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### *III INTEGRATED MEDIA CURRICULUM (GRADUATE ONLY)*

The core requirements in the curriculum will consist of Integrated Media practicums and critiques; and specified courses in the student's program of entry. In addition to these core requirements, students will be expected to take electives, chosen from courses offered throughout the Institute. The normal length of the program for School of Film/Video students is three years.

### **COURSE REQUIREMENTS**

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

#### *I. PROGRAM IN FILM AND VIDEO*

##### **Required courses:**

- F 101/F501 Filmmaking Fundamentals
- F 103 Cinematography
- \* F 104A&B Film Production Workshop
- \* F 126 Video Production Workshop
- F 153 Structuring Strategies

\*Satisfactory completion of the production workshops is a prerequisite to individual access to equipment and use of facilities for independent projects.

All Program in Film and Video students are required to complete at least one film/video theory, history, or criticism class each semester for a minimum of two years with the exception of students who enter at the BFA-1 level who are required to complete three years of history/theory courses. A list of classes that satisfy this requirement is available at registration each semester. Undergraduate students are required to take both semesters of Film History (CS175A&B), and graduate students are required to take one year of Film Today (F 114A&B). Undergraduate students are required to take F 340 (Undergraduate Critique) for at least two semesters during their final two years of residence.

#### *II. PROGRAM IN EXPERIMENTAL ANIMATION*

Students begin with a foundation in classical animation methods and experiment with its principles. Instruction is provided in all techniques of animation arts highlighting STOP MOTION, COMPUTER AND TRADITIONAL 2D ANIMATION. Because there is a vast array of classes attractive to students, it is important to keep in mind the sequencing of classes and students are advised to consult with their mentor about their area of concentration. The practice of animation involves the learning of the history of the art form, the learning of skills in the drawing of animation, and the gaining of access to equipment necessary for production through workshops and classes.

##### **Bachelor of Fine Arts Program**

The first year of the Bachelor of Fine Arts Program in Experimental Animation consists of a required list of classes designed to help the student gain understanding in how to balance the learning of skills along with understanding of the history of Experimental films and Critical Studies. The structure of

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classes helps the student adapt to knowing what to take to gain access to the equipment that is vital to making films and videos. Each student's work is reviewed during a Mid-Residency Review which takes place during the Fall semester of the student's second year. This process is supplemented by reviews with the student's mentor. In the last year, a Senior Project is expected and is evaluated during the student's Graduation Review.

### Required Courses for Bachelor of Fine Arts in Experimental Animation

#### BFA-1 (and incoming BFAs)

FE110A&B E/A Analysis  
F 153 Structuring Strategies  
FE120A&B Basic E/A Workshop  
CS276 Animation Now & Then  
FE235A&B Locomotion/Effect  
FE106 E/A Foundation VAS

#### BFA-2 (and incoming BFA-3)

FE108 Basic Sound for E/A  
FE123A&B E/A Filmmaking Techniques

#### BFA-4

FE405 Sr. E/A Projects

### Master of Fine Arts Program

The MFA-1 student takes a required list of classes which enable the student to gain access to facilities and equipment needed for independent work. The Second Year MFA student spends time developing a thesis project and preparing for a review in the Fall semester. During this review, the student must defend and support this project. The Third Year MFA student takes a Thesis Production Class and spends this entire year completing the thesis. Towards the end of the second semester each student has a Thesis Graduation Review with his/her mentor and other faculty present.

### Required Courses for Master of Fine Arts in Experimental Animation

#### MFA-1

FE110A&B Exp. Anim. Analysis  
F 153 Structuring Strategies  
FE234 Animation and the VAS IV  
FE120A&B Basic Exp. Anim. Workshop  
FE335A&B Exp. Anim. Thesis Concept Sem  
CS276 Animation Then and Now  
FE108 Basic Sound for Exp. Anim.  
FE235 Locomotion/Effects

#### MFA-2/3

FE300 Experimental Animation Thesis  
Production Seminar

### **III. CHARACTER ANIMATION PROGRAM**

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Character Animation program is limited to undergraduate study and offers a comprehensive four-year curriculum necessary for the traditional animation artist. Required courses are:

### **First Year:**

FC100A&B Beginning Animation  
FC105A01 Video Animation and Computer Intro  
FC110A&B Beginning Life Drawing  
FC140 Color and Design I  
FC155A&B Beginning Story Development  
FC165A&B Animation Principles I  
FC115A&B Basic Perspective  
FC371 Story for Animators

### **Second Year:**

FC105A02 Intermediate Animation  
Production/Sound  
FC210A&B Life Drawing Intermediate  
FC250A&B Intermediate Animation  
FC272A&B Acting for Animators

### **Third Year:**

FC105A03 Animation Production  
FC310A&B Advanced Life Drawing  
FC350A&B Advanced Animation III

### **Fourth Year:**

FC310A&B Advanced Life Drawing  
FC375A&B Advanced Animation IV

## ***IV. FILM DIRECTING PROGRAM***

The Film Directing Program is offered at the graduate level only. It combines studies in film/video and theatre practices, including substantial work in writing and editing. Students are expected to complete a core of required classes during the first two years as well as direct two unmounted one-act plays. Hands-on experience is developed through participating in production crews and casting pools of projects initiated by fellow students. Thesis development begins in the second year. There are no required courses in the third year which is devoted in major part to Thesis production and post-production.

Students must successfully complete a Mid-Residence review at the end of their third semester. At the end of the fourth semester, students will have a Preliminary Review at which time they must receive approval of their proposed Thesis Project. A Graduation Review of the student's completed Thesis Project will take place at the end of their final semester.

### **Course Requirements:**

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

F 126 Video Production Workshop  
F 223 Film Grammar  
F 227 Basic Issues in Editing  
F 230 Advanced Editing  
F 290 Editing Techniques  
F 330 Staging Workshops for the Film Directing Program  
F 375 Dramatic Construction  
F 529 Dramatic Narrative Writing Roundtable  
F 532 Dramatic Narrative Film Directing Lab  
F 635 Film Directing Program Thesis Development and Production  
T 120 T'ai Chi Ch'uan  
F 503 Film Directing Program Acting Studio  
F 512 Film Directing Program Directing Lab

### **SUGGESTED ELECTIVES:**

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F 103      Cinematography  
F 104A&B   Film Production Workshop  
CS179B     Contemporary Theater

By permission of instructor, other courses in the Film/Video School, as well as throughout the Institute, may be available.

## SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b>F 101</b>	<b>FILMMAKING FUNDAMENTALS: UNDERGRADUATE</b> An introduction to the many possibilities of moving images. Examples of films and videos will be shown, and students will make short pieces regularly which allows them to try out various techniques, and have their work critiqued by their peers. Students will be producing three short films. * Required of all Program in Film and Video undergraduates.	<b>2</b>	<b>I</b>
<b>F 103</b>	<b>CINEMATOGRAPHY</b> A lecture course exploring the basic concepts of film photography. * Required of and limited to all new students in the Program in Film and Video by permission of instructor.	<b>2</b>	<b>I</b>
<b>F 104A&amp;B</b>	<b>FILM PRODUCTION WORKSHOP</b> Two-semester sequence. Each student shoots and edits a Super 8 and a 16mm non-sync film, and collaborates on 116mm sync-sound film. * Required of Program in Film and Video students. * Limited to Program in Film and Video and Film Directing Program students. * Students should enroll in one section only.	<b>2</b>	<b>I,II</b>
<b>F 106</b>	<b>SOUND PRODUCTION WORKSHOP</b> Instruction in the use of audio equipment and techniques used in film sound production and post-production, including tape recorders, microphones, magnetic film recorders, digital audio ADR/Foley recording, sound editing and mixing. Emphasis on problems students are having on works in progress. * Prerequisite: F104A&B * Enrollment limited to 12.	<b>2</b>	<b>I,II</b>
<b>F 117</b>	<b>VIDEOGRAPHICS</b> Real time generation and the processing of electronic images. Emphasis on direct experience utilizing the EAB Videolab Video Synthesizer and OEI - Scan Processor and Fairlight CVI. * Open to the Institute by permission of instructor.	<b>2</b>	<b>TBA</b>
<b>F 122</b>	<b>VISITING ARTIST FORUM</b> Students will attend Tuesday evening screenings of new film and video work presented by visiting artists and other student-organized screenings. Course may be repeated for credit. * Enrollment limited to 120 students and open to the Institute.	<b>1</b>	<b>I,II</b>
<b>F 126</b>	<b>VIDEO PRODUCTION WORKSHOP</b> This is a streamlined course introducing technical procedures for video in the School of Film/Video: operation of professional field cameras (much more than a camcorder!) portable waveform monitors, basic sound for video, operation of the dub rooms, optional offline analog editing suites, and more. Basic NTSC signal information, digital parameters, and operations within the Video Studio will be introduced, and completion of this class is required for all advanced video courses. Beginning instruction in using Final Cut Pro nonlinear editing system includes access to editing lab. A customized handbook featuring short, step-by-step guides to all covered equipment is available. Additional presentations provide an overview of Video Art, including installation work and access of F/V Eiki projectors, and there will be a semester-end screening of student works selected by the class. * Satisfactory completion required for access to field video equipment and editing facilities. * Required of F/V students wishing video equipment access working on independent projects. * Required of all Program in Film/Video students and open to Exp Animation students. * Permission of instructor required.	<b>2</b>	<b>I</b>
<b>F126A02</b>	<b>VIDEO PRODUCTION WORKSHOP</b>	<b>2</b>	<b>I</b>

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<b>FOR FILM DIRECTING PROGRAM</b>		
	This class aims to provide you with a working knowledge of the video production and postproduction equipment and facilities in the Film/Video School. We will also explore the creative use of these video technologies, including discussions of framing, composition, editing and postproduction aesthetics. Classes will include the viewing and critique of significant film/Video pieces, as well as readings of selected texts. In addition, students are required to attend a lab once per week. The Video Lab provides an opportunity for students to have hands-on individualized training on the equipment and techniques demonstrated in class. Students will be required to complete a personal video project and to participate in a group project.		
<b>F 126B02</b>	<b>VIDEO PRODUCTION WORKSHOP FOR FILM DIRECTING PROGRAM</b>	<b>2</b>	<b>II</b>
	The objective of this class is to gain technical knowledge of the Film Directing Program Video Studio facility while developing individual and group projects. We will discuss aesthetic issues including staging, composition, camera placement and movement, editing and image processing. The discussions will be accompanied by screenings of excerpts from selected film/video works. Classes will include the viewing and critique of significant film/video pieces. Students will be required to complete a personal video that will be shot in the Film Directing Program Video Studio with the assistance of the rest of the class.		
<b>F 127</b>	<b>EXPERIMENTS IN VIDEO</b>	<b>2</b>	<b>II</b>
	Electronic image acquisition, generation and manipulation are the focus of this class aimed at experimentation. Combining the image processing and production power of the video studio and the videographics lab, students will learn the basic building blocks of analog and digital video. Students are encouraged to expand that knowledge toward their own personal vision. Topics include voltage image control, blue screen techniques, video to film transfer, video synthesis and more. Required for independent access to the video studio and video graphics. * Enrollment limited to 8 students. * Prerequisite: F126		
<b>F 140</b>	<b>FILM TO VIDEO PRODUCTION</b>	<b>2</b>	<b>II</b>
	A film-making and video production course. Film will be shot on Super-8 Film and transferred to 3/4" video for editing. Ambitious projects will be encouraged. Enrollment limited to 16 by permission of instructor.		
<b>F 153</b>	<b>STRUCTURING STRATEGIES</b>	<b>2</b>	<b>I</b>
	A screening and analysis class in which members of the Film/Video faculty, visiting artists, and advanced level students show and discuss their work. The class is intended to acquaint students with the faculty and different kinds of film and video. Students are expected to participate in the critiques and analysis. * Required of new Program in Film and Video and Experimental Animation students.		
<b>F 203</b>	<b>ADVANCED CINEMATOGRAPHY</b>	<b>3</b>	<b>II</b>
	A lecture class concentrating on better understanding of the technical processes involved in a creation of film image and the aesthetic aspects of the frame. * Prerequisite: F 103. * Enrollment limited to 20 students and priority given to Program in Film and Video students.		
<b>F 206</b>	<b>DIGITAL SOUND EDITING</b>	<b>3</b>	<b>I,II</b>

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>Introduces concepts of digital audio in electronic post production. Students will work extensively with Pro Tools Software and hardware. Special attention paid to preparing tracks for mix. Minimum two hours per week of additional lab time will be scheduled.</p> <p>* Prerequisite: F 106 or FE108.</p> <p>* Enrollment limited to 20 by permission of instructor.</p>		
<b>F 210A&amp;B</b>	<p><b>DOCUMENTARY PRODUCTION</b></p> <p>This is a two semester course exploring the documentary form through theory, production and editing. In the fall semester students will look at different documentary approaches and methods. Viewing and analysis of various films will be a vital part of the class. Several exercises of in-class interviews, shooting techniques, in-camera edited videos will be conducted, as well as evaluation of potential of documentary student projects. The spring semester is devoted to the development, production and completion of student documentary projects.</p> <p>* Enrollment limited to 12 by permission of instructor.</p> <p>* Open to Art/Photography students.</p>	<b>2</b>	<b>I,II</b>
<b>F 22701&amp;02</b>	<p><b>BASIC ISSUES IN EDITING</b></p> <p>Introduction to the aesthetics and politics of filmmaking, with the aim to become aware of the relationship between politics, personal life, directing, shooting and editing. Primary emphasis is on students' own works in progress. Course also includes reading a variety of theoretical and creative/poetic texts, and viewing important films. Students may also be assigned filmic exercises.</p> <p>* Prerequisite: F 104A&amp;B and permission of instructor.</p>	<b>2</b>	<b>I</b>
<b>F 228</b>	<p><b>ON-LINE EDITING</b></p> <p>An intensive course in off-line and on-line methodology and hardware taking the student from creating an edit decision list (edl) through final assembly of projects. Completion of class will give student access to the Grass Vall linear on-line editing suite. Recommended to all students editing on Avid or other off-line systems which produce edls and students interested in becoming on-line video editors.</p> <p>* Prerequisite: F 126 and F 127 (for independent access to Video Studio) with considerable experience in editing film or video.</p> <p>* Final hands on test is required for independent project access to the On-Line editing facilities in the video studio.</p> <p>* Enrollment limited to 8 students by permission of instructor.</p>	<b>2</b>	<b>I</b>
<b>F 229</b>	<p><b>ADVANCED ON-LINE EDITING WORKSHOP</b></p> <p>A workshop style course for students to review on-line editing practices and procedures and assemble projects in the Grass Valley "Beta-Bay." Students will meet bi-weekly and/or by arrangement to complete their own individual projects in a group setting.</p> <p>* Prerequisite: F228</p> <p>* Permission of instructor required.</p>	<b>1</b>	<b>II</b>
<b>F 230</b>	<p><b>ADVANCED EDITING</b></p> <p>The study and practice of advanced editing theory, aesthetics and techniques including an exploration of structure and formats in experimental, documentary and narrative forms, sound elements, film maker's POV, performance, post-production management, guests and field trips. Students are required to bring a work or works in progress that they will be editing over the semester. Constructive feedback will be provided on individual projects.</p> <p>* Prerequisite: F 227 and permission of instructor.</p>	<b>2</b>	<b>II</b>
<b>F 235</b>	<p><b>SOUND T.A. COURSE</b></p>	<b>2</b>	<b>I,II</b>



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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>Class coincides with work/study in Film/Video Sound Department and provides an intensive introduction to the theory and practice of the modern post-production sound facility. The class covers principles of the sound facility and its components and systems used for transfers, mixing, telecine, sound effects, digitizing, sample-rate conversion, etc.</p> <p>* Enrollment limited to 12 by permission of instructor. * Prerequisite: F 106.</p>		
<b>F 247</b>	<b>FILM LIGHTING WORKSHOP</b>	<b>2</b>	<b>II</b>
	<p>This class combines the practical and the theoretical objectives and methods of film lighting. The strategies of studio lighting and the hands-on skills of equipment usage will be expanded by visiting cinematographers and field trips to lighting equipment manufacturers.</p> <p>* Prerequisite: F 103. * Enrollment limited to 8 and limited to upper level Program in Film and Video students.</p>		
<b>F 252</b>	<b>PROJECT SOUND DESIGN: CREATIVE CONVERGENCE</b>	<b>2</b>	<b>I,II</b>
	<p>Media technologies race forward in the digital age with no end in sight while new paradigms emerge for the marriage of picture and sound. Creative projects, whether based in film, digital video, computer desktop, or the Internet present unique challenges for the maker seeking to realize a particular vision. This class is intended for those who have or are about to embark on an advanced project requiring creative and successful sound design. We will integrate traditional sound design concepts with new forms of creation and expression by reviewing technical fundamentals, exploring sound design theories, and by investigating our tools – both hardware and software. We will screen finished projects (student and other) and analyze and discuss current student projects in progress in a seminar format.</p> <p>* Prerequisites: Completion of a basic sound class. Familiarity and experience with the chosen medium. * Helpful: Knowledge of Pro Tools, sound software, and basic sound theory. * Willingness to participate in class projects. Class may be repeated in a sequence.</p>		
<b>F 265</b>	<b>THEORY OF COMEDY</b>	<b>3</b>	<b>TBA</b>
	<p>Why do we laugh? What is humor? What is witty, funny, absurd, ridiculous, jocular, ribald? Why does one person laugh at something when another person doesn't? What is a farce, a pratfall, a slapstick, a burlesque, a parody? Demonstrations from printed and filmed comedy. You, too, can be a joker.</p>		
<b>F 270</b>	<b>SCREENWRITING</b>	<b>3</b>	<b>I,II</b>
	<p>A two-pronged approach to screenwriting -- utilizing the construction of a solid narrative combined with the creation of believable, compelling characters who propel that narrative forward. Primarily a workshop, with the guidance of the instructor and open class discussion, each student will write a first-draft feature-length screenplay over the course of the semester. Writing begins immediately. Additionally, we will explore what makes movies work (or not) by viewing and analyzing films that are examples of great or not-so-great screenwriting.</p> <p>* Enrollment limited. * Permission of instructor required, no exceptions.</p>		
<b>F 275</b>	<b>DIGITAL ARTS NETWORK (DAN) TA WORKSHOP</b>	<b>1.5</b>	<b>TBA</b>
	<p>The Community Arts Partnership (CAP) Digital Arts Network (DAN) is an innovative project that links 10 community-based arts organizations via the internet and computer video teleconferencing systems in order to provide communication technologies and arts training programs to Los Angeles and Santa Clarita youth. Students will be required to attend regularly scheduled meetings beyond contact hours with the youth.</p> <p>* Permission of instructor required.</p>		

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* Enrollment limited to students with multimedia backgrounds.		
<b>F 290</b>	<b>BASIC EDITING TECHNIQUES</b>	<b>2</b>	<b>I,II</b>
	Intensive introductory seminar on the Avid non-linear editing system as well as general post-production strategies. The course is taught "bootcamp" style: for three weeks of the semester, there are lectures from 9-12 a.m., four days a week. Daily attendance is absolutely mandatory, as is a one hour lab time each evening and on the weekend. The first week of the course is an overview of School of Film/Video post-production routes, focusing on methodologies for completing work in 16mm, analog video and digital video. The second and third weeks cover Avid basics. Your commitment to the class will be at least sixteen hours weekly for three weeks! If your schedule does not permit you to attend all the classes and labs, do not enroll: you will be dropped from the class. After passing an Avid access test at the end of the third week, you must complete a short project on the Avid by the end of the semester.		
	* Prerequisite: F 104A&B (Film Production Workshop), F 126A&B (Video Production Workshop)		
	* Permission of instructor required.		
<b>F 295</b>	<b>ADVANCED EDITING TECHNIQUES</b>	<b>1.5-2</b>	<b>II</b>
	Advanced seminar in the Avid and the Avid NT for thesis students. The course will address problems arising from student projects, including sync, nonlinear organization and the generation of EDLs and cut lists.		
	* Prerequisites: F 290 (Basic Editing Techniques), F 104 (Film Production Workshop), F 126A&B (Video Production Workshop).		
	* Permission of instructor required.		
<b>F 302</b>	<b>FILM LIGHTING CONCEPTS</b>	<b>2</b>	<b>II</b>
	Course designed for a practical exploration of film studio lighting techniques and styles. A permanent "Boston Apartment" set is used for the various lighting schemes.		
	* Limited to upper level Program in Film and Video students.		
	* Enrollment limited to 8 per section by permission.		
<b>F 303</b>	<b>ADVANCED DV WORKSHOP</b>	<b>2</b>	<b>I,II</b>
	Advanced workshop in Digital Video, focusing on post-production. Topics covered will include: advanced Final Cut Pro editing (including file management and organization, color correction, 24 frame film editing and final output), post-production sound and mixing. Technical concerns such as dubbing, importing material from home editing systems and the School of Film/Video DV Production path will be examined in detail. Students must be currently working on a substantial DV project.		
	* Prerequisite: F 126A&B Video Production Workshop		
	* Enrollment limited to 10 Film/Video students by permission of instructor.		
<b>F 305</b>	<b>DIRECTING</b>	<b>3</b>	<b>I</b>
	A video studio workshop for dramatic narrative directors. This course will deal with the approach a film/video director should take with the actors and crew when working on a dramatic narrative project. In addition to classroom projects, students are required to shoot and edit three short films. Screenings and scene analysis.		
	* Limited to 10 students by permission of instructor.		
<b>F 308</b>	<b>POST-PRODUCTION SOUND FOR VIDEO</b>	<b>3</b>	<b>TBA</b>
	An advanced class in sound design and technique. Uses electronic post techniques to create finished sound tracks. Topics include the recording chain, signal processing, synchronization,		

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	and computer-based editing and mixing. Students should have projects that will be completed during the semester. Minimum two hours per week of additional time will be scheduled. * Prerequisite: F206. * Enrollment limited to 8 by permission of instructor.		
<b>F 314A&amp;B</b>	<b>FILM TODAY</b> A screening-discussion course examining social and aesthetic issues on current filmmaking practice. Recent films that may be regarded as problematic or exemplary will be screened, and the basic issues of composition and content they raise will be discussed. * Open to the Institute by permission of instructor. * Enrollment limited to 120.	<b>3</b>	<b>I,II</b>
<b>F 317</b>	<b>THE BUSINESS OF FILM</b> This course will focus on post-graduate production, how a professional film-video project is financed, produced, distributed, marketed, exhibited. It will survey the contemporary marketplace, its pitfalls and practices, and propose workable strategies and solutions to get work made and seen while protecting your rights as an artist. * Enrollment limited to 25.	<b>2</b>	<b>II</b>
<b>F 328</b>	<b>VIDEO STUDIO TA CLASS</b> A technical course expanding on basic video equipment, knowledge, practice and theory. Emphasis on transfers between formats, time code principles, equipment safety issues, special techniques in production and problem solving. After four weeks of technical study, students will join the Experiments in Video class (F127) and participate and assist in the creation of projects in the Video Studio and Videographics. * Required of F/V students who plan to be video studio TA's. * Prerequisite: F 126 or by permission of instructor. * Enrollment limited to 8 students.	<b>3</b>	<b>II</b>
<b>F 330</b>	<b>STAGING WORKSHOPS (FILM DIRECTING PROGRAM)</b> Basic exercise work in (a) the actor/director relationship, (b) acting for the camera, (c) fundamental story telling. Students in the class should also be enrolled in Staging. * Corequisite: F 503. * Required of first and second year Film Directing Program students. * Permission of instructor required. * Open to Film and Theatre students.	<b>2</b>	<b>II</b>
<b>F 333</b>	<b>DEVELOPING YOUR THESIS</b> A two-semester course required of all MFA-2 Film Directing students, and open to others by permission of the instructor. Story material is developed for the "Dramatic Narrative" Thesis screenplay. A variety of material is researched and discussed--including photos, painting and print work, sound, music, colors and written materials. Students will make presentations of their work on a regular basis. Student are encouraged to explore personal stories and personal ways of telling those stories on film, but all stories are expected to be "dramatic" in the sense that was discussed and developed in Dramatic Construction Class. It is not required that students write their own thesis film. They may collaborate with others. Even those students who do write and direct their films are required to collaborate with others in the class. Once the story has been found and developed, the material is developed into a screenplay. By the end of the semester, each student should have completed a first draft of the thesis film. In the second semester, re-writes will continue and work on location scouting, staging and coverage will begin. Again	<b>4</b>	<b>TBA</b>

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	students will make in-class presentations, discussing the relationship of the location, the coverage and the staging to the story. Storyboards may be required.		
<b>F 336</b>	<b>EXPERIMENTAL FILM TECHNIQUES</b> Advanced explorations into various aspects of the filmmaking process. Topics will include thorough examinations of different film stocks, image manipulation techniques and laboratory procedures. This class seeks to inspire and encourage alternative cinematic visions. Cinematography with an experimental bent. Students will be required to shoot 3 rolls of film. * For Program in Film and Video students only. * Prerequisite: F103. * Enrollment limited to 15 students by permission of instructor.	<b>2</b>	<b>I</b>
<b>F 337</b>	<b>EXPERIMENTAL FILM TECHNIQUES II</b> This class is a continuation of Experimental Film Techniques I. Priority will be given to Program in Film and Video students who were previously enrolled in Experimental Film Techniques I. Experimental Film Techniques II will continue to explore methods for manipulating and controlling the film image with equal emphasis on camera work and the post-production process. The curriculum will include lectures, group shoots and the viewing of different types of experimental films. * For Program in Film and Video students only. * Prerequisite: F103. * Enrollment limited to 12 students by permission of instructor.	<b>2</b>	<b>TBA</b>
<b>F 340</b>	<b>UNDERGRADUATE CRITIQUE</b> A forum for undergraduates to produce and present work. Students working on projects outside of class will show their work in various stages of pre- and post-production. In the fall semester, the course will be devoted to dramatic narrative work. Students will produce a 10-15 minute video narrative, and there will be lectures and demonstrations on screenwriting and direction.	<b>2</b>	<b>I,II</b>
<b>F 343</b>	<b>VISITING FILMMAKER WORKSHOP</b> Developing film/video projects with filmmaker in a workshop situation and production of group work. * Permission of instructor required.	<b>2</b>	<b>I,II</b>
<b>F 358</b>	<b>ADVANCED VIDEO PRODUCTION WORKSHOP</b> Abstract imagery, narrative, documentary? This is the place to develop and produce it. * Prerequisite: F 126 or F 303.	<b>3</b>	<b>II</b>
<b>F 365</b>	<b>MONTAGE</b> The theory and practice of editing, including concepts and styles from classic features (Pabst, Eisentein, Vorkapich), documentaries (Rutman, Flaherty, Strand), experimental film (Clair, Conner, O'Neill) and animation (Fischinger, Norstein Parn). Classes include analysis of film excerpts and readings. * Prerequisite: Access to F/V Editing Facilities. * Enrollment limited to 12 by permission of instructor.	<b>2</b>	<b>TBA</b>
<b>F 370</b>	<b>HISTORY OF DOCUMENTARY FILM</b> A historical survey of the documentary (or nonfiction) tradition in motion pictures and its major genres: the exploration film the ethnographic reconstruction, the agitprop film, direct the	<b>3</b>	<b>II</b>

## SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

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	observational ethnographic film, the touristic film, the historiographic reconstruction, the essayistic film.		
<b>F 375</b>	<b>DRAMATIC CONSTRUCTION (FDP)</b> In depth examination of the creation, staging and coverage of dramatic events through the study and analysis of structure, plot, character and the action/objective dialectic in selected Movies and Plays.	<b>3</b>	<b>I</b>
<b>F 385</b>	<b>PRE-PRODUCTION/PRE-VISUALIZATION</b> Explore alternative methods of concept development by participating in mind bending exercises designed to expand creative thought processes. Combine Gestalt based exercises and techniques with practical, time saving applications for project development including, but not limited to, story board development, script breakdown, shot list, scheduling, budget, pitch, paper edit, EDL, screenings, discussion, and analysis of student and artist works.	<b>3</b>	<b>II</b>
<b>F 415</b>	<b>FEATURE FILM SCENE ANALYSIS</b> A small group seminar. Short scenes or sequences of not more than fifteen minutes will be analyzed in detail, examining: a) Storytelling; b) Dramatic Structure; c) Mise en Scene and Blocking; d) Decoupage and Design of Cinematography; e) Sound Design; f) Editing. Students will be required to screen, in full, the feature films available in the CalArts Library, from which the scenes are excerpted. * Permission of instructor required.	<b>2</b>	<b>TBA</b>
<b>F 423</b>	<b>FILM GRAMMAR AND STAGING</b> This course will continue the work begun in Dramatic Construction and will examine the relationship between story and structure, and the grammar or syntax of visual story-telling in the dramatic narrative film. For expedience and cost concerns, the work will be done with single-camera video. Students will be rotated through crew positions and some in-class directing assignments. All students will complete several out of class directing assignments. * Prerequisites: Acting Studio, Editing, Dramatic Construction.	<b>4</b>	<b>II</b>
<b>F 426</b>	<b>DRAMATIC NARRATIVE SCREENWRITING I: FINDING YOUR STORY</b> A class designed to help students find stories from their own experiences which may be developed into dramatic scripts. Stories will be tape recorded and transcribed by the student. One or more stories will be selected for development. Students in the class will work on their own stories as well as a selected story told by another. * Students other than Film Directing Program students wishing to enroll in the class may be required to have an interview at which time they will be asked to tell stories. * Permission of instructor required and enrollment is limited.	<b>2</b>	<b>TBA</b>
<b>F 430</b>	<b>VIDEO INSTALLATION</b> This is a laboratory for experiments with the moving image in space. Our initial tools will include wireless video cameras and transmitters, modules within a video wall, projectors, and various sizes of monitors. These will be augmented as class projects demonstrate need for specialized equipment. We will also explore what sorts of interactivity are most useful within the video installation. Students will create tapes for night projection at a Los Angeles gallery, as well as for an exhibition on campus. Enrollment is open to the Institute, by permission of the instructor.	<b>2</b>	<b>II</b>
<b>F 437</b>	<b>ADVANCED CRITIQUE CLASS</b> For advanced students already possessing a body of film/video work. Each class meeting will focus on a particular student's work, how it relates to other work in the field, and in the context	<b>2</b>	<b>II</b>

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	of the student's goals. Students should be willing to present both their work and participate in discussion/constructive criticism of the work of their peers. * Permission of instructor required.		
<b>F 456</b>	<b>LISTENING/SEEING</b> Each week a different location (either urban, rural, or wilderness) will be visited for the purposes of listening and seeing. At the end of the visit the class will meet within the location to discuss what each has individually experienced. Attention will be given to how the experiences of listening and looking can translate into the making of images and sound. A written journal is required to document what has been heard and seen, and each student will be required to do extensive research on one of the locations visited. Some of the specific sites are: an oil field, emergency hospital waiting room, Death Valley, the Los Angeles Port in Long Beach, San Fernando Road, and 29 Palms military base. * Permission of instructor required.	<b>4</b>	<b>I</b>
<b>F 501</b>	<b>FILMMAKING FUNDAMENTALS: GRADUATE</b> An investigation of the aesthetics inherent to low cost production equipment (8mm video and super 8 film). Students will be encouraged to make personal, experimental works from the point of view of the individual. Class analysis of these works will be directed toward the development of a critical model. * Enrollment limited to 15. * Required of all MFA Graduates in the Program in Film and Video.	<b>3</b>	<b>I</b>
<b>F 502</b>	<b>FILM DIRECTING PROGRAM SCENE SHOWINGS</b> Students will present and/or gather to see showings of both Film and Theater Scenes as the scenes are prepared. Class will meet only when work is ready for viewing. * Required of all Film Directing Program students.	<b>.5</b>	<b>I,II</b>
<b>F 503A&amp;B</b>	<b>FILM DIRECTING PROGRAM ACTING STUDIO</b> Two semester sequence. In the second semester, the work begun in the first semester will continue. Emphasis is on the emotional truth of performance, understanding the actor's job and responsibility and, because one of the most important aspects of the director's job is learning to recognize good performances, there will be video taping of some performances which will be used for instruction in editing for performance. * Required of all MFA-1 Film Directing Program students by permission of instructor..	<b>4</b>	<b>I,II</b>
<b>F 507</b>	<b>FILM DIRECTING PROGRAM REHEARSAL CREWS AND PERFORMANCE</b> Student will rehearse and otherwise prepare and present, in other classes or labs, scenes for Stage and Screen. * Required of Film Directing Program first and second year students.	<b>1</b>	<b>I,II</b>
<b>F 510</b>	<b>INTERACTIVE &amp; INTERNET MEDIA</b> Introduction to interactive development tools and theories of new media. Recommended for both beginners and those with prior experience. An interactive boot camp, this course will progress rapidly through assignments of increasing power. Required for several advanced courses. * Permission of instructor required.	<b>3</b>	<b>I</b>
<b>F 512A&amp;B</b>	<b>FILM DIRECTING PROGRAM THEATER DIRECTING LAB</b> The translation of the text into a dramatic event that occurs in time and space. The relationship of ground plan decisions to the Event of the scene or play.	<b>2</b>	<b>I,II</b>

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<b>F 513A&amp;B</b>	<b>TEXT FOR DIRECTORS (FILM DIRECTING PROGRAM)</b> This class will focus on discovering the actions and events that create the structure of a theatrical text. Plays by several writers representing various styles will be used. The course will be a combination of lecture presentations by the instructor as well as classroom exercises designed to help the student prepare a practical analysis of these plays. There will be some outside work resulting in class presentations by the students.	<b>2</b>	<b>TBA</b>
<b>F 515</b>	<b>LINGO PROGRAMMING FOR MULTIMEDIA</b> Intensive course in Lingo Programming. Students will learn techniques for the control of image, video, text and sound for computer based installation, CD Rom, Internet, or performance art. Emphasis placed on creating responsive works, and pieces that exhibit behavior. * Prerequisite: F 510 or Permission of instructor.	<b>2</b>	<b>II</b>
<b>F 516A&amp;B</b>	<b>ON STAGE: CREATING A THEATRICAL PERFORMANCE</b> A rehearsal/performance class designed to help developing directors understand the process of mounting a theatrical event through participation in a classroom project structured as a professional rehearsal. The rehearsals will culminate in a public performance.	<b>2</b>	<b>I,II</b>
<b>F 517</b>	<b>SPECIAL TOPICS</b> This is proposed as an umbrella course for opportunities which permit us to bring in guest artists as guest lecturers to deal with information as a workshop on a full semester course basis.	<b>1</b>	<b>II</b>
<b>F 520</b>	<b>INTERACTIVE CINEMA</b> We will examine contemporary approaches to and unexplored possibilities for the use of cinematic elements within an interactive context. Students will have the opportunity to re-use or re-work their own existing footage in combination with additional elements of sound text, video, graphics or animation. Students will complete a semester project. Techniques covered include digitizing video footage, and use of Director software for the creation of a CD-ROM or Internet based project.	<b>2</b>	<b>II</b>
<b>F 521</b>	<b>INTERMEDIATE INTERACTIVE/INTERNET</b> Theories and techniques of interactive and internet media. Emphasis is placed on risk taking. Work may be documentary, narrative, animated, text-and-image, all of the above or none of the above. Students will complete a semester project.	<b>2</b>	<b>II</b>
<b>F 522</b>	<b>GRADUATE SEMINAR:</b>		
	<b>F 522C NARRATIVE THEORY</b> A course on means of story-telling for film integrating practical handbook rules with theoretical models based on literary constructions. There will be readings from Eugene Vale., Gerard Genette, and Northrop Frye and screenings of excerpts from classic and symptomatic films.	<b>3</b>	<b>TBA</b>
	<b>F 522D DELEUZE AND CINEMA</b> Gilles Deleuze's philosophical reflections on the cinema, which he characterizes as a taxonomy, an attempt at the classification of images or signs rather than a history, will serve as the basis for an inquiry into the composition of basic cinematic forms.	<b>3</b>	<b>TBA</b>

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<b>F 522X IMAGINING REALITY</b>	<b>3</b>	<b>TBA</b>
	This course will examine a variety of issues regarding the politics and ethics of documentary filmmaking and by extension the politics and ethics of representation. Emphasis will be placed on the relationship of these issues.		
<b>F 525</b>	<b>JAVA PROGRAMMING</b>	<b>3</b>	<b>TBA</b>
	This course will introduce students to the use of Java for the development of work utilizing the internet for research, development, production, exhibition, or broadcast. Java enables many approaches to internet art which distinguish themselves from conventional web-based art. Many theoretically significant strategies remain unexplored because they require the ability to shape net-based technologies through programming in ways that commercially available software cannot anticipate. Students will complete labs and assignments each week.		
	* Open to the Institute. * Limited to 10 students. * Permission of instructor required.		
<b>F 526</b>	<b>SCREENWRITING TUTORIAL</b>	<b>1</b>	<b>I</b>
	Individual work with students on screenplays or plays. To meet in instructor's office at school or at instructor's home.		
	* Enrollment limited by permission of instructor.		
<b>F 529</b>	<b>DRAMATIC NARRATIVE WRITING ROUND TABLE</b>	<b>2</b>	<b>II</b>
	This is a workshop in which students will meet with the instructor to read and discuss each other's work involving the writing of dramatic narrative screenplays and/or plays.		
	* Recommended of Film Directing Program students. * Limited enrollment by permission of instructor.		
<b>F 530</b>	<b>ADVANCED INTERACTIVE &amp; INTERNET PRODUCTION WORKSHOP</b>	<b>3</b>	<b>I</b>
	This course emphasizes production of unusual work through the use of Macromedia Director's lesser known features. Internet and "offscreen" interactive applications figure prominently. Students will use JavaScript to pass data between browsers, Lingo, and CGI Scripts. Topics include: video image capture and recognition, file I/O, and work with external devices.		
	* Knowledge of Director and Lingo required. * Enrollment limited to 10 by permission of instructor.		
<b>F 532</b>	<b>DRAMATIC NARRATIVE FILM DIRECTING LAB</b>	<b>4</b>	<b>I,II</b>
	Short scenes are assigned to students, either original material or scenes from existing scripts. These scenes are reviewed after editing. Prior to shooting, directors will submit a ground plan as well as planned coverage. Class meets twice a week.		
	* Required of 2nd year Film Directing Program students. * Permission of instructor required. * Prerequisites: Acting, Film Grammar, Dramatic Construction.		
<b>F 535</b>	<b>PRODUCING YOUR THESIS PROJECT</b>	<b>2</b>	<b>I</b>
	An introductory course in business management for film and television production. This course is designed to help get a student film/video project made and to get the most out of the project once it is finished. This course will focus on: basic personal film and television business procedures; production design, planning, budgeting, and management; marketing film and		



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	television products; financing for independent film and television projects; and the structures and practices of the industry as it relates to the independent film/television producer/director.		
<b>F 536</b>	<b>THE FILM MAKERS (FILM DIRECTING PROGRAM)</b> Follows the script from the point of view of a producer from development to Post Production. A course taught on campus and at various studios and post-production facilities off campus. Students will observe the work done in many aspects of film-making and will have arranged lectures, demonstrations, and workshops by working professionals. * Film Directing Program students or permission of instructor.	<b>3</b>	<b>I</b>
<b>F 538</b>	<b>DIRECTING PROJECTS LAB</b> Students in the class will direct projects in Film/Video and in Theater. They will present work in progress in scene class and will have completed a final project in each medium by the end of the semester. * Prerequisite: Film Directing 2nd Year Standing	<b>5</b>	<b>TBA</b>
<b>F 540</b>	<b>SURVEY OF HISTORICAL AND CONTEMPORARY DIRECTORS</b> This class is designed to investigate the artistic styles and seminal influences of directors past and present. Through the process of researching individual directors such as Meyerhold, Kazan, Brecht, Prince, and Berkhoff, students will explore the artistic and cultural impact of individual artists. Students will perform classical texts using techniques identified with the established director. This experiment introduces different theatrical conceits that teach theater history while offering the student new tools in developing their own work. Course work will also include a presentation of original work informed by the student's research..	<b>3</b>	<b>TBA</b>
<b>F 600</b>	<b>PRODUCTION CREWS</b> Hands-on experience for students serving on production crews of projects initiated by fellow students. * May be repeated for credit.	<b>1</b>	<b>I,II</b>
<b>F 625</b>	<b>THESIS WORKSHOP</b> A practical theory course providing a working environment for film/video thesis students to develop, discuss, theorize, and complete their work. Students will be required to spend at least 20 hours a week working outside of class on their own project. Additional time will also be required to prepare for group discussions and periodic one-on-one meetings with the instructor. * Prerequisite: 2nd or 3rd year graduate students. * Enrollment limited to 15 by permission of instructor.	<b>4</b>	<b>I,II</b>
<b>F 635A&amp;B</b>	<b>FILM DIRECTING PROGRAM THESIS DEVELOPMENT &amp; PRODUCTION</b> Tutorials for those students in the process of developing a thesis project as well as for those who are in production or post production. Required of all Film Directing Program MFA-2 and MFA-3 students. Although the bulk of the work will be done in individual tutorials, there will be occasions where the groups are called together to discuss each other's work. * Prerequisite: Film Directing Program students' second or third year. * Enrollment limited to 8 by permission of instructor.	<b>4</b>	<b>II</b>
<b>F 644</b>	<b>FILM DIRECTING PROGRAM THESIS EDITING TUTORIALS</b> Students will arrange to show and discuss their thesis film edits with the instructor. Work will be shown at various stages. Students should have "dailies" as well as edited scenes available for discussion.	<b>1.5</b>	<b>I,II</b>

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F 800	<b>UNDERGRADUATE INDEPENDENT PROJECT: PROGRAM IN FILM AND VIDEO</b> Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester. * May be repeated for credit.	2-16	I,II
F 900	<b>GRADUATE INDEPENDENT PROJECT: PROGRAM IN FILM AND VIDEO</b> * May be repeated for credit.	2-16	I,II
ID200A&B	<b>COLLABORATION LABORATORIES: ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS</b> A class for the study of collaboration as a means of interdisciplinary performance production. Through the class, the student will find and develop a collaborative process which is compatible with both the form and content which he/she is working with in their artistic practice. The class will consist of lecture, viewing work, guest speakers, project development, class presentations of ongoing projects, readings, and a L.A. field trip to a performance. Interdisciplinary projects can take the form of new theatre works, installations, audio/soundworks, performances, film/ video, etc. and any number of unnamed forms. * Enrollment open to the Institute by permission of instructor. * Priority to graduate and upper division undergraduates.	2	I
	<b>ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS</b> A workshop for evolving new performance work which crosses disciplines including but not exclusive to dance, theatre, music, performance art, film/video or any combination of these disciplines. Through collaboration the class will develop one (or possibly several) performance project(s). Over the course of the semester each project will be taken through the various pre-production stages such as: research and development, outlining performance action, writing scripts, designing the performance, creating budgets, presenting work-in-progress versions, critique and evaluation, etc. The class will also include lecture, a guest speakers program, readings, and a L.A. field trip to a performance. * Enrollment open to the Institute by permission of instructor. * Priority to graduate and upper division undergraduates.	2	II
ID300A&B	<b>INTERDISCIPLINARY CRITIQUE</b> A class exclusively for Interschool Grant recipients. Over the course of the semester students will present their ongoing work on their interschool project for group critique and evaluation (up to and including the public presentation of the project). Workshops designed to facilitate the students interdisciplinary and/or collaborative process will be presented by both faculty and visiting artists. * Enrollment required for Interschool Grant recipients. * Priority to graduate and upper division undergraduate students.	2	II
ID350	<b>COLLUSIONS &amp; COLLISIONS</b> When forms collide, there is an opportunity to work in uncharted territory. In a series of workshops students will explore various forms and their hybrid possibilities. Forms include text, image, sound, movement, object, etc. Workshops will be team-taught by two different faculty. Class will also include one to two visiting artists. Students may work in collaborative groups and will realize assignments both in and out of class. * Open to the entire Institute.	2	I

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<b>ID360</b>	<p><b>RE: INVENTING THE WHEEL AN INTERDISCIPLINARY HISTORY SURVEY</b></p> <p>A 20th Century survey of interdisciplinary work from Dada to the present taught by a series of CalArts faculty (from various schools) and visiting artists. Class includes lectures and collaborative class projects. At each class meeting, a different subject is covered. Subjects vary but may cover artists and movements/genres that include Dada, Fluxus, Antonin Artaud, John Cage, performance art, installation art and interactivity, and dance theater.</p> <p>* Open to the entire Institute.</p>	2	II
<b>ID370</b>	<p><b>WHAT DID YOU JUST SAY?</b></p> <p>This will be an interdisciplinary, project-oriented critique, composed of faculty and students from art and music alike. We will direct analysis of the work of individual students towards cracking the codes of proprietary languages, leading to the production of collaborative works including both disciplines. There will be selected readings throughout. Although conceived for art and music students, this class is open to those in other disciplines.</p> <p>* By permission of instructor only.</p>	2	II
<b>ID550</b>	<p><b>ARTS PEDAGOGY: ARTISTS PREPARING TO TEACH IN THE COMMUNITY</b></p> <p>This course is aimed at those students who wish to develop teaching skills within community contexts. The course will address topics such as the translation of content in specific artforms into culturally and gender inclusive curricula for adolescents, community and cultural issues, artistic, conceptual and social development of teens, learning styles, current pedagogical practice, collaboration, team teaching and ethical issues. There will be readings, discussions, guest speakers, panels, demonstrations and off-site observations.</p> <p>* Open to all MFA students. BFA students who are CAP teaching assistants are also eligible.</p>	2	I,II
<b>CS175A*</b>	<p><b>FILM HISTORY I</b></p> <p>This is the first part of a four-semester-long course designed to look at film history. In the first semester, we'll consider the development of cinema as a series of ruptures and will discuss the advent of formal innovations, such as the invention of the moving image itself, the invention of the close-up, the invention of sound, the use of deep focus, etc... (This course will be more or less identical to the one taught in the fall 2000). The other semesters will look more closely at different national film industries (US, Europe, Africa, Asia) and different filmic traditions (documentary, "art cinema," third cinema, avant-garde, women's cinema, gay cinema, political/activist cinema, etc...). Students will be able to take one semester without having attended the others, although it is strongly recommended that they take more than one.</p>	3	I
<b>CS175B*</b>	<p><b>FILM HISTORY II</b></p> <p>This is a two semester survey course designed to give a general overview of the history of cinema. The first semester of this course will focus on silent cinema and the avant-garde, the aesthetics and politics of realism and its influence on classic cinema. Since the cinematic medium is now over 100 years old, we will begin with the invention of cinema in France and then examine the silent cinema of America, Germany and Russia, Classic American cinema, postwar Italian neorealist cinema, French and Italian New wave of the 1960s. Hence the class will be divided into three sections: The first section will cover the period from the fin-de-siècle to the beginning of sound cinema. The second section will concentrate on the period from the 1930s through the 1940s, focusing on the relation between aesthetics and cultural history. The third section will focus on the postwar period, focusing on the question of the role of cinema in an era of aftermath of WWII. The course begins with placing cinema and its invention in the</p>	3	II

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	<p>realm of the visual and spatial arts. The course as a whole will discuss film as a product of the age of industrialization and conquest, as an element of urban culture, and as means of imaginary transportation. The concentration of the course will be on the presentation of a variety of films, from early utopias to contemporary times, on the subject of home(land), cityscape, and voyage, providing analytic tools for interpreting the language of cinema, and socio-cultural rhetoric. The course will follow a relatively chronological framework. You will be expected to keep up within the required readings, attend screenings, and keep a journal on the films you have seen.</p>		
<b>CS222</b>	<p><b>SCRIPT WRITING</b></p> <p>A workshop for students seriously interested in writing narrative scripts of any length or genre. Exercises will focus on style and language, format, structure, location and characterization. Students will critique their own works as well as professional scripts. Each student must complete a significant portion of an original creative project.</p> <p>* Enrollment limited to 12.</p>	<b>3</b>	<b>I,II</b>
<b>CS275</b>	<p><b>HISTORY OF EXPERIMENTAL FILM</b></p> <p>An ongoing survey of experimental or avant-garde film from the beginning of cinema to the present. Traditions to be analyzed include "magic" films of the early 1900s, surrealist, cubist and dadaist cinema of the 1920s, trance films and psychodramas of the 1940s and 50s, the mythopoetic cinema of the 1960s, the structuralist movement of the 1970s and the "new narrative" trend in contemporary experimental film practice. Eroticism, politics and diary film are recurrent themes. May be repeated for credit.</p> <p>* Enrollment preference to advanced students.</p>	<b>3</b>	<b>I</b>
<b>CS428</b>	<p><b>SCREENWRITERS ON SCREENWRITING</b></p> <p>This class will examine the craft and process of screenwriting from idea to page to screen related first-hand by working screenwriters themselves. Every other week a film will be shown and the following week the screenwriter will join us in the film will be shown and the following week the screenwriter will join us in the classroom for discussion of that film and his/her body of work; as well as such topics as working methods; the actuality of writing inside and outside of the Hollywood system, the perception and the reality of the screenwriter's place in the food-chain. Each session will be topped off by a general audience question and answer free-for-all. Eight films and eight guests (TBA) over the course of the semester ranging from veteran screenwriters such as Frank Pierson (Cool Hand Luke, Dog Day Afternoon) to resolutely dark outsiders like Guin Turner (American Psycho).</p>	<b>2</b>	<b>II</b>
<b>CS471</b>	<p><b>FILM THEORY</b></p> <p>The class will review classical and contemporary film theory beginning with texts and screenings in realism, formalism, classical Hollywood cinema, auteurism and then move into structuralist, psychoanalytic, post-structuralist and post-modern film and theory.</p>	<b>3</b>	<b>I</b>
<b>CS472</b>	<p><b>TV THEORY: TOPICS IN MEDIA THEORY</b></p> <p>This course, taught in the spring semester, will concentrate on post-modern theoretical constructions focusing primarily on television theory and criticism, and in particular on cinematic constructions of TV subjectivity. Films include <u>The Last Picture Show</u>, <u>Network</u>, <u>Being There</u>, <u>King of Comedy</u>, <u>A Face in the Crowd</u>, <u>Tootsie</u>, and others.</p>	<b>3</b>	<b>II</b>
<b>CS570B</b>	<p><b>WOMEN IN CINEMA: HISTORY OF THE REPRESENTATION OF WOMEN IN CINEMA</b></p>	<b>3</b>	<b>I</b>

## SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Using texts of feminist film criticism, film and cultural theory, psychoanalytic and post-colonial texts, we will explore how the advent of cinema has changed the symbolic and visual representation of sexual difference, how the image of women in film have been constructed as signifiers of that sexual difference. This year, we'll concentrate on the specific cinematic means through which femininity is constructed as a performative function -- by analyzing such tropes as "movie stars," "vamps," "camp," "masquerade," "gender-bending," "split of the subject". Behind the playfulness and the glamour, we'll be able to look at the tragedies, the lies and the perverse power-plays that such a performance entails.		
<b>CS570D</b>	<b>HISTORY OF VIDEO ART</b> An overview of approaches to video by artists, including single-channel, installation and made-for-television works. Weekly screenings and discussions are thematic, with relevant readings. * Open to the Institute with permission of the instructor.	<b>3</b>	<b>II</b>
<b>CS570I</b>	<b>QUESTIONS OF THIRD CINEMA</b> The concept of "Third Cinema," coined in Latin America by filmmakers Fernando Solanas and Octavio Getino, implies a critical reappraisal of the national or cultural specificity, post-colonial identity, the dialectical connection between domination/subordination, centre/periphery and resistance/hegemony. While First Cinema is Hollywood, Second Cinema is Western "auteur" cinema, Third Cinema is resolutely non-capitalist and non-Western. We will look at films from Africa, the Arab World, East India, Latin America, Taiwan...but also films that assert a cultural/political resistance within Western industrialized countries, such as African American cinema, the Black British workshops and the "Beur" films in France. * Assignment: one paper a week.	<b>2</b>	<b>TBA</b>
<b><i>EXPERIMENTAL ANIMATION COURSES</i></b>			
<b>FE103</b>	<b>OPTICAL PRINTING</b> Optical printer operation emphasizing creative use of rephotographic techniques in hands-on use of equipment. One hour lab required each week in addition to class. * Enrollment limited to 12 by permission of instructor.	<b>1.5</b>	<b>TBA</b>
<b>FE104</b>	<b>OXBERRY CAMERA OPERATION</b> Practical instruction in the operation of the Oxberry Camera stand. * As arranged. * Enrollment priority to Experimental Animation students. * Enrollment limited to 12 by permission of instructor.	<b>.5</b>	<b>I,II</b>
<b>FE106</b>	<b>EXPERIMENTAL ANIMATION FOUNDATION VAS</b> This VAS class is designed for the incoming BFA to introduce the experimental animation student to techniques, strategies and conceptual approaches to animation that utilize direct animation techniques. Slide presentations and screenings will enhance our study while weekly workshops guide the student towards a deeper understanding of the various methods of animation and their processes. * Required of BFA-1s and incoming BFA students.	<b>3</b>	<b>II</b>
<b>FE108</b>	<b>BASIC SOUND FOR EXPERIMENTAL ANIMATION</b>	<b>2</b>	<b>I</b>

## SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>Training in use of audio facilities for creation of soundtracks. Examination and discussion of artistic issues regarding form, function and meaning of sound in both narrative and non-narrative contexts. Students will produce a finished, multilayer soundtrack synchronized with a short animation.</p> <p>* Enrollment limited to 12 by permission of instructor.            * Required of all Experimental Animation students.            * Co-Requisite: FE123A.</p>		
<b>FE110A&amp;B</b>	<p><b>EXPERIMENTAL ANIMATION ANALYSIS</b></p> <p>Two-semester sequence. Screening and discussion of films chosen to represent a wide range of traditional and experimental work, with guest filmmakers as regular visitors. Screenings open to Institute.</p> <p>* Required of all Experimental Animation students.            * Co-Requisite: FE235 (FE110 &amp; FE235 are on alternate Mondays.)</p>	<b>1.5</b>	<b>I,II</b>
<b>FE117</b>	<p><b>MOTION CONTROL FOR 3D STOP-MOTION ANIMATION WORKSHOP</b></p> <p>Purpose goal of workshop: Students who complete the workshop should be able to easily demonstrate the writing, saving and loading of a predefined camera "move." The predefined cameramove will include most of the basic elements of Motion Control as it pertains to stop motion animation. Also covered will be the changing of camera/film formats. Most of the educational process will be done through collaborative hands-on experience. Full (on-time) attendance is mandatory.</p> <p>* Enrollment limited to 8 students by permission of instructor.            * Limited to Experimental Animation students, BFA3/4 and MFAs.</p>	<b>.5</b>	<b>I</b>
<b>FE118</b>	<p><b>WORKSHOP IN STOP MOTION TECHNIQUES</b></p> <p>Two-week workshop will cover a variety of techniques used in stop motion animation, and live action special effects (low budget), and covering a multitude of other topics such as set design and building; armature building; dressing techniques; molding and casting. Students will have to supply some materials.</p> <p>* Enrollment limited to 8 students by permission of instructor.            * Limited to Experimental Animation students, BFA ¾ and MFAs.</p>	<b>.5</b>	<b>I</b>
<b>FE120A&amp;B</b>	<p><b>BASIC EXPERIMENTAL ANIMATION WORKSHOP</b></p> <p>Two-semester sequence. A foundation course covering all aspects of production of experimental animation or animated film as an independent project.</p> <p>* Required of new students in Experimental Animation by permission of instructor.</p>	<b>2</b>	<b>I,II</b>
<b>FE122A&amp;B</b>	<p><b>AXBERRY ANIMATION TECHNIQUES</b></p> <p>A full 16mm animation production course. Students may use a variety of experimental techniques (cut-outs, objects, cel animation, sand and multiple layers, etc.) to create their projects as well as developing the technical expertise to shoot on the Oxberry.</p> <p>* Enrollment limited to 15 by permission of instructor. * Strongly recommended.</p>	<b>3</b>	<b>I,II</b>
<b>FE123A&amp;B</b>	<p><b>EXPERIMENTAL ANIMATION FILMMAKING TECHNIQUES</b></p> <p>A series of lectures, demonstrations, and production workshops on the techniques used in making a 16mm sound film. Students will each make a 45 second film. This is a technically</p>	<b>2</b>	<b>I,II</b>

## SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>oriented course with emphasis on the creative uses of the medium. Class meets twice per week - two-semester sequence required.</p> <ul style="list-style-type: none"> <li>* Required of incoming BFA-2 and BFA-3 Experimental Animation students</li> <li>* Recommended for all MFA Experimental Animation students.</li> <li>* <b>Necessary for access to production and post-production equipment</b></li> <li>* Enrollment limited to 20 by permission of instructor.</li> <li>* Co-Requisite: FE108 - 1st semester only.</li> </ul>		
<b>FE130</b>	<b>BOOK ARTS</b>	<b>3</b>	<b>TBA</b>
	<p>Students work in a workshop atmosphere developing writing and drawing projects from a series of strategies to consider what makes a book. The first half of the semester develops projects from the workshop while the latter half concentrates on the book project itself. This class is well suited for the student who considers the book as a vehicle for documenting a process of how their work develops. Critiques are a valuable part of the class which limits enrollment to 12 students.</p>		
<b>FE210</b>	<b>EXPERIMENTAL STORYBOARD AND CHARACTER</b>	<b>3</b>	<b>TBA</b>
	<p>Students will design characters and create storyboards for an animated video. Using music as a structural backbone, students will collaborate to create a finished work to be shown at the end of the year. Emphasis will be on character design, storyboarding, using multiple techniques (clay, objects, drawing, etc.) in a single film, reading a soundtrack and using an exposure sheet as a guide for animation. This is a <u>group</u> project designed to enhance creative collaborative skills - and to produce a great video.</p> <ul style="list-style-type: none"> <li>* Recommended for BFA-3&amp;4 and MFA-1 Experimental Animation students.</li> </ul>		
<b>FE234</b>	<b>ANIMATION AND THE VAS IV: PARTNERS IN TESTING AND UNDERSTANDING TECHNIQUE</b>	<b>3</b>	<b>I,II</b>
	<p>Single frame shooting on the VAS IV allows for developing skill for a variety of animation techniques. With weekly exercises students will analyze composition, timing, color issues and how technique affects content. Other formats for testing animation will be reviewed so that students will be able to choose the appropriate testing system for their projects. MFAs in fall.</p> <ul style="list-style-type: none"> <li>* Required of all beginning MFA Experimental Animation students.</li> <li>* Permission of instructor required.</li> </ul>		
<b>FE235A</b>	<b>LOCOMOTION/EFFECTS, ATMOSPHERE &amp; ILLUSION</b>	<b>1.5</b>	<b>I</b>
	<p>Exploration of the basic principles of movement for the experimental animator. Animation planning with key frames, in betweening, charts and dope sheets. The weekly exercises will emphasize personal expression integrating action reaction, squash and stretch, slowing in slowing out and morphing, leaving space and freedom for different approaches.</p> <ul style="list-style-type: none"> <li>* Corequisite: FE110A (FE110 and FE235 are on alternate Mondays).</li> <li>* Required of all beginning Experimental Animation Students.</li> </ul>		
<b>FE235B</b>	<b>LOCOMOTION/EFFECTS, ATMOSPHERE &amp; ILLUSION</b>	<b>1.5</b>	<b>II</b>
	<p>Creating a consistent visual atmosphere through media, style and technique. Character Design for the animated walk and integration of character and background. How the personality and physical appearance of the character you create affects its movement and vice versa. Exploring a variety of walks, across the screen, front-on and profile walk cycles, front-on and profile backgrounds payns through weekly assignments.</p> <ul style="list-style-type: none"> <li>* Corequisite: FE110B</li> <li>* Required of all incoming Experimental Animation students.</li> </ul>		
<b>FE255</b>	<b>PHOTOSHOP/PREMIERE: "THE HYBRID IMAGE"</b>	<b>2</b>	<b>I,II</b>

## SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>An introductory course propelled by Fine Arts principles and concepts focusing on “Adobe PhotoShop”. Multi-layer image manipulation and compositing of students digitally imported flat art as well as 3-D objects will function as resources in the learning process. Thematic assignments of static image production will occupy an integral role in this introductory course. “Adobe Premiere 5.0” will be used as a motion compositor to produce a short temporal final assignment finished on 16mm film. This class will meet twice each week. (see “Schedule of Classes: for time and place.)</p> <p>* Permission of instructor required and enrollment limited to 10 students..</p>		
<b>FE280</b>	<p><b>LAYOUT, SPACE AND FILM CODES</b></p> <p>Space and movement complement each other. No movement without space, no perception of space without movement. Movement can define or create space, as space can demand a particular movement. Development of film space and layout is the basis of this workshop. Examples of film (animated and live action), fine arts, architecture and theater will be presented to demonstrate different aspects of composition, rhythm and perspective. In exercises and assignments, students will plan and stage scenes where space and movement combine to create content and atmosphere, and to communicate particular psychological environments.</p> <p>* Open to BFA and MFA students and may be repeated for credit.</p>	<b>3</b>	<b>I</b>
<b>FE300</b>	<p><b>EXPERIMENTAL ANIMATION THESIS PRODUCTION SEMINAR</b></p> <p>MFA thesis students will present their projects for discussion and analysis. A course designed to guide each student through development, production, and post-production. Students learn to develop critical skills in communicating with each other about the fundamental aspects of creating an original work in Experimental Animation and a successful thesis.</p> <p>* Required of MFA-2 Experimental Animation students.</p>	<b>3</b>	<b>I,II</b>
<b>FE301</b>	<p><b>AFTER EFFECTS SEMINAR</b></p> <p>This course is designed as a resource for students working in compositing a wide range of original source material utilizing Adobe AfterEffects. Through presentation of current student’s independent work, a variety of techniques and approaches to hybrid film creation will be examined and illustrated. This course will support successful culmination of complex film, video and digital projects.</p> <p>* Prerequisite: FE410 or instructor’s permission. * Enrollment limited to 10.</p>	<b>2</b>	<b>TBA</b>
<b>FE306</b>	<p><b>STORYBOARDING THE EXPERIMENTAL ANIMATED FILM</b></p> <p>A formal introduction to the craft and study of storyboarding. Film grammar, techniques and methods for a thorough understanding of how the language and image making of the storyboard can successfully support the production of film production.</p> <p>* Open to upper level BFA students and MFA students only. * Permission of instructor required. * Enrollment limited to 10 by permission of instructor.</p>	<b>3</b>	<b>I,II</b>
<b>FE310</b>	<p><b>3D CG PRODUCTION PIPELINE</b></p> <p>Focusing on the technical aspects of the production pipeline in the 3D Computer Animation lab, this course will cover concepts and techniques essential to digital production in a cross-platform,</p>	<b>2</b>	<b>TBA</b>



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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>networked environment. Since the state of technology is continually in flux, this course will emphasize creating an understanding of digital production concepts in general so that the student will be able to learn and create work with new technologies as they develop.</p> <ul style="list-style-type: none"> <li>* Open to the Institute by permission of instructor.</li> <li>* Enrollment limited to 24</li> <li>* Prerequisite: FE338.</li> </ul>		
<b>FE312</b>	<b>VIDEO WORKSHOP FOR EXPERIMENTAL FILMMAKERS 1.5</b>		<b>I</b>
	<p>Video for Experimental Filmmakers will cover basic topics in 3/4' video and video editing including: Dub Room Operations, Straight Cut Editing, Waveform Monitor and Vectorscope.</p> <ul style="list-style-type: none"> <li>* Strongly recommended of incoming Experimental Animation students.</li> </ul>		
<b>FE320</b>	<b>BEGINNING STOP-MOTION ANIMATION TECHNIQUES 2</b>		<b>I,II</b>
	<p>This introductory class will focus on explorations in different stop-motion techniques, mediums and materials during weekly labs using the video lunch box. These exercises and their critiques in class will be utilized to help students understand the scope of the genre of stop motion.</p> <ul style="list-style-type: none"> <li>* Permission of instructor required.</li> <li>* Enrollment limited to 8 students at the upper level BFA &amp; MFA level.</li> </ul>		
<b>FE331A&amp;B</b>	<b>ADVANCED EXPERIMENTAL ANIMATION WORKSHOP 2</b>		<b>I,II</b>
	<p>Two-semester sequence. Emphasis on development of personal idioms, as an independent study.</p> <ul style="list-style-type: none"> <li>* Permission of instructor required</li> <li>* May be repeated for credit.</li> </ul>		
<b>FE335</b>	<b>EXPERIMENTAL ANIMATION THESIS CONCEPT SEMINAR</b>	<b>3</b>	<b>I,II</b>
	<p>Students who are beginning to develop ideas for their thesis projects are expected to take this class. They present ideas ready for discussion and critique. This class will allow the student to see whether the concept is appropriate for a thesis and ready themselves for the issues the project presents while continuing a critical stance towards the work to help shape its position as an experimental animation film.</p> <ul style="list-style-type: none"> <li>* Required of MFA-1 Experimental Animation students.</li> </ul>		
<b>FE338</b>	<b>INTRODUCTION TO 3D CG ANIMATION</b>	<b>3</b>	<b>I</b>
	<p>An introduction to the general principles of 3D computer graphic animation. Students will work with Alias/Wavefront's Maya software to learn the basic processes of creating and animating synthetic objects, materials, lights, and cameras.</p> <ul style="list-style-type: none"> <li>* Open to the Institute by permission of instructor.</li> <li>* Enrollment limited to 24.</li> </ul>		
<b>FE341</b>	<b>DIGITAL APPLICATIONS SEMINAR</b>	<b>3</b>	<b>TBA</b>
	<p>The Digital Applications Seminar provides a critical examination of computer graphics and interactive digital applications in the fields of art, science, design, medicine, and entertainment. The class will focus on aesthetic, conceptual, and social issues, the criteria of the various fields, and the impact of the digital medium. No digital background required. Computer advocates and antagonists welcome. Coursework consists of weekly readings, video screenings, and group discussions. There is no lab requirement.</p> <ul style="list-style-type: none"> <li>* Open to the Institute by permission of instructor.</li> <li>* Enrollment limited to 10.</li> <li>* Recommended prerequisite: FE350 or FC320.</li> </ul>		
<b>FE345A&amp;B</b>	<b>ADVANCED TECHNIQUES FOR STOP MOTION</b>	<b>2</b>	<b>I,II</b>

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	<p>This class is designed for the stop motion student who has a project ready for production with a special interest in bringing to class issues that this project presents. Thesis projects and senior projects are welcomed so that these students are able to finish their projects in a timely manner.</p> <ul style="list-style-type: none"> <li>* Permission of instructor required.</li> <li>* Enrollment limited to 10.</li> </ul>		
<b>FE350</b>	<b>INTERMEDIATE 3D CG ANIMATION</b>	<b>3</b>	<b>II</b>
	<p>An intermediate course in computer graphic animation principles and practice utilizing Alias/Wavefront's Maya software. Students will expand upon the material learned in the introductory course through realizing a set of structured exercises and individual projects.</p> <ul style="list-style-type: none"> <li>* Open to the Institute by permission of instructor.</li> <li>* Prerequisite: FE338.</li> <li>* Corequisite: FE310.</li> </ul>		
<b>FE355A&amp;B</b>	<b>ADVANCED COMPUTER ANIMATION SEMINAR</b>	<b>2</b>	<b>II</b>
	<p>Discussion/seminar will focus on review and critiques of student works, works-in-progress, and review of works by artists working professionally in computer art and animation. Emphasis is on concepts, structure and aesthetic issues.</p> <ul style="list-style-type: none"> <li>* Open to the Institute by permission of instructor.</li> </ul>		
<b>FE375A&amp;B</b>	<b>ANIMATION AND PERFORMANCE IN STOP MOTION</b>	<b>2</b>	<b>I,II</b>
	<p>With prior experience in stop motion these students will plan a personal project. Scheduling, testing and shooting of all projects will be covered while scene analysis, timing and concept are studied as well.</p> <ul style="list-style-type: none"> <li>* Prior experience in stop motion required with permission of instructor.</li> <li>* Enrollment limited to 10.</li> </ul>		
<b>FE380</b>	<b>STOP MOTION CINEMATOGRAPHY</b>	<b>2</b>	<b>I</b>
	<p>Workshop based class focused on lighting and shooting miniature environments. The class structure will immerse students into the process of shooting. We will cover light meters, film and working with the lab as well as creating a look for your film and nailing it.</p> <ul style="list-style-type: none"> <li>* Recommended for Experimental Animation students level BFA-3 and up.</li> <li>* Enrollment limited to 10 by permission of instructor.</li> </ul>		
<b>FE381</b>	<b>CINEMATOGRAPHY TECHNIQUES FOR ANIMATION</b>	<b>2</b>	<b>II</b>
	<p>This series of lectures and labs will focus on the Photo technical aspects of animation photography. From multi-plane to multi-pass we will conduct hands on experiments to broaden the technical palette and visual vocabulary of the experimental animator.</p>		
<b>FE402</b>	<b>CONSPIRACY, LIES AND ANIMATION</b>	<b>2</b>	<b>TBA</b>
	<p>New creative strategies have been developed within the visual arts which can be utilized to create exciting and fresh approaches to animation. Several short projects will emphasize risk-taking. Computers will be explored to provide additional "quick" techniques as options, but assignments can be completed using any animation technique.</p> <ul style="list-style-type: none"> <li>* Enrollment limited to 20 by permission of instructor.</li> </ul>		
<b>FE405</b>	<b>EXPERIMENTAL ANIMATION SENIOR PROJECT</b>	<b>4</b>	<b>I,II</b>
	<p>The Senior Project is an independent contract that is undertaken by the BFA-4 student and his or her mentor. The student works throughout the year with the advisor determining its content and presents it at the graduation review.</p>		
<b>FE410</b>	<b>DIGITAL PRODUCTION/COMPOSITING WORKSHOP</b>	<b>2</b>	<b>I,II</b>

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>This is a PhotoShop/After Effects hands-on workshop covering motion picture digitizing, composing and basic introduction to 3-D animation image mapping. Thematic assignments will occupy an integral components of this course. Most learning and assignment work will occur during this class, however, outside class work will be necessary.</p> <ul style="list-style-type: none"> <li>* Prerequisite: FE255.</li> <li>* Permission of instructor required.</li> <li>* Enrollment limited to 10.</li> </ul>		
<b>FE420</b>	<b>ADVANCED 3D CG CHARACTER CONSTRUCTION I</b>	<b>2</b>	<b>I</b>
	<p>This course provides a focused exploration of 3D character modeling in Maya. Production techniques and aesthetic considerations are examined in detail. Students learn the finer points of constructing clean, deformable surfaces, which can be rigged for animation in “Advanced #D CG Character Construction II” the following semester.</p> <ul style="list-style-type: none"> <li>* Prerequisites: FE310, FE338, FC320.</li> <li>* Open to the Institute by permission of instructor.</li> </ul>		
<b>FE421</b>	<b>ADVANCED 3D CG CHARACTER CONSTRUCTION II</b>	<b>3</b>	<b>II</b>
	<p>This course provides a focused exploration of 3D character rigging and animation setup techniques in Maya. Building on the previous semester’s work in “Advanced 3D CG Character Construction I”, students learn how to rig the model as an appealing, animatable character with intuitive controls.</p> <ul style="list-style-type: none"> <li>* Open to the Institute by permission of instructor.</li> <li>* Prerequisites: FE420.</li> </ul>		
<b>FE510</b>	<b>SPECIAL TECHNIQUES IN COMPUTER GRAPHIC ANIMATION</b>	<b>3</b>	<b>TBA</b>
	<p>An investigation of advanced tools and procedures. The conceptual foundation, setup, and effective implementation of expert techniques such as those required in facial animation will be explored.</p> <ul style="list-style-type: none"> <li>* Open to the Institute by permission of instructor.</li> <li>* Recommended prerequisites: FC320 and FE350.</li> </ul>		
<b>FE520</b>	<b>ALTERNATIVE APPROACHES IN 3D CG ANIMATION</b>	<b>3</b>	<b>II</b>
	<p>A collaborative workshop investigating options to prevalent approaches in 3D computer graphic animation. Areas explored will include algorithmic composition, real-time performance, and non-representational imagery.</p> <ul style="list-style-type: none"> <li>* Prerequisite: FE338.</li> <li>* Open to Institute by permission of instructor.</li> <li>* Enrollment limited to 12.</li> </ul>		
<b>FE522</b>	<b>REALLY ADVANCED 3D COMPUTER GRAPHIC ANIMATION</b>	<b>3</b>	<b>TBA</b>
	<p>An advanced, continuing course in computer graphics and animation, for students with previous intermediate level experience in 3D computer graphics. The goal to introduce more advanced and professional concepts and techniques, and provide time assistance for students working</p>		

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	independently on their own computer graphics projects. Students will use their own choice of available hardware and software, which includes Softimage 3D and Maya 3D. * Prerequisite: FE350 or permission of instructor. * This course may be repeated for credit.		
<b>FE800</b>	<b>UNDERGRADUATE INDEPENDENT PROJECT: EXPERIMENTAL ANIMATION</b> Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester. * May be repeated for credit.	<b>2-16</b>	<b>I,II</b>
<b>FE900</b>	<b>GRADUATE INDEPENDENT PROJECT: EXPERIMENTAL ANIMATION</b> Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester. * May be repeated for credit.	<b>2-16</b>	<b>I,II</b>
<b>ID200A&amp;B</b>	<b>COLLABORATION LABORATORIES:</b> <b>ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS</b> See description at the beginning of Film/Video course descriptions. <b>ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS</b> See description at the beginning of Film/Video course descriptions.	<b>2</b>	<b>I II</b>
<b>ID300A&amp;B</b>	<b>INTERDISCIPLINARY CRITIQUE:</b> See description at the beginning of Film/Video course descriptions.	<b>2</b>	<b>II</b>
<b>ID350</b>	<b>COLLUSIONS AND COLLISIONS</b> See description at the beginning of Film/Video course descriptions.	<b>2</b>	<b>I</b>
<b>ID360</b>	<b>RE:INVENTING THE WHEEL INTERDISCIPLINARY HISTORY SURVEY</b> See description at the beginning of Film/Video course descriptions.	<b>2</b>	<b>I,II</b>
<b>ID370</b>	<b>WHAT DID YOU JUST SAY?</b> See description at the beginning of Film/Video course descriptions.	<b>2</b>	<b>II</b>
<b>ID550</b>	<b>ARTS PEDAGOGY: ARTISTS PREPARING TO TEACH IN THE COMMUNITY</b> See description at the beginning of Film/Video course descriptions.	<b>2</b>	<b>I,II</b>
<b>CS175A&amp;B*</b>	<b>FILM HISTORY</b> See description at the beginning of Film/Video course descriptions.	<b>3</b>	<b>I,II</b>
<b>CS275</b>	<b>HISTORY OF EXPERIMENTAL FILM</b> An ongoing survey of experimental or avant-garde film from the beginning of cinema to the present. Traditions to be analyzed include "magic" films of the early 1900s, surrealist, cubist and dadaist cinema of the 1920s, trance films and psychodramas of the 1940s and 50s, the mythopoetic cinema of the 1960s, the structuralist movement of the 1970s and the "new narrative" trend in contemporary experimental film practice. Eroticism, politics and diary film are recurrent themes. May be repeated for credit.	<b>3</b>	<b>I</b>

## SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* Enrollment preference to advanced students.		
<b>CS276</b>	<b>ANIMATION THEN AND NOW</b> An international historical survey of animated films, from the early motion machines through the Golden Age of cartoons to the styles. Comparative screenings and discussions focus on aesthetic, practical issues such as parody and satire, timing and gag construction, stylization, and stereotype, and mythology and symbolism.	<b>3</b>	<b>II</b>
 <i>CHARACTER ANIMATION COURSES</i>			
<i>THE FOLLOWING COURSES ARE SUBJECT TO CHANGE. AN UPDATED LISTING WILL BE AVAILABLE AT FALL REGISTRATION</i>			
<b>ID200A&amp;B</b>	<b>COLLABORATION LABORATORIES:</b>	<b>2</b>	
	<b>ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS</b> See description at the beginning of Film/Video course descriptions.		<b>I</b>
	<b>ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS</b> See description at the beginning of Film/Video course descriptions.		<b>II</b>
<b>ID300A&amp;B</b>	<b>INTERDISCIPLINARY CRITIQUE:</b> See description at the beginning of Film/Video course descriptions.	<b>2</b>	<b>I,II</b>
<b>ID350</b>	<b>COLLUSIONS &amp; COLLISIONS</b> See description at the beginning of Film/Video course descriptions.	<b>2</b>	<b>I</b>
<b>ID360</b>	<b>RE:INVENTING THE WHEEL</b> See description at the beginning of Film/Video course descriptions.	<b>2</b>	<b>II</b>
<b>ID370</b>	<b>WHAT DID YOU JUST SAY?</b> See description at the beginning of Film/Video course descriptions.	<b>2</b>	<b>II</b>
<b>ID550</b>	<b>ARTS PEDAGOGY: ARTISTS PREPARING TO TEACH IN THE COMMUNITY</b> See description at the beginning of Film/Video course descriptions.	<b>2</b>	<b>I,II</b>
<b>F 265</b>	<b>THEORY OF COMEDY</b> See description at the beginning of Film/Video course descriptions.	<b>3</b>	<b>I</b>
<b>Workshop</b>	<b>FIGURE DRAWING WORKSHOP</b> Life drawing figure model class. Sign up in the Character Animation program. * Open to the Institute. No Credit. Sign up in Character Animation.	<b>0</b>	<b>I,II</b>
<b>Workshop</b>	<b>WORKSHOP: UTILITY CLASS: INBETWEENING, CLEANUP ANIMATION ASSISTANT TRAINING</b> Basic course in doing inbetweening, professional animation cleanup and animation assistant training.	<b>0</b>	<b>I,II</b>

## SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* Open - Optional - No Credit. Sign up in Character Animation.		
<b>FC100A&amp;B</b>	<b>BEGINNING ANIMATION</b> Beginning to advanced animation, working with the very basic movements to the very complex. This is the foundation course of the animation department.	<b>3</b>	<b>I,II</b>
<b>FC105A&amp;B</b>	<b>VIDEO ANIMATION AND COMPUTER INTRO</b> Description available at registration.	<b>1</b>	<b>I,II</b>
<b>FC110A&amp;B</b>	<b>BEGINNING LIFE DRAWING</b> Life drawing of the human figure will include the study of anatomical design, structuring, order and perspective. * Enrollment limited to Character Animation students.	<b>2</b>	<b>I,II</b>
<b>FC115A&amp;B</b>	<b>PERSPECTIVE WORKSHOP</b> Basic rendering and perspective drawing.	<b>2</b>	<b>I,II</b>
<b>FC130</b>	<b>BEGINNING CHARACTER DESIGN</b> A course in designing animatable characters for the screen.	<b>2</b>	<b>I,II</b>
<b>FC140</b>	<b>COLOR AND DESIGN I</b> Emphasis on the importance of shape, proportion, line, movement and counter-movement, positive and negative organization, with practical applications in creative design, theory and practice exemplifying principles common to art structures. Full-class critiques and discussions of weekly assignments.	<b>2</b>	<b>I</b>
<b>FC155A&amp;B</b>	<b>BEGINNING STORY DEVELOPMENT</b> Story development, preparing storyboards, scripting and all things pertaining to story.	<b>2</b>	<b>I,II</b>
<b>FC165A&amp;B</b>	<b>ANIMATION PRINCIPLES I</b> A survey class covering the broad subject of animated filmmaking curriculum includes examining the essential steps and skills involved as well as overview of the history of animated film.	<b>2</b>	<b>I,II</b>
<b>FC210A&amp;B</b>	<b>INTERMEDIATE LIFE DRAWING</b> Advanced anatomical design, with exploration of the distinctions between younger and older human figures, and in-depth study of drawing concepts. * Prerequisite: FC110A&B.	<b>3</b>	<b>I,II</b>
<b>FC215A&amp;B C&amp;D</b>	<b>INTERMEDIATE PERSPECTIVE</b> Drawing Class. Workshop. Advanced exercises in understanding principles of perspective.	<b>2</b>	<b>I,II</b>
<b>FC220A&amp;B</b>	<b>ANIMATION AS ART</b> The purpose of this course is to study movement. There will be discussion and analysis of animation and its creators from early beginnings of animation to present with a focus on those individuals who have been revolutionary in the art form. Selected readings, covering different approaches to animation techniques, such as character development, acting, montage, metamorphosis, trucks, etc. Life drawing and study of movement not only of life drawing but inanimate objects when encountered by wind, living creatures, etc.	<b>3</b>	<b>I,II</b>

## SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<b>FC230A&amp;B</b>	<b>INTERMEDIATE CHARACTER DESIGN</b> An intermediate course in the designing of animation characters related to personality and attitude.	<b>2</b>	<b>I,II</b>
<b>FC235A&amp;B</b>	<b>INTERMEDIATE STORY DEVELOPMENT</b> The study of the short form animated film story. Dealing heavily with short form story structure, staging, pacing, and directing.	<b>2</b>	<b>I,II</b>
<b>FC240C&amp;D</b>	<b>DESIGN AND CONCEPT IN ANIMATION: FOCUS ON MYTH</b> This studio class is an advanced study of the design issues and strategies that can strengthen the creation of visually rich animated film projects. Students will use topics, issues, and ideas discussed in class to produce a variety of 2-D studies, along with short tests in animated format. Personal research on the theme of Myths/Mythology will focus individual work. The class is structured through lectures, demonstrations, visiting artists, problem solving assignments, and a look at sources from the history of film/animation. The class is structured through lectures, demonstrations, visiting artists, problem solving assignments, and a look at sources from the history of film/animation. * Permission of instructor.	<b>2</b>	<b>I,II</b>
<b>FC245A&amp;B C&amp;D</b>	<b>COMPOSITION AND COLOR</b> Introduction to basic rendering techniques in water color, acrylic and gouache. The course will incorporate compositional analysis, observational and conceptual space, color theory, perspectival adaptations and the exploration of individual stylizations and concepts through various exercises.	<b>2</b>	<b>I,II</b>
<b>FC250A&amp;B</b>	<b>INTERMEDIATE ANIMATION</b> Advanced study of animation with assignments involving scenes animated in continuity and incorporating recorded dialogue and sound effects. * Prerequisite: FC100A&B.	<b>3</b>	<b>I,II</b>
<b>FC255A&amp;B</b>	<b>ADVANCED STORY DEVELOPMENT</b> Advanced story development, preparing storyboards, scripting and essentials pertaining to story. * Prerequisite: FC155A&B.	<b>2</b>	<b>I,II</b>
<b>FC270</b>	<b>BASIC ANIMATION LAYOUT</b> Basic composition and design on layout animation techniques. Class critique.	<b>2</b>	<b>I</b>
<b>FC272A&amp;B</b>	<b>ACTING FOR ANIMATORS</b> Introduction to acting principles. Intended to maximize the animators' acting skills.	<b>2</b>	<b>I,II</b>
<b>FC275</b>	<b>ANIMATION: ART APPRECIATION</b> This course involves the study of classical art, painting and sculpture, as well as contemporary art, and other art forms--dance and design. It takes each student's personal approach to their art and introduces the students to artist reference in the past or present connection -- in painting, drawing, Live Action, Film and Animation. The students will have to search and research their own references. In addition to the regular sources, such as the library services, the students will be researching films and taking field trips to museums, art galleries, as well as observation of life, in relation to their own work.	<b>3</b>	<b>II</b>
<b>FC295A&amp;B</b>	<b>FILM COMPOSITION FOR ANIMATION</b>	<b>2</b>	<b>I</b>

## SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Film Composition will explore, by means of two-dimensional design assignments, approaches to composing the film frame. Strong associations to live-action cinematography and film editing will be examined.		
<b>FC310A&amp;B</b>	<b>ADVANCED LIFE DRAWING</b> Concentrating on composition and varied media techniques. Drawing from still life, animals, locations and models.	<b>3</b>	<b>I,II</b>
<b>FC311</b>	<b>ADVANCED ANIMAL DRAWING</b> Introduction to animal drawing. Curriculum held weekends at offsite location, which will be announced.	<b>3</b>	<b>I</b>
<b>FC312</b>	<b>ADVANCED LANDSCAPE DRAWING</b> Advanced study into landscape composition and drawing. Curriculum held weekends at offsite locations, which will be announced.	<b>3</b>	<b>II</b>
<b>FC320</b>	<b>ADVANCED 3D COMPUTER GRAPHIC ANIMATION, CHARACTER</b> This year-long class will cover various techniques used to animate characters within Alias/Wavefront's Maya software. We will review the basic of animation early on and apply those principles to increasingly complex models as the class progresses. Students will learn how to approach character animation using a methodology that will work for any character. This methodology will help students tackle any assignment with a greater degree of control of the medium. * Co-requisite: FE338. * Open to the Institute by permission of instructor. * Enrollment limited to 24.	<b>3</b>	<b>I,II</b>
<b>FC345A&amp;B</b>	<b>ADVANCED PAINTING</b> Painting techniques with acrylic, gouache, water color, mixed media, working with models, landscape, and still life. Glazing, texture build up and color theory. Color relationships, warm and cool, dark and light. * Enrollment limited to 15.	<b>3</b>	<b>I,II</b>
<b>FC350A&amp;B</b>	<b>ADVANCED ANIMATION III</b> Practical application of advanced animation skills with emphasis on story construction and teamwork within the filmmaking process. * Prerequisite: FC250A&B.	<b>3</b>	<b>I,II</b>
<b>FC360A&amp;B</b>	<b>INTERMEDIATE ANIMATION LAYOUT</b> Lectures and individual instruction on composition as it relates to animation filmmaking, with problems in composition assigned and in-class critiques of assignments.	<b>2.5</b>	<b>I,II</b>
<b>FC365C&amp;D</b>	<b>ECONOMIC ASPECTS OF ANIMATION PRODUCTION</b> This is a class covering everything about animation except animation itself. This one-semester class attempts to equip animation or film students with practical knowledge from many business aspects and legal issues occurring during their pursuit of a career in the animation field, in hopes that students can DIY when opportunities arrive.	<b>2</b>	<b>I</b>
<b>FC371</b>	<b>STORY FOR ANIMATORS</b>	<b>2</b>	<b>I</b>



## SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>Story is often the fire that makes animation work well. The course explores form and structure, not formula. Through practical writing exercises and some storyboarding, you will investigate such topics as how stories work, what motivates characters, how action rises and falls, and much more. You will write, but you do not have to be a “writer.”</p>		
<b>FC372A&amp;B</b>	<p><b>COMPUTER GRAPHIC ANIMATION WORKSHOP</b></p> <p>A year-long course designed to guide students through the process of producing an individual 3D computer graphic animation project. The production pipeline from initial concept through final output will be covered. There will be a focus on strategies for realizing concepts in practical terms given the available resources of time and equipment. Weekly group presentation and analysis of projects will be balanced with individual problem solving sessions.</p> <p>* Prerequisite: FC320, FE310 and FE338. * Open to the Institute by permission of instructor.</p>	<b>3</b>	<b>I,II</b>
<b>FC373A&amp;B</b>	<p><b>SCREENWRITING FOR ANIMATORS: THE PICTURE IN WORDS</b></p> <p>A writing class for animators that will avoid traditional gag-oriented animation writing, we will explore the long and short narrative, character-driven form with the ultimate goal of screenplay literacy and completion of a script. Work will begin by zeroing in on the story the writer wishes to tell, then using synopsis as a tool and working with full realized character biographies to create real and strong characters moving through a compelling story. Each individual will write his/her screenplay guided through each step by the instructor and augmented by class discussion and critique. During class we will view selected scenes from films to analyze what works and why (or doesn't). Screenwriting basics such as format, structure, action, conflict, story and character will be addressed at length.</p> <p>* Enrollment open to 3rd and 4th year levels.</p>	<b>2</b>	<b>I,II</b>
<b>FC375A&amp;B</b>	<p><b>ADVANCED ANIMATION IV</b></p> <p>Advanced focus on all animation skills with emphasis on story construction and filmmaking process.</p>	<b>3</b>	<b>I,II</b>
<b>FC380</b>	<p><b>ADVANCED SOUND FOR ANIMATORS: SOUNDTRACKS</b></p> <p>An advanced study of recording, editing, and mixing for animated films using digital technology including multi-track sound applications, DAT recording, and sound manipulation. Class will include group lab and field work to create digital Foley, effects and dialogue. Students create a full soundtrack for a film as a class requirement.</p> <p>* Prerequisite: FC105 or permission of instructor. * Enrollment limited to 16 students.</p>	<b>2</b>	<b>I</b>
<b>FC381</b>	<p><b>ADVANCED SOUND FOR ANIMATORS: THEORY AND PRACTICE</b></p> <p>This class will investigate film sound from historical, theoretical, and practical standpoints, with an emphasis on how these topics relate to animation in addition to cinema in general. A series of readings explore history and present important theories of film sound. Class will include digital editing and mixing techniques, screening and discussion of films. Requirements: completion of readings and participation during in class discussions, independent project in sound and presentation of project in class, 5-10 page paper on readings and film(s) screened in class.</p> <p>* Prerequisite: FC380 or permission of instructor.</p>	<b>2</b>	<b>II</b>

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* Enrollment limited to 16 students.		
<b>FC450A&amp;B</b>	<b>FOURTH YEAR PROJECT</b> Two-semester sequence. Emphasis on entertainment values and strong story construction, with class assignments and opportunity for students to work on individual projects.	<b>9</b>	<b>I,II</b>
<b>FC460A&amp;B</b>	<b>ADVANCED ANIMATION LAYOUT</b> Lectures and individual instruction on advanced composition as it relates to animation filmmaking, with problems in composition assigned and in-class critiques of assignments.	<b>2.5</b>	<b>I,II</b>
<b>FC800</b>	<b>INDEPENDENT PROJECT: CHARACTER ANIMATION</b> Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn up at the beginning of each semester. * May be repeated for credit.	<b>2-16</b>	<b>I,II</b>