

SCHOOL OF FILM/VIDEO

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 coursework 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 progress report each December signed by the mentor. This report 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. Final project(s) are submitted at the time of the Graduation Review. Information regarding Mid-Residence and Graduation Review procedures and timing is available in the 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 at the Preliminary Review, during the third semester of residence. The proposal must be approved by the faculty review committee as sufficiently challenging to merit the Master of Fine Arts degree or Advanced Certificate of Fine Arts. Information regarding Preliminary Review procedures and timing is available in the Film/Video School office.
- C. Students must submit a progress 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 course of study 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 FOR UNDERGRADUATE STUDENTS:

BFA-1 (and 1st Year Transfer Students)

F 101	Filmmaking Fundamentals	(Fall)
F 126 *	Video Production Workshop	(Fall)
F 108*	Undergraduate 16mm Workshop	(Spring)
CS175A&B	Film History	(Fall and Spring)
F 153A&B	Structuring Strategies/Artist Presentations	(Fall and Spring)

BFA-2 (and 2nd Year Transfer Students)

F 104A&B*	Film Production Workshop	(Fall and Spring)
F103	Cinematography	(Fall)
F 233*	Sound for Film & Video	(Spring)

*Satisfactory completion of these classes is a prerequisite to individual access to equipment and use of facilities for independent projects.

Incoming Undergraduate Students are required to take both semesters of Film History (CS175A&B). Students who enter as BFA-1 are required to complete 3 years of film/video history, theory or criticism courses. Transfer students are required to complete 2 years of film/video history, theory, or criticism courses. A list of classes that satisfy this requirement is available at registration each semester.

Undergraduate Students are required to take Undergraduate Critique (F 340) for at least 2 semesters during their final two years of residence.

Undergraduate Students are required to take at least one visiting artists workshop during their 3rd and 4th year.

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REQUIRED COURSES FOR GRADUATE STUDENTS:

F 501	Filmmaking Fundamentals	(Fall)
F 126*	Video Production Workshop	(Fall)
F 103	Cinematography	(Fall)
F 104A&B *	Film Production Workshop	(Fall and Spring)
F 233*	Sound for Film & Video	(Spring)
CS175A&B	Film History	(Fall or Spring)
F 153A&B	Structuring Strategies/Artists Presentations	(Fall and Spring)

*Satisfactory completion of these classes are a prerequisite to individual access to equipment and use of facilities for independent projects.

Graduate Students are required to take at least one semester of Film History (CS175A or B) unless exempted by instructor based on prior education. Graduates are also required to take one semester of Film Today (F114A or B).

Graduate Students are required to complete at least one Film/Video theory, history or criticism class each semester for 5 semesters. A list of classes that satisfy this requirement is available at registration each semester.

Graduate Students are required to take at least one Visiting Artist Workshop preferably in their 2nd or 3rd year.

II. PROGRAM IN EXPERIMENTAL ANIMATION

Students begin with foundation courses designed to introduce a broad range of animation methods and processes. Animation history, the unique history of experimental animation, history of the cinema and hands on practical courses in animation complete students' introduction to directions of exploration that they may later pursue individually. At the advanced level students will elect to study one or more methods of production in TRADITIONAL 2D ANIMATION, 3D COMPUTER ANIMATION, 2D COMPUTER ANIMATION COMPOSITING AND STOP MOTION. There are several technical courses attached to these areas of production. Students must successfully complete these courses in order to gain access to such facilities. The sequence of these and other advanced elective classes is established in consultation with the student's mentor.

Bachelor of Fine Arts Program

The first year of the four year Bachelor of Fine Arts Program in Experimental Animation consists of required classes designed to help the student gain an understanding of principles in animation along with understanding of the history of art, Experimental Animation, foundation courses in animation practices, concepts and Critical Studies.

Each BFA student will present and discuss the work they have produced during a required Mid-Residence review in the fall semester of the student's second year. The mid-residence review will be scheduled by the Film/Video office. This review is supplemented in following years through evaluation meetings with the student and mentor.

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In the last year, a BFA student is expected to produce a Senior Project and that project, along with other significant work will be evaluated during the student's Graduation Review in the last semester of residence.

Required Courses for Bachelor of Fine Arts in Experimental Animation

ALL Incoming BFAs

F 153A&B	Structuring Strategies/ Artists Presentations
CS276	Animation Then and Now
FE235	Locomotion (Fall)
FE234	Direct Animation Techniques (Spring)
FE333	History of Experimental Animation (Spring)

BFA-2 (and incoming BFA-3)

FE108	Basic Sound for E/A
FE123	E/A Filmmaking Techniques

BFA-3

CS175A&B	Film History
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BFA-4

FE405	Senior Experimental Animation Project
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Master of Fine Arts Program

The residence requirement for the Master of Fine Arts Program in Experimental Animation is three years. This residence requirement provides necessary time to:

1. Participate in the full range of studies effecting animation.
2. Be exposed to a comprehensive education in the history, concepts, technique and technology of animation arts.
3. Conceive, design and produce a complete thesis project.
4. Successfully pass a MFA Thesis Graduation Review in the last semester of residence.

This first year of required courses are designed to help students gain an understanding of the principles of Experimental Animation along with understanding of the history of art, History of Experimental Animation, foundation courses in animation practices and Experimental Animation Concepts Survey.

In consultation with their mentor, second year students develop a thesis project to be submitted during the Preliminary Thesis Review (mid-residence review). This review typically occurs during a student's fourth semester or before the end of the fourth week of the fifth semester. During the Preliminary Review students will present and discuss their proposed thesis project with a faculty committee. This meeting establishes an agreement on the goals of the project. The conceptual development of the thesis will parallel studies focusing on advanced technical and conceptual courses that support the production of the thesis.

Third year MFA students typically focus most of their concentration on producing a thesis project under the tutelage of their mentor while participating in the Thesis Production Seminar. The Graduation Review is held near the end of the final semester. Students present the completed thesis project for review by the faculty review committee.

(Students holding a Bachelors Degree in Film, Video or Animation may petition during their first semester of residency to graduate in two years.)

Required Courses for Master of Fine Arts in Experimental Animation

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<u>MFA-1</u>		<u>MFA-2</u>	
FE235	Locomotion (Fall)	FE335A&B	E/A Thesis Concepts Sem
F 153A&B	Structuring Strategies/Artists Presentations		
FE234	Direct Animation Techniques (Fall)		
FE480	Ex Periment	<u>MFA-3</u>	
CS276	Animation Then and Now	FE300	Thesis Production Seminar
FE333	History of Experimental Animation (Spring)	CS175A&B	Film History

III. CHARACTER ANIMATION PROGRAM

The 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 Trad/CGI
FC105A01	Video Animation and Computer Intro
FC110A&B	Beginning Life Drawing
FC140	Color and Design I
FC155A&B	Beginning Story Development
FC115A&B	Basic Perspective
FC371	Story for Animators

Second Year:

FC105A02	Video Animation Production/Sound
FC210A&B	Life Drawing Intermediate
FC250A&B	Intermediate Animation
FC272A&B	Acting for Animators
FC240A	Design Concepts
FC270A	Beginning Layout

Third Year:

FC105A03	Video Animation & Computer Workshop
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 theater 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 a one-act play. Hands-on experience is developed through participation in production crews and casting pools of projects initiated by fellow students. Thesis development begins in the second year. There are few required courses in the third year, which is devoted 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:

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F 532	Film Directing Lab (2 semesters)
F 503	Film Directing Program Acting Studio (2 semesters)
F 507	Rehearsal Crew & Performance (4 semesters)
F 512	Film Directing Program Theater Directing Lab (2 semesters)
F 502	Film Directing Program Scene Showings (4 semesters)
F 575	Dramatic Construction
F 523	Film Grammar
F 531	Screenwriting/Finding Your Story
F 578	The Director Prepares
F 577	Narrative Editing
F 536	The Filmmaking Process
F 514	Feature Film Scene Analysis
CS175	Film History
	a graduate level critical/theoretical seminar
F 528	Video Production Workshop
F 579	Film Production Workshop
F 290	Editing Techniques
F 103	Cinematography
F 900	Independent Study for the Thesis
F 635A&B	Thesis Workshop
F 518	Guest Artist Workshops (4 semesters)

SUGGESTED ELECTIVES:

F 576	Documentary for Storytellers
F 206	Digital Sound Editing
F 314	Film Today

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
F 101	FILMMAKING FUNDAMENTALS: UNDERGRADUATE An exciting range of films and videos are screened, discussed, and critiqued. Students will produce three short films/videos incorporating, but not limited to, personal interpretations of the various genres presented. * Required of all incoming undergraduates or by permission of instructor.	2	I
F 103	CINEMATOGRAPHY A lecture course exploring the basic concepts of film photography. * Required of and <u>limited to</u> all new graduate students in the Program in Film and Video by permission of instructor.	2	I
F 104A&B	FILM PRODUCTION WORKSHOP Two-semester sequence. Students will learn all phases of 16mm production and post-production. Each student will shoot, edit and complete to answer print a 16mm non-synch film and collaborate on a class 16mm synch-sound film. Lab time is required. * Required of all incoming Graduate Program in Film and Video students. * Limited to Program in Film and Video students. * Permission of instructor required.	2	I,II
F 108	UNDERGRADUATE 16MM WORKSHOP An introduction to the use of 16mm cameras, lite meters and support equipment. Students will learn the basics of 16mm cinematography and shoot a series of in-class exercises designed to experiment with aesthetic, expressive, narrative/non-narrative and structural possibilities. Emphasis is on hands-on experience with non-sync equipment and experiencing the magic of celluloid. Flatbed editing included. * Required of all incoming BFA students. * This class is a pre-requisite for all 16mm production classes. * Permission of instructor required.	2	II
F 117	VIDEOGRAPHICS Electronic image acquisition, generation and manipulation are the focus of this class aimed at experimentation. Combining the image processing and production power of the video studio and the videographics lab, students will learn the basic building blocks of analog and digital video. Students are encouraged to expand that knowledge toward their own personal vision. Topics include voltage image control, blue screen techniques, video to film transfer, video synthesis and more. Required for independent access to video graphics. * Enrollment limited to 8 students.	2	I
F 126	VIDEO PRODUCTION WORKSHOP Limited to Film and Video students, required for video field production equipment and video editing access. Basic NTSC signal information, and operation of dub and edit suites. Short works produced in class will be featured in an end-of-semester screening in the Bijou. PLEASE NOTE THAT STUDENTS ARE REQUIRED TO ATTEND A MINIMUM OF FIVE LAB SESSIONS, AND MUST HAVE THAT TIME AVAILABLE. * 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, open to Experimental Animation students. * Permission of instructor required.	2	I
F 127	EXPERIMENTS IN VIDEO	2	II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>This class will utilize the Film/Video School's Video Studio for live events, collaborative experiments, creative compositing, live streaming and anything else the class devises. It's a free-wheeling, exciting way to learn more about video and create new works. Film/Video students who successfully complete this class will gain independent access to the Video Studio.</p> <p>* Open to a limited number of students outside the School of Film/Video who wish to perform and use video to document.</p>		
F 140	FILM TO VIDEO PRODUCTION	3	TBA
	<p>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.</p> <p>* Enrollment limited to 16 by permission of instructor.</p>		
F 153A&B	STRUCTURING STRATEGIES/ARTISTS PRESENTATIONS 1	1	I,II
	<p>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 as well as different kinds of independent film and video. Students are expected to participate in the critiques and analysis.</p> <p>* Required of all incoming Program in Film and Video and Experimental Animation students for both semesters.</p> <p>* May be repeated for credit.</p>		
F 201	SOUND TECHNIQUES	2	I
	<p>Instruction in audio equipment and techniques used in production and post-production sound for film and video, including microphones, analog and digital recorders, transfer protocols and procedures, linear and non-linear sound editing, ADR/Foley, mixing. Emphasis on common production and post-production problems and their solutions.</p> <p>* Required for access to timecode DAT recorders</p> <p>* Prerequisite: F 104A&B or permission of instructor.</p> <p>* Enrollment limited to 12 students.</p>		
F 203	ADVANCED CINEMATOGRAPHY	2	II
	<p>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.</p> <p>* Prerequisite: F 103.</p> <p>* Enrollment limited to 20 students and priority given to Program in Film and Video students.</p>		
F 206	SOUND EDITING	3	I
	<p>Introduces concepts of digital audio in electronic post production. Special attention paid to preparing tracks for mix. Students will work extensively with Pro Tools systems, as well as Final Cut Pro and various plugins. The strengths and weaknesses of various sound post-production paths will be explored. Minimum two hours per week of additional lab time will be scheduled.</p> <p>* Experience with Final Cut Pro helpful but not required.</p> <p>* Enrollment limited to 20 by permission of instructor.</p>		
F 210	DOCUMENTARY PRODUCTION	2	I,II
	<p>This course explores the documentary form through theory and practice. Students will look at different documentary approaches and methods. Viewing and analysis of various films will be a vital part of the class; however, the main emphasis of the course will be on documentary production.</p> <p>* Enrollment limited to 12 by permission of instructor.</p>		

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* Open to Art/Photography students.		
F 227	BASIC ISSUES IN EDITING 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. * Prerequisite: F 104A&B and permission of instructor.	2	TBA
F 228	ADVANCED ON-LINE EDITING WORKSHOP 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. Recommended to all students editing on Avid or other off-line systems which produce edls and students interested in becoming on-line video editors. The course will cover the on-line Avid, Final Cut Pro on lining with Kona and Cinewave cards and the Grass Valley on-line suite. * Prerequisite: F 290. * Enrollment limited to 8 students by permission of instructor.	2	I
F 230	EDITING AESTHETICS The study and practice of 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. * Permission of instructor required.	2	II
F 233	SOUND FOR FILM AND VIDEO An introduction to the use of sound in film and video. Includes the understanding and use of microphones and sound recording devices, following the audio path from the capturing of sound through to digital sound editing, processing and mixing. * Required of all incoming Graduate Program in Film and Video students. * Co-Requisite: F104B or permission of instructor.	2	II
F 235	SOUND T.A. COURSE 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. * Enrollment limited to 12 by permission of instructor. * Prerequisite: F 106.	2	I,II
F 247	FILM LIGHTING WORKSHOP 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. * Prerequisite: F 103. * Enrollment limited to 8 and limited to upper level Program in Film and Video students.	2	I
F 252	PROJECT SOUND DESIGN: CREATIVE CONVERGENCE OF SOUND AND IMAGE A class for students in post production on advanced projects. Successful film or video depends on the crucial integration of concept, image, and soundtrack. Blends traditional sound design	2	I

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>concepts with new forms of expression made possible by the digital revolution in electronic media. The aesthetics of sound are investigated by analyzing creative sound design fundamentals. Successful and creative marriage of image and sound is our goal. Screening and discussion of work by a broad spectrum of film and videomakers as well as work in progress.</p> <ul style="list-style-type: none"> * 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. 		
F 270	SCREENWRITING	3	I,II
	<p>A two-pronged approach to screenwriting for both fictional & non-fictional (documentary) narratives -- 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> <ul style="list-style-type: none"> * Enrollment limited. * Permission of instructor required, no exceptions. 		
F 275	DIGITAL ARTS NETWORK (DAN) TA WORKSHOP	1.5	TBA
	<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> <ul style="list-style-type: none"> * Permission of instructor required. * Enrollment limited to students with multimedia backgrounds. 		
F 290	BASIC EDITING TECHNIQUES	2	I,II
	<p>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.</p> <ul style="list-style-type: none"> * Prerequisite: F 104A&B (Film Production Workshop), F 126 (Video Production Workshop) * Permission of instructor required. 		
F 295	ADVANCED EDITING TECHNIQUES	1.5	TBA
	<p>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.</p>		

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<ul style="list-style-type: none"> * Prerequisites: F 290 (Basic Editing Techniques), F 104 (Film Production Workshop), F 126A&B (Video Production Workshop). * Permission of instructor required. 		
F 297	<p>ALCHEMICAL CINEMA</p> <p>This course offers an introduction to the mysteries of photographic film—it's properties, processes, and potentials. Technique is introduced as an organic component of the expressive arsenal. Everything is DIY and low-tech, as students hand-process films utilizing a variety of easily available tools and chemicals. B/W and color developing, reversal and negative, and high and low contrast emulsions will be explored from an artist's perspective. After learning the basic principles of photochemistry, students will be presented with an array of non-standard techniques, ranging from cross-processing to Rayographs and different methods of film distress—all transforming commonplace materials into cinematic magic.</p> <ul style="list-style-type: none"> * Enrollment limited to 12 by permission of instructor. 	3	II
F 302	<p>FILM LIGHTING CONCEPTS</p> <p>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.</p> <ul style="list-style-type: none"> * Limited to upper level Program in Film and Video students. * Enrollment limited to 8 per section by permission. 	2	II
F 303	<p>ADVANCED DV WORKSHOP</p> <p>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.</p> <ul style="list-style-type: none"> * Prerequisite: F 126 Video Production Workshop * Enrollment limited to 10 Film/Video students by permission of instructor. 	2	I
F 305	<p>DIRECTING</p> <p>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.</p> <ul style="list-style-type: none"> * Limited to 10 students by permission of instructor. 	3	I
F 308	<p>POST-PRODUCTION SOUND FOR VIDEO</p> <p>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, 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.</p> <ul style="list-style-type: none"> * Prerequisite: F206. * Enrollment limited to 8 by permission of instructor. 	3	TBA
F 312	<p>COMPOSITION IN MOTION</p> <p>This class will explore the aspects of visual composition; first as it was developed by the "Old Masters" and then how it is applied and transformed in the visual design of motion pictures.</p> <ul style="list-style-type: none"> * Enrollment limited to 30 students. * Priority given to School of Film & Video students. 	3	TBA

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
F 314A&B	FILM TODAY 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. * May be repeated for credit. * Approved for Critical Studies credit.	3	I,II
F 317	THE BUSINESS OF FILM 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.	2	II
F 318	SEXUALITY, GENDER AND DESTRUCTION IN CINEMA This course will provide a forum to view and discuss films and readings which problematize traditional constructions of gender on multiple levels. The selected works also have a special emphasis on trajectories of violence and destruction in which the knife, so to speak, is pointed in the "wrong direction". * Permission of instructor required. * Approved for Critical Studies credit.	3	II
F 319	THE ACTIVE SPECTATOR Is an authentic film culture possible in Los Angeles? What are the conditions that are necessary for the exhibition of alternative media? The class will take students in various alternative film/video venues throughout Los Angeles—in order to discover, analyze and possibly criticize the different solutions that are offered to foster a different kind of viewership. This class is designed for students interested in alternative media production and exhibition. * Enrollment limited to 12 to 15 students by permission of instructor. * Approved for Critical Studies credit.	3	I
F 324	SOUND AND THE IMAGE An exploration of the aesthetic concerns when combining sound with the image. This class will explore the aural dimension and its profoundly psychological role in cinematic work. The class will include presentations by a number of sound artists, technicians and musicians. Sound is a vital component in filmmaking and this class will examine aesthetic concerns regarding the use of voice-over, musical composition and sound design. * No Prerequisites required. * Recommended for all incoming Program in Film and Video students. * Permission of instructor required.	2	I
F 328	VIDEO STUDIO TA CLASS 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. Video Studio TAs will have access to the Video Studio. * Required of F/V students who plan to be Video Studio TAs.	3	I

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<ul style="list-style-type: none"> * Prerequisite: F 126 or by permission of instructor. * Enrollment limited to 8 students. 		
F 336	<p>EXPERIMENTAL FILM TECHNIQUES I</p> <p>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. Advanced Cinematography with an experimental bent. Students will be required to shoot 3 rolls of film.</p> <ul style="list-style-type: none"> * Priority given to Program in Film and Video students. * Prerequisite: F103. * Enrollment limited to 15 students by permission of instructor. 	2	I
F 337	<p>EXPERIMENTAL FILM TECHNIQUES II</p> <p>This class is a continuation of Experimental Film Techniques I and priority will be given to students who were previously enrolled. However,, this class is open to all and should be taken by any PFV student who is planning to finish a film on film. Experimental Film Techniques II will continue to explore and experiment with methods for manipulating the film image, but will also include a series of in-depth presentations concerning the technical steps involved in completing a film on film. Equal emphasis on shooting and completion processes with lots of experimental film viewing as well. Students will be required to shoot 3 rolls of film.</p> <ul style="list-style-type: none"> * Priority given to Program in Film & Video students. * Prerequisite: F104A&B. * Enrollment limited to 12 students by permission of instructor. 	2	II
F 338	<p>MY SOUNDTRACK 1: PRACTICAL SOUND STUDIO</p> <p>A practical technical support class for any student in pre or postproduction on a film/video/digital soundtrack. Introduction to the Film/Video Sound Department’s facilities and personnel. Opportunity to present your ideas and work in progress for evaluation. We will address the scope of your project, including possible paths, potential difficulties, and technological needs. The aim will be to guide you towards the most efficient and correct choices so that the final outcome will conform with your vision while meeting critical technical standards. The Film/Video Sound Department offers valuable technical support in the form of faculty, staff, Tas, and powerful editing, recording, processing, and mixing tools. This is an opportunity for you to take full advantage of these resources.</p>	1	II
F 339	<p>THE ACTIVE CURATOR</p> <p>Under the supervision of the instructor, the students will curate a show of independent film/video/new media at the Echo Park Film Center. A theme will be chosen, artists will be asked to submit previews of their work. Regular curatorial meetings will be organized during which the students will screen and discuss the work submitted, before making the final selection.</p> <p>The students will also write the program notes, take care of the publicity and organize all the material aspects of the show (print traffic, technical details, producing the brochure and the posters) and will host the evening. In addition they will receive practical curatorial training by being involved, when possible, in some of the REDCAT film programs, by meeting local curators who will speak to them about showing independent work in LA, and will receive some information about how to deal with film festivals—how to curate a series of independent work for an international film festival, for example.</p> <ul style="list-style-type: none"> * Prerequisite: Completion of “The Active Spectator” in the fall 2003 or 2004 or express permission of the instructor. * Class limited to 15. 	3	II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
F 340	UNDERGRADUATE CRITIQUE A forum for undergraduates to produce and present work. Students working on projects outside of class will show their work in various stages of pre- and post-production for group discussion and critique. * Required of BFA3&4 Program in Film and Video students.	2	I,II
F 343	VISITING FILMMAKER WORKSHOP Developing film/video projects with filmmaker in a workshop situation and production of group work. * Permission of instructor required.	1-2	I,II
F 358	ADVANCED VIDEO PRODUCTION Abstract imagery, narrative, documentary? This is the place to develop and produce it. * Prerequisite: F 126, F 303 or permission of instructor.	3	II
F 370	HISTORY OF DOCUMENTARY FILM 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 observational ethnographic film, the touristic film, the historiographic reconstruction, the essayistic film. * Approved for Critical Studies credit.	3	I
F 382	EXPANDING CINEMA: GENDER ISSUES AND PERSONAL EXPLORATION THROUGH FILMMAKING A production workshop for advanced film students with an emphasis on the use of anti-sexist representations/characterizations, and with the use of film as a direct method of self-expression. Each student will product four short (3-4 minute) works dealing with their feelings about: 1) mother, 2) father, 3) sex, and 4) myself. Grading: To receive a HP a student must complete four original assignments and may miss no more than one class. * Enrollment limited, by permission of instructor. * May be repeated for credit.	3	I
F 385	PRE-PRODUCTION/PRE-VISUALIZATION 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 screen, discuss and analyze student and artist works. * Open to the Institute.	3	II
F 424	RADICALIZING VISION: AVANT-GARDE/EXPERIMENTAL CINEMA A class dedicated to viewing and discussing experimental film, a genre intent on stretching the limits of cinematic expression. This class will be taught by a different instructor each semester in order to present a varied survey of contemporary avant-garde film with presentation of historical work as well. With ideas and images ranging from the literal to the abstract, experimental films defy simple categorization and include radical work from traditional genres. Each semester will	2	I,II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	offer a different focus and the class can be taken repeatedly for credit. Please refer to specific schedule of classes for more detailed semester description. * May be repeated for credit. * Permission of instructor required.		
F 427	EXILIC AND DIASPORIC CINEMA The course will view films and read texts that address the experience of exile and displacement—understood both as a physical and psychic condition. In response to recent world events, the course will focus strongly, though not exclusively, on films concerning the Middle East, and/or from directors now living. * Enrollment limited, by permission of instructor. * Approved for Critical Studies credit.	3	TBA
F 430	VIDEO INSTALLATION A laboratory for experiments with the moving image in space. Students will produce group experiments and individual works. We will also explore interactivity within an installation. Completed works will be exhibited on campus. * Open to Institute with priority given to graduate and Integrated Media students. * Permission of instructor required.	2	II
F 453	NEW DIGITAL CINEMA: ADVENTURES IN THE MOVING IMAGE New Digital Cinema: Adventures in the Moving Image tracks the evolution of contemporary cinema as it intersects with the formerly separate realms of video art, music video, animation, print design and live club events to create an avant-garde for the new millennium. The class will examine the impact of digital technology on narrative structures, animation/live action hybrids, Dogme 95, "synthetic" cinema, and "ambient" storytelling. Drawing connections to the history of experimental film and video, the class will help create a context for contemporary experimentation and imagine a cinema of the future. * Permission of instructor required.	2	I
F 454	ADVANCED SEMINAR: TECHNIQUES AND PRACTICES Exploration, dialog, and practicum, this course will include examinations of current technology, discussions with recent Film/Video Alumni, and hands-on review of available methods. Syllabus will be shaped by the curiosity and needs of each semester's students. * Enrollment limited to 16 students. * Permission of instructor required.	2	I
F 456	LISTENING/SEEING 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.	4	TBA
F 501	FILMMAKING FUNDAMENTALS: GRADUATE 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	3	I

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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.		
F 502	FILM DIRECTING PROGRAM SCENE SHOWINGS 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.	.5	I,II
F 503A&B	FILM DIRECTING PROGRAM ACTING STUDIO Two semester sequence. Emphasis is on the emotional truth of performance, understanding the actor's work and responsibilities, creating and recognizing good performances, script analysis, basic staging and coverage and editing for performance. * Required of all MFA-1 Film Directing Program students by permission of instructor..	4	I,II
F 507	FILM DIRECTING PROGRAM REHEARSAL CREWS AND PERFORMANCE 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.	1	I,II
F 510	INTERACTIVE & INTERNET MEDIA 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.	3	I
F 512A&B	FILM DIRECTING PROGRAM THEATER DIRECTING LAB 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.	2	I,II
F 514	FEATURE FILM SCENE ANALYSIS 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. * Required of FDP MFA-1 students.	2	II
F 515	LINGO PROGRAMMING FOR MULTIMEDIA 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.	2	TBA
F 516	ON STAGE: CREATING A THEATRICAL PERFORMANCE	2	II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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.</p>		
F 517	SPECIAL TOPICS: SEMINAR ON REALIST STYLE	3	II
	<p>An investigation into the formal means that narrative filmmakers (from the Italian neo-realists to Dogme'95, Renoir to Cassavetes) have used to achieve a heightened sense of reality in their work. Topics include the incorporation of documentary technique into fictional films, "improvisation," performance styles and the relationship between these "naturalist" filmmakers and the mainstream cinema. The class consists of a lecture/discussion and a screening each week. Students are required to present a one hour seminar based on a 15 to 20 page paper or a short original film.</p> <p>* Limited enrollment by permission of instructor.</p>		
F 518	FILM DIRECTING PROGRAM GUEST ARTIST WORKSHOP	.5	I,II
	<p>Intensive workshops with visiting artists.</p> <p>* Required of all MFA-1&2 Film Directing Program students.</p>		
F 519	SPECIAL TOPICS: NOUVELLE VAGUE	3	I
	<p>A seminar for graduate students on the subject of the NEW WAVE Cinema of the sixties when young French film critics and filmmakers elaborated on the "politique des auteurs" and invented new ways and new realms of storytelling. Their efforts are still today informing any progressive and reflected working with film all over the world. Given the concept of a seminar it is expected that students conduct own rigorous scholarly research and actively contribute to the discussions with excerpts from readings, through analysis and presentations. After each class there is a screening session up to 3 hours in preparation for the next class.</p> <p>* Enrollment limited to 10 students by permission of the instructor only.</p>		
F 520	INTERACTIVE CINEMA	2	II
	<p>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.</p>		
F 521	INTERMEDIATE INTERACTIVE/INTERNET	2	II
	<p>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.</p>		
F 522	GRADUATE SEMINAR:		
	F 522C NARRATIVE THEORY	3	II
	<p>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.</p>		

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	F 522D DELEUZE AND CINEMA 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. * Approved for Critical Studies credit.	3	TBA
	F 522X IMAGINING REALITY 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.	3	TBA
F 523	FILM GRAMMAR AND STAGING 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.	4	II
F 526	SCREENWRITING TUTORIAL 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.	2	I
F 528	VIDEO PRODUCTION WORKSHOP FOR FILM DIRECTING PROGRAM 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. * Required of FDP MFA-1 students.	2	I
F 529	DRAMATIC NARRATIVE WRITING ROUND TABLE 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.	2	TBA
F 530	ADVANCED INTERACTIVE & INTERNET PRODUCTION WORKSHOP 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 1/0, and work with external devices. * Knowledge of Director and Lingo required. * Enrollment limited to 10 by permission of instructor.	3	TBA

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
F 531	DRAMATIC NARRATIVE SCREENWRITING I: FINDING YOUR STORY 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 FDP 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.	2	TBA
F 532A&B	DRAMATIC NARRATIVE FILM DIRECTING LAB 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.	4	I,II
F 535	PRODUCING YOUR THESIS Focuses on the structure and practice of the industry as it relates to the independent producer/director, including project development, story board, script breakdown, shot list, scheduling, budget, and marketing. Students will have the opportunity to develop their thesis project, while interacting with seasoned producers, writers, agents, directors, editors, casting directors, and other professionals working in the industry. * Open to the Institute.	2	I
F 536	THE FILMMAKING PROCESS (FILM DIRECTING PROGRAM) 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.	3	II
F 538	DIRECTING PROJECTS LAB 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	5	TBA
F 540	SURVEY OF HISTORICAL AND CONTEMPORARY DIRECTORS 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..	3	I

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
F 575	DRAMATIC CONSTRUCTION: THE DIRECTOR PREPARES 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.	3	I
F 576	DOCUMENTARY FOR STORYTELLERS The separation of the fictitious and the documentary is artificial mostly for commercial reasons. But in fact, fiction and documentary postulate and imply each other. During the course we will examine the faults of this separation and at the same time we will work out ways to cross boundaries and convert them. Students are expected to develop projects that integrate narrative structures and fictitious situations in documentary working conditions. We will shoot a few projects including improvisational acting and story problem solving on the spot. In the end we will see that the actuality of the shooting can be as determining for a film as the structure of a story and the scripted characters. * Enrollment limited to 8 students, by permission of instructor. * Knowledge of digital cameras and editing software required. * Required of Film Directing Program MFA-2 students.	3	II
F 577	FILM DIRECTING PROGRAM NARRATIVE EDITING From cut-away to continuity, from jumpcuts to invisible editing, from parallel montage to interior montage, from coverage to decoupage: a course on the practice and the theories of film editing. All facets of the editing process will be explored through analysis of film edits and through special assignments and exercises. Students have to bring own work (in editing progress) to the class. Input on editing strategies for individual student projects will be supplied. * Enrollment limited. * Required of 2 nd year Film Directing students. * Prerequisite: F 290 Basic Editing Techniques * Working knowledge of Final Cut Pro required.	2	I
F 578	THE DIRECTOR PREPARES This class addresses pre-production concerns including script breakdown, casting, ground plans, and coverage, plus students will consider the criteria employed when selecting the creative team including a d.p., art director, light, sound and wardrobe designers. * Required of MFA-2 students in the Film Directing Program.	3	TBA
F 579	FILM PRODUCTION WORKSHOP (FDP) Introduction to 16mm filmmaking, taught in a two week intensive workshop. Each student shoots and edits a silent 16mm film. Collaborative work on a 16mm sync sound film continues in the Directing Lab. * Required of FDP MFA-2 students in fall semester. * Required of FDP MFA-1 students in spring semester.	2	II
F 595	ADVANCED EDITING TECHNIQUES Advanced seminar in post-production issues for FDP thesis students. The course will address scheduling, organization, editing technologies (16mm and Avid), sound design and mix preparation.	1.5-2	II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
F 600	PRODUCTION CREWS Hands-on experience for students serving on production crews of projects initiated by fellow students. * May be repeated for credit.	1	I,II
F 625	THESIS WORKSHOP 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. * Required for 2nd or 3rd year graduate students. * Enrollment limited to 15 by permission of instructor.	4	I,II
F 635A&B	FILM DIRECTING PROGRAM THESIS WORKSHOP The course is designed as a working environment for 3 rd year Film Directing students in order to approach, develop, produce and complete their thesis. Ideas will be tested, scripts will be critically read, crewing and casting will be discussed, the production schedule reviewed, editing structures developed and first public presentation of the work (press kit, poster and photos, interviews) prepared. Half of the course work will happen in individual tutorials, the other half in class meetings every other week. Students have to spend at least 20 hours a week working outside of class on their thesis. * Enrollment limited. * Required of Film Directing students – 3 rd year.	4	I,II
F 644	FILM DIRECTING PROGRAM THESIS EDITING TUTORIALS 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.	1.5	I,II
F 800	UNDERGRADUATE INDEPENDENT PROJECT: PROGRAM IN FILM AND VIDEO 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	GRADUATE INDEPENDENT PROJECT: PROGRAM IN FILM AND VIDEO * May be repeated for credit.	2-16	I,II
CS175A&B	FILM HISTORY I & II This two-semester course is designed to give an overview of the history of film as art, incorporating all kinds of filmmaking, from narrative, documentary, avant-garde/experimental or animation, to installation, but always with an eye to how each form has been explored for artistic expression. Each semester will be structured through a dual set of concerns; the medium's chronological development, beginning with the earliest projected films by the Lumiere Brothers in 1895, will be presented within the framework of a different formal, aesthetic or social focus. Relevant recent films will be shown out of chronological sequence to help relate historical styles	3	I,II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>or techniques to modern sensibilities. Students will be able to take one semester without having taken the other, although it is strongly recommended that they take both in chronological sequence. Students will be required to write three short papers each semester, and attendance is mandatory. It is also required that students attend at least three outside film programs from a list recommended by the instructor.</p> <p>* Required of all School of Film/Video students.</p>		
CS175A	<p>FILM HISTORY I – 1895-1950</p> <p>Film History I is a survey of the development of the cinema from its origins in the late 19th century through the onset of the Second World War. The course will emphasize the development of cinema aesthetics through the study of works by major filmmakers, from Lumière, Méliès and Porter to Renoir, Ozu and Welles. Requirements include regular attendance, weekly readings and journal entries and a final paper. Purchase of a course reader is mandatory.</p> <p>* Permission of instructor required.</p>	3	I
CS175B	<p>FILM HISTORY II – 1950-2003</p> <p>The second semester will continue from the early fifties and conclude with several works from the past decade. Each of the focuses from the first semester will be further examined, and new sets of social concerns, such as the rise of independent filmmaking, the introduction of school-taught filmmaking and the study of film history, development of new genres and their self-referential spin-offs, and the rise of minority filmmaking and identity politics, will also be subjects for classroom presentation and discussion.</p>	3	II
CS222	<p>SCRIPT WRITING</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>	3	TBA
CS275	<p>HISTORY OF EXPERIMENTAL FILM</p> <p>A survey of experimental a.k.a. avant garde film from the 1920's to the 1970's. Dominant traditions to be examined include: Dadaist and Surrealist cinema of the 1920's, Trance films and Psychodramas of the 1940's and 50's, the Mythopoetic cinema of the 1960's, and the Structuralists of the 1970's. Eroticism, narrativity, urban portrait, collage, and the impulse toward subjectivity and diary are additional themes forms and genres we will investigate</p> <p>* May be repeated for credit.</p> <p>* Permission of instructor required.</p>	3	I
CS428	<p>SCREENWRITERS ON SCREENWRITING</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>	2	TBA
CS471	<p>FILM THEORY</p>	3	I

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<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>		
CS472	<p>TV THEORY: TOPICS IN MEDIA THEORY</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>	3	II
CS570A	<p>CAN THE POLITIQUE DES AUTEURS SURVIVE POST-MODERNISM?</p> <p>The <u>politique des auteurs</u> (improperly translated by auteur theory) was a critical tool designed by the young Turks of the French New Wave (Godard, Truffaut, Rohmer) to investigate a personal filmic language in the work of directors working within the Hollywood studio system (Hawks, Hitchcock, Welles...). It became a weapon to re-evaluate the importance of some European directors (Bunuel, Dreyer, Renoir...), as well as to reclaim some territories left uncharted by a more "literary" approach of the history of cinema (Westerns, film noirs, B and Z movies...). The semester will start with comparing the work of three major directors of the French New Wave to the movies whose influence they acknowledged in their writings. Then we'll explore some of the most paradoxical applications of the <u>politique des auteurs</u> – from the reclaiming of an <u>auteur</u> status for forgotten female filmmakers working in Hollywood (such as Dorothy Arzner), to the investigation of <u>genre</u> films such as horror flicks (Jacques Tourneur, Roger Corman), to the role played by non-Western cinema in readdressing theories of authorship. Please Note: This year, the regulation allowing a maximum of three absences from the class will be enforced.</p>	2	TBA
CS570B	<p>WOMEN IN CINEMA: HISTORY OF THE REPRESENTATION OF WOMEN IN CINEMA PART VII: WOMEN AND MYSTICISM – WHEN THE MYSTERIES OF THE SOUL SUBLIMATE THE MYSTERIES OF THE BODY</p> <p>Using film theory and feminist film criticism, as well as texts addressing issues of gender and psychoanalytic theory, post-colonialism and cultural studies, we will explore how the advent of cinema has changed the symbolic and visual representation of sexual difference, how the images of men and women in film have been constructed as signifiers of such sexual difference. This class will be a direct continuation of the one taught in the Fall 2003 ('The Mythology of the Female Warrior') but will be open to all. However, a commitment to doing in-depth theoretical research and to writing two theoretical essays following specific guidelines is requested. Female mystics have long haunted the imagination of writers, religious leaders, psychoanalysts and filmmakers. From the sacred priestesses in the religions of Asia Minor to the saintly figures generated by Christianity to the new developments of female mysticism in Third World countries, the woman's body has become a conduit through which the deity speaks to the world. Why is female mysticism drenched in a pervasive sexual imagery? Why do male thinkers use femininity as a metaphor for their relation to the sacred? How does this have an effect on the way cinema has historically represented the body?</p>	3	I
CS570D	<p>HISTORY OF VIDEO ART</p> <p>Students will acquire practical and critical skills through studying and analyzing the development of theoretical discourses that frame past and current issues surrounding the production and interpretation of the electronic image by artists. Videotapes addressing cultural, ethnic, and social concerns throughout the world will be screened, analyzed, compared and</p>	3	II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>contrasted. Includes lectures, screenings, and an introduction to production skills in the basic practices of video techniques. Examples will be shown of the earliest origins of video art and “alternative media” by artists who participated in its evolution—which in many ways started as a revolution—to the current trend of installation art. Includes lectures, readings, and screenings, including seminal and often unseen videos.</p> <p>* Open to the Institute with permission of the instructor.</p>		
CS570I	<p>QUESTIONS OF THIRD CINEMA</p> <p>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.</p> <p>* Assignment: one paper a week.</p>	2	TBA
CS570P	<p>CHINESE CINEMA AT THE CROSSROADS</p> <p>Cinema was introduced in China in 1898, in a situation of symbolic and actual violence, as "The Middle Empire" was facing the imperialist designs of the West. It developed in the cosmopolitan city of Shanghai, and was a major vector to convey the tropes of modernity during the Republican era (1911-1949). After 1949, it was used as an ideological tool to implement socialism. With the Fifth Generation of filmmakers (graduating after the Cultural Revolution in 1978) and mostly the Sixth Generation (graduating after June 4th, 1989), the age of "post-politics" was reached—with a return to some of the aesthetic concerns of the "Golden Age" of the Shanghai studios. Moreover, the opening to market economy (re)creates new conditions of film production. By comparing the themes, aesthetics, censorship problems and modes of production of the films produced in 1913-1949 and in the "post-Tiananmen era" we will analyze the relationship between the history of Chinese cinema and China's struggle with modernity and post-modernity. Requirements: one short paper (4-5 pages mid-semester), one long paper (10-12 pages) at the end of the semester.</p>	3	TBA
ID200A&B	<p>COLLABORATION LABORATORIES:</p> <p>ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS</p> <p>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.</p> <p>* Enrollment open to the Institute by permission of instructor.</p> <p>* Priority to graduate and upper division undergraduates.</p>	2	I
	<p>ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS</p>	2	II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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.</p> <p>* Enrollment open to the Institute by permission of instructor. * Priority to graduate and upper division undergraduates.</p>		
ID300A&B	<p>INTERDISCIPLINARY CRITIQUE</p> <p>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.</p> <p>* Enrollment required for Interschool Grant recipients. * Priority to graduate and upper division undergraduate students.</p>	2	II
ID350	<p>COLLUSIONS & COLLISIONS</p> <p>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.</p> <p>* Open to the entire Institute.</p>	2	I
ID360	<p>RE: INVENTING THE WHEEL AN INTERDISCIPLINARY HISTORY SURVEY</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
ID550	<p>ARTS PEDAGOGY: ARTISTS PREPARING TO TEACH IN THE COMMUNITY</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

EXPERIMENTAL ANIMATION COURSES

FE103	OPTICAL PRINTING	2	II
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SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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. * Open to Program in Film and Video students.		
FE104	OXBERRY CAMERA OPERATION Practical instruction in the operation of the Oxberry Camera stand. * 6 week workshop. * Enrollment priority to Experimental Animation students. * Enrollment limited to 12 by permission of instructor.	.5	I,II
FE108	BASIC SOUND FOR EXPERIMENTAL ANIMATION Hands-on instruction for the 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. * Permission of instructor required. * Required of all BFA Experimental Animation students in their 2 nd year. * Co-Requisite: FE123A.	2	I
FE117	MOTION CONTROL FOR 3D STOP-MOTION ANIMATION WORKSHOP 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. * Enrollment limited to 8 students by permission of instructor. * Limited to Experimental Animation students, BFA3/4 and MFAs.	.5	II
FE118	WORKSHOP IN STOP MOTION TECHNIQUES 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.	.5	I
FE122A&B	OXBERRY ANIMATION TECHNIQUES 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. * Enrollment limited to 15 by permission of instructor. * Strongly recommended.	3	I,II
FE123	EXPERIMENTAL ANIMATION FILMMAKING TECHNIQUES	2	I

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>A one semester basic introductory course to 16 mm filmmaking technology and technique. Through lecture and demonstration this hands-on workshop utilizes in-class group and individual student exercises as a means to a practical understanding of exposing film, using 16 mm film cameras, editing, working with postproduction sound and finishing a film. Class meets twice per week.</p> <ul style="list-style-type: none"> * Required of incoming BFA-2 and BFA-3 Experimental Animation students * Recommended for all MFA Experimental Animation students. * Necessary for access to production and post-production film equipment * Enrollment limited to 12 by permission of instructor. * Co-Requisite: FE108. 		
FE130	<p>BOOK ARTS</p> <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>	3	TBA
FE234	<p>DIRECT ANIMATION TECHNIQUES</p> <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"> * Required of all beginning BFA Experimental Animation students in 1st semester. * Required of all beginning MFA Experimental Animation students in 2nd semester. * Permission of instructor required. 	3	I,II
FE235	<p>LOCOMOTION</p> <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"> * Required of all beginning Experimental Animation Students. 	3	I
FE255	<p>PHOTOSHOP/PREMIERE/AFTER EFFECTS: HYBRID IMAGING</p> <p>Hybrid Imaging is a comprehensive, hands-on course introducing the creative power of integrating Photoshop/Premiere/After Effects digital imaging software and current hardware systems available in the F 104 computer lab. Emphasis will be on realizing unique hybrid animation through digital creation/manipulation technology. Video input/output, high resolution 16mm film scanning/recording back to film and understanding how to bridge new technology with traditional drawn/painted/cut-out and other forms of artwork, collectively form and bases for this one semester course. Screenings of experimental and popular media and examination/discussion of pertinent fine art will serve as inspiration or starting points for experimental animation projects. Four static assignments plus one final motion based project offer an opportunity to put into practice the process of producing new images and animation.</p> <ul style="list-style-type: none"> * Permission of instructor required and enrollment limited to 16 students. 	2	I,II
FE300	<p>EXPERIMENTAL ANIMATION THESIS PRODUCTION SEMINAR</p>	3	I,II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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. * Required of MFA-2 Experimental Animation students.		
FE312	VIDEO WORKSHOP FOR EXPERIMENTAL FILMMAKERS	1.5	I
	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. * Strongly recommended of incoming Experimental Animation students.		
FE320	BEGINNING STOP-MOTION ANIMATION TECHNIQUES	2	I,II
	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. * Permission of instructor required. * Enrollment limited to 8 students at the upper level BFA & MFA level.		
FE323	INTUITIVE ANIMATION	3	I,II
	An advanced experimental animation class. Students will explore the use of animation as a creative tool, as an art form and a distinct and personal language. The class will include modes of representation, free associative animation, timing, use of the film frame, expressive layout, kinaesthetics, observation, economy, the unfinished statement, use of keys, graphic narrative devices, problem solving and use of accident. * Limited to 12 students per semester.		
FE333	HISTORY OF EXPERIMENTAL ANIMATION	3	II
	History of Experimental Animation explores the origins and development of experimental animation, with special concentration on the great variety of techniques and styles employed by the various artists. * Required of BFA-1, incoming BFAs, and MFA-1 E/A students. * Approved for Critical Studies credit.		
FE335A&B	EXPERIMENTAL ANIMATION THESIS CONCEPT SEMINAR	3	I,II
	Second year MFA students are expected to take this class. This class will offer each student the opportunity to shape their thesis projects through presentations to a critical audience. Lectures, demonstrations, discussion, scoreboard analysis and treatment consultation during this seminar will introduce and assist students in developing a strong Experimental Animation Thesis. Necessary authorization forms, equipment scheduling necessary for shooting spaces and sound mixes will assist students to a successful completion of their thesis. * Required of MFA-2 Experimental Animation students.		
FE338	INTRODUCTION TO 3D CG ANIMATION	3	I
	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. * Open to the Institute by permission of instructor. * Enrollment limited to 24.		

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
FE341	DIGITAL APPLICATIONS SEMINAR 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. * Open to the Institute by permission of instructor. * Enrollment limited to 10. * Recommended prerequisite: FE350 or FC320.	3	TBA
FE345A&B	ADVANCED TECHNIQUES FOR STOP MOTION In this two-semester course each student will create and complete a stop-motion project. The fall semester will focus on creative elements such as concept, design, writing, pre-production work, shoot and move on to editing and post-production. * Permission of instructor required. * Enrollment limited to 10.	2	I,II
FE350	INTERMEDIATE 3D CG ANIMATION 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. * Open to the Institute by permission of instructor. * Prerequisite: FE338.	3	II
FE355A&B	ADVANCED COMPUTER ANIMATION SEMINAR 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. * Open to the Institute by permission of instructor.	2	TBA
FE375A&B	ANIMATION AND PERFORMANCE IN STOP MOTION 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. * Prior experience in stop motion required with permission of instructor. * Enrollment limited to 10.	2	I,II
FE380	LIGHT SCIENCE AND CINEMATOGRAPHY This series of lectures and labs will explore universal principles of lighting, lens theory, composition, and film exposure. Experiments will be conducted in stop-motion and photo-stills environments. * Enrollment limited to 10 students by permission of instructor.	2	I
FE381	CINEMATOGRAPHY TECHNIQUES FOR ANIMATION This series of lectures and labs will focus on the photo technical aspects of animation cinematography. From multi-plane to multi-pass we will conduct hands on experiments to broaden the technical palette and visual vocabulary of the experimental animator.	2	II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
FE405	EXPERIMENTAL ANIMATION SENIOR PROJECT 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.	4	I,II
FE410	AFTER EFFECTS: COMPOSITING This course is the complete 2-D Adobe After Effects digital animation creation and manipulation course. Exposing tools and new possibilities in experimental animation creation with sophisticated/complex digital tools will be the focus of this course. Highlighting interrelationships between software, methods of working with parts or hole projects that use traditional plus digital animation, exploring 2-D graphics in 3-D space, blue screen keying, motion tracking, nonlinear motion path animation, obvious and subtle image relationships will be topics included in this one semester course. * Prerequisite: FE255. * Permission of instructor required. * Enrollment limited to 16.	2	I,II
FE416	DISCOVERING FILM: LANGUAGE THROUGH ABSTRACTION Using numerous media, students conceptualize and produce visualization exercises utilizing word/groups, emotions and notion concepts as expressive abstractions. Students study refining and defining film language concepts by distillation of reality through learning to see and create new enlightening experiences. * Enrollment limited to 12 students by permission of instructor.	3	II
FE420	ADVANCED 3D CG CHARACTER CONSTRUCTION I 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. * Prerequisites: FE338, FC320. * Open to the Institute by permission of instructor.	2	I
FE421	ADVANCED 3D CG CHARACTER CONSTRUCTION II 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. * Open to the Institute by permission of instructor. * Prerequisites: FE420.	3	II
FE440A&B	FROM CONCEPT TO COMPLETION A two semester sequential course exploring the process of developing an idea. The course will emphasize the process of development, starting with initial ideas, continuing through presentation of several finished concepts, and concluding with the completion of a short animated work. * Enrollment limited to 15 students by permission of instructor.	3	I,II
FE480	EX PERIMENT	3	I

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>To 'periment,' might mean, "to think with 'the near mind', to rely upon what is already understood and what jibes with preexisting concepts and methods (Latin, peri, near, and ment, mind, thought). To ex periment is to come out of "near mind," to come out of "near thinking," so as to become increasingly able to discover, explore, question, create, and understand in substantially new ways. This course encourages, even "demands," a no—holds-barred approach to art and animation. We will examine, discuss, and question art, writing about art, cinema, and writing about cinema. We will engage in vigorous, rapid, mini-projects and project sequences. Call it brainstorming, only the storm can be exciting, not frightening; it's about moving outside of self-imposed and discipline-imposed rules and limitations. We will negotiate, reinvent, and rudely combine, collapse and subvert many of the strategies and tactics developed by artists (even subversive tactics can be subverted). We will ex periment, move out of what's near and dear, ex ploring (whatever that means) what's feral, raw, or even over-refined. It's a both-end approach: we'll discuss and employ pre-existing concepts and methods, and we'll try what's "wrong" or "ill-suited"...what's "not a good idea." (Within sensible parameters, of course). And, we'll try to make sense of what-actually-works. This is not an escape from, or abandonment of tradition, but a healthy investigating-out, a questioning: it is ex perimentation.</p> <p>* Required for MFA-1 students in Experimental Animation.</p>		
FE510	<p>SPECIAL TECHNIQUES IN COMPUTER GRAPHIC ANIMATION</p> <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> <p>* Open to the Institute by permission of instructor. * Recommended prerequisites: FC320 and FE350.</p>	3	TBA
FE520	<p>ALTERNATIVE APPROACHES IN 3D CG ANIMATION</p> <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> <p>* Prerequisite: FE338. * Open to Institute by permission of instructor. * Enrollment limited to 12.</p>	3	II
FE522	<p>REALLY ADVANCED 3D COMPUTER GRAPHIC ANIMATION</p> <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 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.</p> <p>* Prerequisite: FE350 or permission of instructor. May be repeated for credit.</p>	3	TBA
FE545	<p>DIRECTOR AND THE E/2 I/O BOARD</p> <p>This course is a five-week hands-on workshop. The goal is to learn how to interface real-world hardware applications, such as motors, lights and sensors, with the computer program Director. The class will introduce basic electronics, the type of hardware to use for specific applications, and will also include hands on experience, such as soldering a small pc board to connect between the EZ I/O board and a motor, light, etc. We will also touch on some basic LINGO in order to program for the EZ I/O. LINGO will be dealt with in depth in the advanced director class. F 521 Intermediate Interactive/Internet is required in order to participate in the workshop.</p>	1	TBA

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
FE800	UNDERGRADUATE INDEPENDENT PROJECT: EXPERIMENTAL ANIMATION 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
FE900	GRADUATE INDEPENDENT PROJECT: EXPERIMENTAL ANIMATION 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
ID200A&B	COLLABORATION LABORATORIES: ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS See description at the beginning of Film/Video course descriptions. ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS See description at the beginning of Film/Video course descriptions.	2	I II
ID300A&B	INTERDISCIPLINARY CRITIQUE: See description at the beginning of Film/Video course descriptions.	2	II
ID350	COLLUSIONS AND COLLISIONS See description at the beginning of Film/Video course descriptions.	2	I
ID360	RE:INVENTING THE WHEEL INTERDISCIPLINARY HISTORY SURVEY See description at the beginning of Film/Video course descriptions.	2	I,II
ID550	ARTS PEDAGOGY: ARTISTS PREPARING TO TEACH IN THE COMMUNITY See description at the beginning of Film/Video course descriptions.	2	I,II
CS175A&B	FILM HISTORY See description at the beginning of Film/Video course descriptions.	3	I,II
CS275	HISTORY OF EXPERIMENTAL FILM See description at the beginning of Film/Video course descriptions...	3	I
CS276	ANIMATION THEN AND NOW 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. * Required of Experimental Animation students in their first semester.	3	TBA

CHARACTER ANIMATION COURSES

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
<i>THE FOLLOWING COURSES ARE SUBJECT TO CHANGE. AN UPDATED LISTING WILL BE AVAILABLE AT FALL REGISTRATION</i>			
ID200A&B	COLLABORATION LABORATORIES:	2	
	ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS See description at the beginning of Film/Video course descriptions.		I
	ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS See description at the beginning of Film/Video course descriptions.		II
ID300A&B	INTERDISCIPLINARY CRITIQUE: See description at the beginning of Film/Video course descriptions.	2	I,II
ID350	COLLUSIONS & COLLISIONS See description at the beginning of Film/Video course descriptions.	2	I
ID360	RE:INVENTING THE WHEEL See description at the beginning of Film/Video course descriptions.	2	II
ID550	ARTS PEDAGOGY: ARTISTS PREPARING TO TEACH IN THE COMMUNITY See description at the beginning of Film/Video course descriptions.	2	I,II
F 265	THEORY OF COMEDY See description at the beginning of Film/Video course descriptions.	3	I
Workshop	FIGURE DRAWING WORKSHOP Life drawing figure model class. Sign up in the Character Animation program. * Open to the Institute. No Credit. Sign up in Character Animation.	0	I,II
Workshop	WORKSHOP: UTILITY CLASS: INBETWEENING, CLEANUP ANIMATION ASSISTANT TRAINING Basic course in doing inbetweening, professional animation cleanup and animation assistant training. * Open - Optional - No Credit. Sign up in Character Animation.	0	I,II
FC100A&B	BEGINNING ANIMATION – TRADITIONAL/CGI Beginning to advanced animation, working with the very basic movements to the very complex. This is the foundation course of the animation department.	3	I,II
FC105A&B	VIDEO ANIMATION AND COMPUTER INTRO Description available at registration.	1	I,II
FC110A&B	BEGINNING LIFE DRAWING Life drawing of the human figure will include the study of anatomical design, structuring, order and perspective. * Enrollment limited to Character Animation students.	2	I,II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
FC115A&B	BASIC PERSPECTIVE Basic rendering and perspective drawing.	2	I,II
FC130	BEGINNING CHARACTER DESIGN A course in designing animatable characters for the screen.	2	I,II
FC140	COLOR AND DESIGN I 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.	2	I
FC155A&B	BEGINNING STORY DEVELOPMENT Story development, preparing storyboards, scripting and all things pertaining to story.	2	I,II
FC165A&B	CHARACTER ANIMATION ANALYSIS 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.	2	I,II
FC210A&B	DRAWING FROM REAL TO REEL & BEYOND Advanced anatomical design, with exploration of the distinctions between younger and older human figures, and in-depth study of drawing concepts. * Prerequisite: FC110A&B.	3	I,II
FC220A&B	ANIMATION AS ART 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.	3	I,II
FC235A&B	INTERMEDIATE STORY DEVELOPMENT The study of the short form animated film story. Dealing heavily with short form story structure, staging, pacing, and directing.	2	I,II
FC240C&D	DESIGN AND CONCEPT IN ANIMATION: FOCUS ON MYTH 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.	2	I,II
FC250A&B	INTERMEDIATE ANIMATION Advanced study of animation with assignments involving scenes animated in continuity and incorporating recorded dialogue and sound effects.	3	I,II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* Prerequisite: FC100A&B.		
FC255A&B	ADVANCED STORY DEVELOPMENT Advanced story development, preparing storyboards, scripting and essentials pertaining to story. * Prerequisite: FC155A&B.	2	I,II
FC270	BASIC ANIMATION LAYOUT Basic composition and design on layout animation techniques. Class critique.	2	I
FC272A&B	ACTING FOR ANIMATORS Introduction to acting principles. Intended to maximize the animators' acting skills.	2	I,II
FC275	ANIMATION: ART APPRECIATION 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. * Approved for Critical Studies credit.	3	II
FC310A&B 01 & 02	ADVANCED LIFE DRAWING: ILLUSTRATION Concentrating on composition and varied media techniques. Drawing from still life, animals, locations and models.	3	I,II
FC310A&B 03	ADVANCED LIFE DRAWING Concentrating on composition and varied media techniques. Drawing from still life, animals, locations and models.	3	I,II
FC311	ADVANCED ANIMAL DRAWING Introduction to animal drawing. Curriculum held weekends at offsite location, which will be announced.	3	I
FC312	ADVANCED LANDSCAPE DRAWING Advanced study into landscape composition and drawing. Curriculum held weekends at offsite locations, which will be announced.	3	II
FC316	ADVANCED 3D SHADING AND LIGHTING An exploration of the aesthetic and technical aspects involved in rendering the look of a scene in 3D computer graphic animation. Various approaches to the effective creation and assignment of material definitions, textures, and lighting will be covered. * Open to the Institute by permission of instructor. * Enrolment limited to 24. * Pre-requisite: FE350.	2	II
FC317	COMICS AS ART: AN AESTHETIC HISTORY This course will offer an introductory tour through 100 years of newspaper comic strips and comic books. Classes will focus on the chronology of the medium: its graphic precursors from the middle ages to the pioneers of 19 th century; its early days as an original form, first as	3	I

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>newspaper strip, then as commercial comic book; its post-War boom; the rise of Underground Comix in the late 1960's; RAW and the international adult comics in the 1980's; and the recent emergence of artistically ambitious book-length graphic storytellers. THIS WILL NOT BE A SUPER-HEROES COURSE. Three short papers will be due during the semester. Each will critique an artist covered in class. Students will be asked to spend \$52 on one book and reproduced artwork.</p> <p>* Approved for Critical Studies credit.</p>		
FC320	<p>ADVANCED 3D COMPUTER GRAPHIC ANIMATION, CHARACTER</p> <p>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.</p> <p>* Co-requisite: FE338. * Open to the Institute by permission of instructor. * Enrollment limited to 24.</p>	3	I,II
FC345A&B	<p>ADVANCED PAINTING</p> <p>Painting techniques with acrylic, gauche, 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.</p> <p>* Enrollment limited to 15.</p>	3	I,II
FC350A&B	<p>ADVANCED ANIMATION III</p> <p>Practical application of advanced animation skills with emphasis on story construction and teamwork within the filmmaking process.</p> <p>* Prerequisite: FC250A&B.</p>	3	I,II
FC360A&B	<p>INTERMEDIATE ANIMATION LAYOUT</p> <p>Lectures and individual instruction on composition as it relates to animation filmmaking, with problems in composition assigned and in-class critiques of assignments.</p>	2.5	I,II
FC365C&D	<p>ECONOMIC ASPECTS OF ANIMATION PRODUCTION</p> <p>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.</p>	2	I
FC371	<p>STORY FOR ANIMATORS</p> <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> <p>* Approved for Critical Studies credit.</p>	2	I
FC372A&B	<p>COMPUTER GRAPHIC ANIMATION WORKSHOP</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</p>	3	I,II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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.</p> <p>* Open to the Institute by permission of instructor.</p>		
FC373A&B	<p>SCREENWRITING FOR ANIMATORS: THE PICTURE IN WORDS</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> <p>* May be repeated for credit.</p> <p>* Approved for Critical Studies credit.</p>	2	I,II
FC374	<p>STORY FOR ANIMATORS II</p> <p>This is an intermediate workshop for people who have either taken "Story for Animators 1" or have story and writing experience. In the beginning class, students work on perfecting a one-minute story. Here, writers work on slightly longer works in prose and screenplay formats.</p> <p>* Open to the Institute.</p> <p>* Approved for Critical Studies credit.</p>	2	I
FC375A&B	<p>ADVANCED ANIMATION IV</p> <p>Advanced focus on all animation skills with emphasis on story construction and filmmaking process.</p>	3	I,II
FC380	<p>ADVANCED SOUND FOR ANIMATORS: SOUNDTRACKS</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.</p> <p>* Enrollment limited to 16 students.</p> <p>* Approved for Critical Studies credit.</p>	2	I
FC381	<p>ADVANCED SOUND FOR ANIMATORS: THEORY AND PRACTICE</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>	2	II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* Enrollment limited to 16 students. * Approved for Critical Studies credit.		
FC390	THE SOUND OF FEAR What makes your skin crawl and your heart pound at a terror film? Sights—or sounds? This class will investigate how the two interrelate by viewing important examples from films with masterful or interesting use of sound and creating a short horror soundtrack as well. For the latter, groups of students from the class will be provided with a section of silent horror film and use Pro Tools software and digital recording. Techniques will be covered, but knowledge of Pro Tools software is needed by at least some students in the class. There will be additional workshops for those lacking in experience. *Enrollment limited to 24 students by permission of instructor.	3	I
FC391	DIGITAL SOUND: DAT RECORDING An intense 4-week class covering the recording and digitizing of sound using the DAT machine and the proper use of sound accessories to create quality sounds ready to edit into film soundtracks. There will be an individual final for each student in addition to the 4 classes. * Permission of instructor required.	2	I
FC392	DIGITAL SOUND: PRO TOOLS Students will digitize, edit, and layer their sounds using the M-Box with Pro Tools version 5.1 software. Final project will be a completed "soundtrack" to a film which may or may not exist yet. The course is designed for animators ready to create the soundtrack for their film "coming soon to a theater near you!"	3	I
FC450A&B	FOURTH YEAR PROJECT Two-semester sequence. Emphasis on entertainment values and strong story construction, with class assignments and opportunity for students to work on individual projects.	9	I,II
FC460A&B	DIRECTING FOR ANIMATORS Lectures and individual instruction on advanced composition as it relates to animation filmmaking, with problems in composition assigned and in-class critiques of assignments.	2.5	I,II
FC800	INDEPENDENT PROJECT: CHARACTER ANIMATION 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.	2-16	I,II