

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 109	Undergraduate 16 mm Workshop Part II	(Fall)
F103	Cinematography	(Fall)
F 233*	Sound for Film and Video	(Fall)

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

BFA-3 and BFA-4

Undergraduate students are required to take Undergraduate Critique (F 340) for at least 2 semesters during their final 2 years of residence. During these final two years, undergraduate students are expected to either produce a senior project or contribute substantially to a number of student projects in one of the following capacities: cinematography, editing, production or sound design.

Incoming Undergraduate Students are required to take both semesters of Film History (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 at least one Visiting Artists Workshop during their 3rd or 4th year.

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REQUIRED COURSES FOR INCOMING 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 and 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 two years 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

CS175A	Film History	(fall)
Art history		(fall)
FE116A&B	Essentials	(fall/spring)
F153A&B	Structuring Strategies	(fall/spring)
FE255	Hybrid Imaging	(spring)
FE333	History of Experimental Animation	(spring)
Contemporary Art history		(spring)
OTHER MÉTIER PRACTICE		(fall/spring)

BFA-2s

FE220	Creative Sound	(fall)
CS276	Animation Then and Now	(fall)
FE108	Basic Sound for Experimental Animation	(fall)
FE235A	Direct Animation Techniques	(fall)
FE235B	Experimental Animation: Direct Techniques	(spring)
OTHER MÉTIER PRACTICE		(fall/spring)

BFA-3s

FE382	Exp Animation Undergraduate Critique	(fall)
FE405	Senior Projects	(fall/spring)
OTHER MÉTIER PRACTICE		(fall/spring)

BFA-4s

FE405	Senior Projects	(fall/spring)
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Master of Fine Arts Program

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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:

MFA-1

FE255	Hybrid Imaging	(fall)
FE480	Ex Periment	(fall)
FE425A&B	First Year Short Project	(fall/spring)
FE235A&B	Animation Techniques/Direct Techniques	(fall/spring)
FE333	History of Experimental Animation	(spring)

MFA-2

F153	Structuring Strategies	(spring)
CS276	Animation Then and Now	(fall)
FE335A&B	Experimental Animation Thesis Concept Seminar	(fall/spring)

MFA-3

FE300A&B	Experimental Animation Thesis Production Seminar	(fall/spring)
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III. CHARACTER ANIMATION PROGRAM

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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
FC235A&B Int. Story Development
FC250A&B Intermediate Animation
FC272A 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 a unique graduate level course of study focusing on narrative filmmaking. Classes in film directing, screenwriting and editing are combined with work in theater directing and acting. Courses in Film History and critical/theoretical seminars are also required. Students are required to make at least one substantial film or video per semester, leading to the thesis project. They are also 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 early in the second year.

Students must successfully complete a Preliminary Review at the end of their third semester 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. Throughout their residency, students will present work in progress to the full faculty.

Course Requirements:

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

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F 532A&B Film Directing (2 semesters)
F 635A&B Master Class in Film Directing (2 semesters)
F 512 A&B Film Directing Theater Directing Lab (2 semesters)
F 516 Directing the One Act Play
F 579A&B Film Production Workshop (2 semesters)
F 580 Narrative Filmmaking Fundamentals
F 581 The Short Film
F 528 Video Production Workshop

F545 Sound Techniques for Narrative
F577 Narrative Editing
F575 Developing the Thesis
F578 The Director's Book

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F900	Independent study for Producing and shooting the thesis
F644	Independent study for Thesis Post-production
F503	Acting Studio
F504	Acting for Camera
F523	Story Development
F524	Cinematic Storytelling
F525	Writing for Cinema
F526	Writing Tutorials
F502	Faculty Review (6 semesters)
CS175A&B	Film History (2 semesters)
F506A&B	Film Directing Cinémathèque (2 semesters)
F518	Visiting Artist Screenings and Workshops (4 semesters)
F507	Rehearsal Crews and performance (4 semesters)
F514	Feature Film Analysis
F576	Fiction & Documentary
F517	Special Topics critical/theoretical seminar (2 semesters)
F314	Film Today

One elective course from outside the School of Film/Video

Recommended courses include:

F535	Producing Your Thesis
F305	Directing
F153A	Structuring Strategies
F290	Digital Film Editing
F228	Online Editing
F317	Film Business

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 four 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 and 2 nd year undergraduate 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 109	UNDERGRADUATE 16MM WORKSHOP PART II In the second half of this two-semester course, students will take the footage they shot at the end of last semester and complete a 45 second film. Post-production will include: editing workprint on the flatbed, learning recording techniques for soundtrack creation, conforming and cutting negative, and finishing with an answer print. In addition, the class will shoot and edit a sync sound film as a group project. Students enrolled in this class are required to take Undergraduate Sound for Film and Video. * Required of and limited to all students who took Undergraduate 16mm Workshop in Spring 2005. * Co-Requisite with F 233 Sound for Film and Video * Permission of instructor required.	2	I
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,II
F 126	VIDEO PRODUCTION WORKSHOP	2	I

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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.</p> <ul style="list-style-type: none"> * Satisfactory completion required for access to field video equipment and editing facilities. * Required of all incoming Program in Film/Video students. * Open to Experimental Animation students with permission of instructor required. 		
F 127	EXPERIMENTS IN VIDEO	2	II
	<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. Required for Film/Video students to gain independent access to the Video Studio.</p> <ul style="list-style-type: none"> * Open to a limited number of students outside the School of Film/Video who wish to perform and use video to document. 		
F 153A&B	STRUCTURING STRATEGIES/ARTISTS PRESENTATIONS	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> <ul style="list-style-type: none"> * Required of all incoming Program in Film and Video and Experimental Animation students for both semesters. * May be repeated for credit. 		
F 201	SOUND TECHNIQUES	2	II
	<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> <ul style="list-style-type: none"> * Required for access to certain high-send audio equipment. * Prerequisite: F 104A&B or permission of instructor. * Enrollment limited to 12 students. 		
F 202	SONIC SPACES	2	TBA
	<p>A class which investigates "audioscapes" and the architectural, concurrent and spatial ways by which sound effects human response and behavior. Students are invited to actively explore and construct sonic environments through public works, films, videos, narrowcasts and installations.</p>		
F 203	ADVANCED CINEMATOGRAPHY	2	TBA
	<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> <ul style="list-style-type: none"> * Prerequisite: F 103. * Enrollment limited to 20 students and priority given to Program in Film and Video students. 		
F 206	SOUND EDITING	3	TBA

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<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. * 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. * Open to Art/Photography students.</p>		
F 227	BASIC ISSUES IN EDITING	2	TBA
	<p>Introduction to the aesthetics and politics of filmmaking, with the aim to become aware of the relationship between politics, personal life, directing, shooting and editing. Primary emphasis is on students' own works in progress. Course also includes reading a variety of theoretical and creative/poetic texts, and viewing important films. Students may also be assigned filmic exercises.</p> <p>* Prerequisite: F 104A&B and permission of instructor.</p>		
F 228	ADVANCED ON-LINE EDITING WORKSHOP	2	II
	<p>An intensive course in off-line and on-line methodology and hardware taking the student from creating an edit decision list (edl) through final assembly of projects. 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.</p> <p>* Prerequisite: F 290. * Enrollment limited to 8 students by permission of instructor.</p>		
F 230	EDITING AESTHETICS	2	II
	<p>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.</p> <p>* Permission of instructor required.</p>		
F 233	SOUND FOR FILM AND VIDEO	2	I,II
	<p>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.</p> <p>* Required of BFA-2 students in Program in Film and Video in the Fall. * Co-Requisite: F 109 for BFA-2 students. * Required of all incoming Graduate Program in Film and Video students in the Spring. * Co-Requisite: F104B or permission of instructor.</p>		
F 235	SOUND T.A. COURSE	2	I,II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>Class coincides with work/study in Film/Video Sound Department and provides an intensive introduction to the theory and practice of the modern post-production sound facility. The class covers principles of the sound facility and its components and systems used for transfers, mixing, telecine, sound effects, digitizing, sample-rate conversion, etc.</p> <ul style="list-style-type: none"> * Enrollment limited to 12 by permission of instructor. * Prerequisite: F 106. 		
F 247	<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 252	<p>PROJECT SOUND DESIGN: CREATIVE CONVERGENCE OF SOUND AND IMAGE</p> <p>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 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. 	2	TBA
F 270	<p>SCREENWRITING</p> <p>A two-pronged approach to screenwriting for both fictional & non-fictional (documentary) narratives -- utilizing the construction of a solid narrative (this can also be in documentary form) 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. 	3	I,II
F 275	<p>DIGITAL ARTS NETWORK (DAN) TA WORKSHOP</p> <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. 	1.5	TBA
F 290	<p>DIGITAL FILM EDITING</p> <p>Workshop on using the Avid Film Composer to edit 16mm work, with additional material on Final Cut Pro Cinema Tools. Material covered includes: software basics, lab work, editing for film release, generation of cut lists, working with negative cutters. Attendance is absolutely mandatory, as is a weekly one hour lab time.</p>	2	I,II

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>*Prerequisite: F 104A&B (Film Production Workshop), F 126 (Video Production Workshop)</p> <p>* Permission of instructor required.</p> <p>*Required for HFPADL access to Avid Film Composer and FC Pro Cinema Tools</p>		
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> <p>* Enrollment limited to 12 by permission of instructor.</p>	3	II
F 298	<p>DEVICES OF ILLUSION</p> <p>This is a practical course in which students create images, objects, mechanisms, films and installations exploring the mysteries of perception. Divided into six two-week units, the course traces the ways in which our experience and interpretation of time and space have been transformed by an array of optical and mechanical devices culminating in the motion picture camera and projector.</p> <p>* Prerequisite: F 104A&B or F 108</p> <p>* Enrollment limited to 15 by permission of instructor.</p>	3	I
F 302	<p>FILM LIGHTING WORKSHOP</p> <p>This class combines the practical and the theoretical objectives and methods of film lighting. The strategies of studio lighting and the hands-on skills of equipment usage will be expanded by visiting cinematographers and field trips to lighting equipment manufacturers.</p> <p>* Prerequisite: F 103.</p> <p>* Enrollment limited to 8 and limited to upper level Program in Film and Video students.</p>	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> <p>* Prerequisite: F 126 Video Production Workshop</p> <p>* Enrollment limited to 10 Film/Video students by permission of instructor.</p>	2	II
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> <p>* Limited to 10 students by permission of instructor.</p>	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,</p>	3	TBA

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	and computer-based editing and mixing. Students should have projects that will be completed during the semester. Minimum two hours per week of additional time will be scheduled. * Prerequisite: F206. * Enrollment limited to 8 by permission of instructor.		
F 312	COMPOSITION IN MOTION 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. * Enrollment limited to 30 students. * Priority given to School of Film & Video students.	3	TBA
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. * Permission of instructor expressly required. * Enrollment limited to 80. * 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. * Open to the Institute.	3	TBA
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	TBA
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.	2	I

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<ul style="list-style-type: none"> * No Prerequisites required. * Recommended for all incoming Program in Film and Video students. * Permission of instructor required. 		
F 328	VIDEO STUDIO TA CLASS	3	I
	<p>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.</p> <ul style="list-style-type: none"> * Required of F/V students who plan to be Video Studio TAs. * Prerequisite: F 126 or by permission of instructor. * Enrollment limited to 8 students. 		
F 336	EXPERIMENTAL FILM TECHNIQUES I	2	I
	<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: F 104A&B or F 108. * Enrollment limited to 15 students by permission of instructor. 		
F 337	EXPERIMENTAL FILM TECHNIQUES II	2	II
	<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: F 104A&B or F 108, F 109. * Enrollment limited to 12 students by permission of instructor. 		
F 338	MY SOUNDTRACK 1: PRACTICAL SOUND STUDIO	1	II
	<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>		
F 339	THE ACTIVE CURATOR	3	II
	<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. 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</p>		

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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. * Class limited to 12 by permission of instructor.		
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 touroistic film, the historiographic reconstruction, the essayistic film. * Approved for Critical Studies credit.	3	I
F 382	EXPANDING CINEMA: PERSONAL EXPLORATION THROUGH FILMMAKING A production workshop for advanced film students with an emphasis on 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	TBA
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 390	QUEERNESS AND (POSTCOLONIALISM): THE REPRESENTATION OF HOMOSEXUALITY IN CHINESE CINEMA The history of Chinese homosexuality is difficult and complex. While one can reconstruct instances of male homosexuality in the upper echelons of society during the imperial era – nothing much is known about female homosexuality except in very rare documents about	3	I

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	<p>elements of female culture (such as the existence of a form of writing specific to women, eradicated since the Cultural Revolution). When China was invaded and subjected by Western imperialist powers, homosexuality, like prostitution in the “treaty ports,” was criticized as a foreign-imported evil. In Maoist China, it was deemed “not to exist” – but, like prostitution, survived covertly. The law branding homosexuality as a “mental disorder” and allowing to treat queer subjects through electro-shocks had recently been repelled, and one witnesses the emergence of an underground culture in urban centers. The first Chinese film with a homosexual subject was directed by a Sixth Generation director, Zhang Yuan, who working underground at the time, and could only be shown within the international film network. From this, can we deduct that Chinese films with a homosexual content can be analyzed in terms of the construction of gender in a globalized, post-colonial culture, where national cultures/identities are replayed under the Western gaze. However, the emergence of a thriving gay culture in both Hong Kong and, more recently, Taiwan seem to contradict the most simplistic conclusions of this assumption. Ultimately, using texts on gender and queer theory, film history/theory and Chinese culture/history, the class will delve into issues of construction of gender issues in cinema.</p>		
F 424	<p>RADICALIZING VISION: AVANT-GARDE/EXPERIMENTAL CINEMA</p> <p>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 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.</p> <p>* May be repeated for credit. * Permission of instructor required.</p>	2	I,II
F 427	<p>EXILIC AND DIASPORIC CINEMA</p> <p>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 in this region.</p> <p>* Enrollment limited, by permission of instructor. * Approved for Critical Studies credit. * Open to the Institute.</p>	3	II
F 430	<p>VIDEO INSTALLATION</p> <p>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.</p> <p>* Open to Institute with priority given to graduate and Integrated Media students. * Permission of instructor required.</p>	2	II
F 446	<p>THE CAMERA-STYLO: THE FILM ESSAY</p> <p>This production class will explore the essay-film. Film critic Alexandre Astruce created the term camera-stylo in 1948 to suggest a new means of writing through cinema, in which the camera would serve as a pen, creating arguments, meditation and inquiries. Film essays are neither straight documentaries nor fictional narratives but are usually a hybrid of different forms and tend to be driven by theme rather than plot. Students will make three short videos over the</p>	3	I

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>course of the semester that will explore this form. The course will also include screenings of film essays and readings of informal written essays as sources of inspiration and departure. This course is designed for MFA and upper level BFA students.</p> <p>* Permission of instructor required.</p>		
F 453	<p>NEW DIGITAL CINEMA: ADVENTURES IN THE MOVING IMAGE</p> <p>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.</p> <p>* Permission of instructor required.</p>	2	TBA
F 454	<p>ADVANCED SEMINAR: TECHNIQUES AND PRACTICES</p> <p>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.</p> <p>* Enrollment limited to 16 students. * Permission of instructor required.</p>	2	TBA
F 456	<p>LISTENING/SEEING</p> <p>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.</p> <p>* Permission of instructor required.</p>	4	II
F 501	<p>FILMMAKING FUNDAMENTALS: GRADUATE</p> <p>An investigation of the aesthetics inherent to low cost production equipment (8mm video and super 8 film). Students will be encouraged to make personal, experimental works from the point of view of the individual. Class analysis of these works will be directed toward the development of a critical model.</p> <p>* Enrollment limited to 15. * Required of all MFA Graduates in the Program in Film and Video.</p>	3	I
F 502	<p>FILM DIRECTING PROGRAM (FDP) FACULTY REVIEW</p> <p>Every student will present work in progress at least once per semester to the full faculty for critique. Students will prepare for the sessions with their mentor.</p> <p>* Required of all Film Directing Program students.</p>	.5	I,II
F 503	<p>FILM DIRECTING PROGRAM ACTING STUDIO</p>	2	I

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>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.</p> <p>* Required of all MFA-1 Film Directing Program students by permission of instructor..</p>		
F 504	FILM DIRECTING PROGRAM ACTING FOR CAMERA	2	TBA
	<p>Acting in front of the camera. Shooting exercises. Studies of film acting through film excerpts.</p> <p>* Required of all MFA-2 Film Directing Program students by permission of instructor.</p>		
F 506A&B	FILM DIRECTING PROGRAM CINÉMATHEQUE	.5	I,II
	<p>Screenings of classic narrative films. Two semester sequence.</p> <p>* Required of all MFA-1 Film Directing Program students.</p>		
F 507	FILM DIRECTING PROGRAM REHEARSAL CREWS AND PERFORMANCE	.5	I,II
	<p>Student will rehearse and otherwise prepare and present, in other classes or labs, scenes for Stage and Screen.</p> <p>* Required of Film Directing Program first and second year students.</p>		
F 510	INTERACTIVE & INTERNET MEDIA	3	I
	<p>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.</p> <p>* Permission of instructor required.</p>		
F 512	FILM DIRECTING PROGRAM THEATER DIRECTING LAB	2	II
	<p>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.</p> <p>* Required of Film Directing Program MFA-1 students.</p>		
F 514	FEATURE FILM SCENE ANALYSIS	2	II
	<p>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.</p> <p>* Permission of instructor required.</p> <p>* Required of FDP MFA-1 students.</p>		
F 515	LINGO PROGRAMMING FOR MULTIMEDIA	2	TBA
	<p>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.</p> <p>* Prerequisite: F 510 or Permission of instructor.</p>		
F 516	DIRECTING THE ONE ACT PLAY	2	II
	<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> <p>* Permission of instructor required.</p>		

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	* Required of FDP MFA-2 students.		
F 517	SPECIAL TOPICS		
	F 517A REALIST STYLE	3	TBA
	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.		
	* Limited enrollment by permission of instructor.		
	* Approved for Critical Studies credit.		
	F 517B NOUVELLE VAGUE	3	TBA
	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.		
	* Enrollment limited to 10 students by permission of the instructor only.		
	F 517C SURVEY OF HISTORICAL AND CONTEMPORARY DIRECTORS	3	I
	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.		
F 518	FILM DIRECTING PROGRAM GUEST ARTIST WORKSHOP	.5	I,II
	Intensive workshops with visiting artists.		
	* Required of all MFA-1&2 Film Directing Program students.		
F 520	INTERACTIVE CINEMA	2	II
	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.		
F 521	INTERMEDIATE INTERACTIVE/ JUMP, JITTER, AND JIVE	2	I

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Creation of untamed work with sensors using Max and Jitter. Emphasis is placed on risk taking and physicality. Work may be documentary, narrative, animated, text-and-image, all of the above or none of the above. Students will complete a semester project. * No prerequisite.		
F 522	GRADUATE SEMINAR:		
	F 522C NARRATIVE THEORY	3	TBA
	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.		
	F 522D DELEUZE AND CINEMA	3	TBA
	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.		
	F 522X IMAGINING REALITY	3	TBA
	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.		
F 523	STORY DEVELOPMENT	2	TBA
	Reading, retelling, analyzing, evaluating, adapting and writing of stories. First course in the Film Directing Program writing sequence. * Required of all MFA-1 Film Directing Program students.		
F 524	CINEMATIC STORYTELLING	2	II
	Story, Character, Scene: in the second course of the Film Directing Program writing sequence, stories are developed into short scripts. * Prerequisite: F 523. **Required of all MFA-1 Film Directing Program students.		
F 525	WRITING FOR CINEMA	2	I
	Advanced work in screenwriting, aimed at generating the thesis script. * Prerequisite: F 523 and F 524. * Required of all MFA-2 Film Directing Program students.		
F 526	SCREENWRITING TUTORIAL	2	II
	Individual work with students on screenplays or plays. * Prerequisite: F 523, F 524 and F 525. * Required of all MFA-2 Film Directing Program students.		
F 528	FILM DIRECTING PROGRAM VIDEO PRODUCTION WORKSHOP	2	I
	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		

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	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.		
F 530	ADVANCED INTERACTIVE & INTERNET PRODUCTION WORKSHOP	3	TBA
	This course emphasizes production of unusual work through the use of Max and Jitter lesser known features. Internet and “offscreen” interactive applications figure prominently. Topics include: video image capture and recognition, file I/O, and work with external devices. * Enrollment limited to 10 by permission of instructor.		
F 532A&B	FILM DIRECTING 1 AND 2	3	I,II
	Basics of film directing. Building on technical skills learned in the first year, students develop their work with actors and their command of cinematic language. Space, scenes, characters, blocking and cinematography, shooting exercises derived from thesis scenes. The third and fourth semester films are made in these courses. * Required of 2nd year Film Directing Program students. * Permission of instructor required. * Prerequisites: Narrative Filmmaking Fundamentals, Acting Studio, Cinematography and the Image, Story Development.		
F 535	PRODUCING YOUR THESIS	3	I
	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.		
F 545	SOUND TECHNIQUE FOR NARRATIVE	2	I
	Field recording techniques and theory, mix preparation and basic digital sound editing, all geared towards producing excellent sound for narrative films. * Required of FDP MFA-1 students. * Must be taken concurrently with F 579A in Fall semester.		
F 575	DEVELOPING THE THESIS	2	I
	Exploring, prospecting and evaluating ideas for the thesis, including extensive research on thesis subject matter. * Required of Film Directing Program MFA-2 students.		
F 576	FICTION AND DOCUMENTARY	2	II
	Exploring improvisational, unscripted performance and storytelling, working w/ non-professional actors, locations and their history, found stories (from newspapers, books, life), shooting improvised scenes in the manner of Cinéma Vérité and Direct Cinema. * Required of Film Directing MFA-3's.		

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COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
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. * Working knowledge of Final Cut Pro required.	2	I
F 578	THE DIRECTOR'S BOOK Intensive pre-production workshop, geared to the thesis film. A book is assembled with storyboards, location photos, visual material assembled from photos, film samples, etc. Shooting style/coverage conceptualized from the script, with attention to philosophical, sociopolitical and aesthetic implications of thesis. * Required of Film Directing Program MFA-2 students.	2	I
F 579A&B	FILM PRODUCTION WORKSHOP (FDP) Two semester introduction to 16mm filmmaking techniques, from pre-production through negative cutting and lab work. Each student shoots and edits a silent 16mm film and collaborates on a 16mm sync sound film. * Required of FDP MFA-1 students. * Must be taken concurrently with F 580 in Fall semester, F 581 in Spring semester.	2	I,II
F 580	NARRATIVE FILMMAKING FUNDAMENTALS Basic aesthetics of narrative filmmaking – mise en scène, camera placement and movement, etc. Taught in conjunction with F579; the first semester FDP film is produced in this course. * Required of FDP MFA-1 students. * Must be taken concurrently with F 579A.	2	I
F 581	THE SHORT FILM An investigation of the genre of shorts: their formal aspects, structure, potential and limitations. The second semester film will be developed and produced in this class. * Required of FDP MFA-1 students. * Must be taken concurrently with F 579B.	2	II
F 600	PRODUCTION CREWS Hands-on experience for students serving on production crews of projects initiated by fellow students. Credit can be received for substantial contributions in areas such as: cinematography, sound recording and production design. Must be supervised by appropriate faculty. * May be repeated for credit.	1-4	I,II
F 601	POST PRODUCTION CREWS Hands-on experience for students serving on post-production crews of projects initiated by fellow students. Credit can be received for substantial contributions in areas such as: editing, sound editing and sound design. * May be repeated for credit.	1-4	I,II

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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 MASTER CLASSES IN DIRECTING Thesis workshop, taught for one full day weekly as well as in individual meetings. In the first semester, includes screenings, dailies, production preparation, preparatory exercises for the thesis. In second semester, also includes exploration of sound design and editing strategies, preparation for the mix and online. Active participation required. Required of FDP MFA-3 students.	3	I,II
F 644	FILM DIRECTING PROGRAM INDEPENDENT STUDY FOR THESIS POST-PRODUCTION 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	II
F 800	UNDERGRADUATE INDEPENDENT PROJECT: PROGRAM IN FILM AND VIDEO AND FILM DIRECTING PROGRAM 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 AND FILM DIRECTING PROGRAM * May be repeated for credit.	2-16	I,II
FE103	OPTICAL PRINTING 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.	2	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 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 several short papers each semester, and attendance	3	I,II

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	is mandatory. It is also required that students attend at least three outside film programs from a list recommended by the instructor. * Required of all School of Film/Video students.		
CS175A	FILM HISTORY I – 1895-1950 Film History I is a survey of the development of the cinema from its origins in the late 19 th 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, weekly short papers and a final research paper. Purchase of a textbook is mandatory. * Permission of instructor required.	3	I
CS175B	FILM HISTORY II – 1950-2003 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.	3	II
CS275	HISTORY OF EXPERIMENTAL FILM 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 * May be repeated for credit. * Permission of instructor required.	3	I
CS428	SCREENWRITERS ON SCREENWRITING 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).	2	TBA
CS471	FILM THEORY 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.	3	I
CS472	TV THEORY: TOPICS IN MEDIA THEORY 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.	3	II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS570B	<p>WOMEN IN CINEMA: HISTORY OF THE REPRESENTATION OF WOMEN IN CINEMA PART VIII: FEMALE AUTHORSHIP AS PERFORMANCE ART</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, this ongoing seminar, taught every fall, has been designed to 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 new installment aims to analyze, from a non-essentialist point of view, what constitutes the nature of female authorship especially on the part of filmmakers addressing the very nature of filmic language and texture – working in an “avant-garde” and/or experimental mode – but not necessarily positing themselves within the realm of feminist practice and theory.</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 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>	3	II
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	II
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

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
CS676	MFA SPECIAL TOPICS: CLASSICAL FILM THEORY This seminar will concentrate on classical film theory incorporating texts and screenings in Realism, Formalism, Classical Hollywood and Genre Studies, and Auteurism and the Art Film. * Open to all MFAs in the Institute and upper level BFAs by permission of instructor.	3	II
ID200A&B	COLLABORATION LABORATORIES: ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS A class for the study of collaboration as a means of interdisciplinary performance production. Through the class, the student will find and develop a collaborative process which is compatible with both the form and content which he/she is working with in their artistic practice. The class will consist of lecture, viewing work, guest speakers, project development, class presentations of ongoing projects, readings, and a L.A. field trip to a performance. Interdisciplinary projects can take the form of new theatre works, installations, audio/soundworks, performances, film/ video, etc. and any number of unnamed forms. * Enrollment open to the Institute by permission of instructor. * Priority to graduate and upper division undergraduates.	2	I
	ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS A workshop for evolving new performance work which crosses disciplines including but not exclusive to dance, theatre, music, performance art, film/video or any combination of these disciplines. Through collaboration the class will develop one (or possibly several) performance project(s). Over the course of the semester each project will be taken through the various pre-production stages such as: research and development, outlining performance action, writing scripts, designing the performance, creating budgets, presenting work-in-progress versions, critique and evaluation, etc. The class will also include lecture, a guest speakers program, readings, and a L.A. field trip to a performance. * Enrollment open to the Institute by permission of instructor. * Priority to graduate and upper division undergraduates.	2	II
ID300A&B	INTERDISCIPLINARY CRITIQUE A class exclusively for Interschool Grant recipients. Over the course of the semester students will present their ongoing work on their interschool project for group critique and evaluation (up to and including the public presentation of the project). Workshops designed to facilitate the students interdisciplinary and/or collaborative process will be presented by both faculty and visiting artists. * Enrollment required for Interschool Grant recipients. * Priority to graduate and upper division undergraduate students.	2	II
ID350	COLLUSIONS & COLLISIONS When forms collide, there is an opportunity to work in uncharted territory. In a series of workshops students will explore various forms and their hybrid possibilities. Forms include text, image, sound, movement, object, etc. Workshops will be team-taught by two different faculty. Class will also include one to two visiting artists. Students may work in collaborative groups and will realize assignments both in and out of class. * Open to the entire Institute.	2	I
ID360	RE: INVENTING THE WHEEL AN INTERDISCIPLINARY HISTORY SURVEY	2	II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<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>		
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
<u>EXPERIMENTAL ANIMATION COURSES</u>			
FE103	<p>OPTICAL PRINTING</p> <p>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.</p> <p>* Enrollment limited to 12 by permission of instructor.</p> <p>* Open to Program in Film and Video students.</p>	2	I
FE104	<p>OXBERRY CAMERA OPERATION</p> <p>Practical instruction in the operation of the Oxberry Camera stand.</p> <p>* 6 week workshop.</p> <p>* Enrollment priority to Experimental Animation students.</p> <p>* Enrollment limited to 12 by permission of instructor.</p>	.5	TBA
FE108	<p>BASIC SOUND FOR EXPERIMENTAL ANIMATION</p> <p>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.</p> <p>* Permission of instructor required.</p> <p>* Required of all BFA and MFA Experimental Animation students in their 2nd year.</p> <p>* Co-Requisite: FE123A.</p>	2	I
FE115	<p>FILM AS FILM</p> <p>This class emphasizes the technical aspect of filmmaking. The aim is that everyone is able to use Arri- and Bolex- cameras, the 16mm and 35mm Oxberry, the optical printer (in the Spring), set up and measure light, develop b/w films, use flatbeds and prepare films for Telecine. After participating successfully, the student gains access to the facilities.</p> <p>* FE104 is recommended in the Fall; Optical Printer will be taught within the class in the Spring.</p> <p>* Enrollment limited to 12 by permission of instructor.</p>	2	I,II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
FE116A&B	ESSENTIALS Through utilization of fundamental drawing and painting practice this course will explore a comparative study of making static art with fundamental cinematic concepts in preparation for future temporal art production. * Required of incoming Experimental Animation BFA students.	2	I,II
FE117	STOP-MOTION: CAMERAS AND LIGHTING 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.	2	TBA
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
FE220	CREATIVE SOUND: SOUND FROM THE FILMMAKER'S POV Watching and listening to films, videos, digital media, radio plays and performances for analyzing the use of sound. Using found footage or self-created imagery to create a new, exceptional combination of sound and imaginery. The aim of this course is to become more creative in using sound—not to refine sound editing skills. A basic knowledge of Premiere or Final Cut Pro is required, further access to a computer lab or a computer of his/her own. * Required of BFA-2 Experimental Animation students. * Open to MFA Experimental Animation students.	3	I
FE235A	DRAWN TECHNIQUES FOR THE EXPERIMENTAL ANIMATOR Each week we will take on a particular exercise to gain expertise in the skill of drawn animation with a rigor to hold on to the personal. We aim to gain control over image movement that is dynamic whether it be political, surreal, abstract, memoir driven or humorous. Drawing workshops will yield possibilities for short narratives. Workshops will yield key drawings to be explored in animation as exercises are fundamental to learning animation. Screenings, critiques and demonstrations parallel viewings of student work. * Required of all 2 nd year BFA and 1 st year MFA Experimental Animation students.	3	I
FE235B	EXPERIMENTAL ANIMATION: DIRECT TECHNIQUES At the end of the fall semester the class will have by now a foundation in drawn animation with a clear idea of the methods, equipment and approaches for this system. The spring semester focuses working in the moment. The process of how the eye and hand can work together in real time to create direct methods is what we are after. Sand, multiplane, cutouts, paint on glass and additional ready made are understood as finding another way of creating experimental animation. Students are permitted to carry over this work to the computer as an aid a system to hold on to the valuable work often unable to recreate. A final project is due based upon a selected tested technique. * Required of all 2 nd year BFA and 1 st year MFA Experimental Animation students.	3	II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
FE255	PHOTOSHOP/PREMIERE/AFTER EFFECTS: HYBRID IMAGING	2	I,II
	<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> <p>* Permission of instructor required and enrollment limited to 16 students.</p>		
FE270	PENCIL TEST FACILITY WORKSHOP	.5	I,II
	<p>Access to this facility will be awarded upon successful completion of this workshop. This six-week workshop is designed to acquaint incoming students with the proper operation of all ?DigiCel? And ?LunchBox pencil? Testing functions, recording tests on tape, CD/DVD burning and using the institute network to move file to other Labs.</p> <p>* Required of all incoming BFA & MFA experimental animation students.</p>		
FE300A&B	EXPERIMENTAL ANIMATION THESIS PRODUCTION SEMINAR	3	I,II
	<p>MFA thesis students will present their projects for discussion and analysis. A course designed to guide each student through development, production, and post-production. Students learn to develop critical skills in communicating with each other about the fundamental aspects of creating an original work in Experimental Animation and a successful thesis.</p> <p>* Required of MFA-3 Experimental Animation students.</p>		
FE308	ANIMATION RESEARCH	3	II
	<p>This course provides an introduction to the realm of scholarly research and publication, and allows a student to complete in-depth, original research on a topic of his or her choice. Course content includes at least one field trip, as well as lectures on types of research, the current state of animation studies, use of archival holdings, preservation issues, interviewing techniques, careers in animation studies, formal concerns of writing and publication-related issues.</p>		
FE312	VIDEO WORKSHOP FOR EXPERIMENTAL FILMMAKERS	1.5	I
	<p>This course is designed for incoming Experimental Animation students. There will be a thorough lecture and workshops on professional video camera theory and usage. Students will learn how to use the JVC DV-500 video camera/recorder, various Betacam systems, our video dubbing bays, and other associated field equipment such as color monitors, video frame storing system, video waveform monitors, grip equipment and other equipment and techniques employed by experimental animators. There will also be discussion about terms and concepts such as time code, synching picture with sound, TV standards, high definition, video compression, DVD burning, and employing digital still cameras for shooting stop-motion animation.</p> <p>* Strongly recommended for incoming Experimental Animation students.</p>		
FE320A&B	BEGINNING STOP-MOTION ANIMATION TECHNIQUES	2	I,II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>This introductory class will focus on explorations in different stop-motion techniques, mediums and materials during weekly labs using the video lunch box. These exercises and their critiques in class will be utilized to help students understand the scope of the genre of stop motion.</p> <ul style="list-style-type: none"> * Permission of instructor required. * Enrollment limited to 10 students at the upper level BFA & MFA level. 		
FE323	<p>INTUITIVE ANIMATION</p> <p>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.</p> <ul style="list-style-type: none"> * Limited to 12 students per semester. 	3	I,II
FE333	<p>HISTORY OF EXPERIMENTAL ANIMATION</p> <p>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.</p> <ul style="list-style-type: none"> * Required of BFA-1, incoming BFAs, and MFA-1 E/A students. * Approved for Critical Studies credit. 	3	II
FE335A&B	<p>EXPERIMENTAL ANIMATION THESIS CONCEPT SEMINAR</p> <p>The Thesis Concept Seminar analyzes and supports the student's thesis project while it goes through preliminary phases to prepare for the thesis review. The MFA student spends a fair amount of time in the fall semester preparing this project with two presentations before the class and one before the Thesis Review Committee. Critiques, writing exercises, modes of visual presentation and screenings are vital parts of this class. The discussions that develop and evolve within the class are critical as visual presentations and written treatments are quite diverse. A review of the stages the project passes through and graduation guidelines are covered as well in the class.</p> <ul style="list-style-type: none"> * Required of MFA-2 Experimental Animation students. 	3	I,II
FE338	<p>INTRODUCTION TO 3D CG ANIMATION</p> <p>An introduction to the general principles of 3D computer graphic animation. Students will work with Alias/Wavefront's Maya software to learn the basic processes of creating and animating synthetic objects, materials, lights, and cameras.</p> <ul style="list-style-type: none"> * Open to the Institute by permission of instructor. * Enrollment limited to 24. 	3	I
FE345A&B	<p>ADVANCED TECHNIQUES FOR STOP MOTION</p> <p>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 in the Spring semester.</p> <ul style="list-style-type: none"> * Permission of instructor required. * Enrollment limited to 10. 	2	I,II
FE350	<p>INTERMEDIATE 3D CG ANIMATION</p> <p>An intermediate course in computer graphic animation principles and practice utilizing Alias/Wavefront's Maya software. Students will expand upon the material learned in the introductory course through realizing a set of structured exercises and individual projects.</p> <ul style="list-style-type: none"> * Open to the Institute by permission of instructor. * Prerequisite: FE338. 	3	II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
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	TBA
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	TBA
FE382	EXPERIMENTAL ANIMATION UNDERGRADUATE CRITIQUE Artistic growth is achieved and shaped through personal examination of art as it is being made and through frequent feedback from others. This course will help students to observe, read contemporary visual language and develop critical opinions about their own artwork and art made by others. Individual Students presentations of personal creative work and presentation of art by recognized international artist will provide a forum for critical discourse. * Required of Experimental Animation BFA-3 students	3	I
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	PERCEPTION This course focuses on the principles of perception: what do we see, how do we interpret it and why? Which factors influence our perception and how can we use our knowledge to make the audience see/perceive what we want it to see? The lectures are accompanied by watching and discussing films, and practical assignments. * Enrollment limited to 12 students by permission of instructor.	2	II
FE420	ADVANCED 3D CG CHARACTER CONSTRUCTION I	2	I

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<p>This course provides a focused exploration of 3D character modeling in Maya. Production techniques and aesthetic considerations are examined in detail. Students learn the finer points of constructing clean, deformable surfaces, which can be rigged for animation in “Advanced #D CG Character Construction II” the following semester.</p> <p>* Prerequisites: FE338, FC320. * Open to the Institute by permission of instructor.</p>		
FE421	ADVANCED 3D CG CHARACTER CONSTRUCTION II	3	II
	<p>This course provides a focused exploration of 3D character rigging and animation setup techniques in Maya. Building on the previous semester’s work in “Advanced 3D CG Character Construction I”, students learn how to rig the model as an appealing, animatable character with intuitive controls.</p> <p>* Open to the Institute by permission of instructor. * Prerequisites: FE420.</p>		
FE425A&B	FIRST YEAR SHORT PROJECT	3	I,II
	<p>A two-semester class exploring the process of developing an idea to completion. The course will emphasize the process of development and production, starting with initial ideas, continuing through presentation of several finished concepts, and concluding with the completion of a short animated work.</p> <p>* Required of Experimental Animation MFA-1 students.</p>		
FE440A&B	FROM CONCEPT TO COMPLETION	3	TBA
	<p>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.</p> <p>* Enrollment limited to 15 students by permission of instructor.</p>		
FE480	EX PERIMENT	3	I
	<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>		
FE520	ALTERNATIVE APPROACHES IN 3D CG ANIMATION	3	II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<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.</p> <p>* Open to Institute by permission of instructor.</p> <p>* Enrollment limited to 12.</p>		
FE523	INTERACTIVE VIDEO WITH MAX/MSP/JITTER	3	II
	<p>An investigation into the possibilities of interactive video, focusing on the software development environment Max/MSP/Jitter. Originally released in the 1980's, Max began as a MIDI programming toolkit, and then expanded into audio and video, becoming one of the premiere environments for multimedia. Jitter, the video portion and newest addition to Max, gives artists unprecedented control of digital video in an intuitive, graphically based patch-cord programming system.</p>		
FE556	PICTURE PROGRAMMING: MAKING AND MODIFYING IMAGERY WITH SOFTWARE	3	TBA
	<p>This studio is an introduction to software programming for the artist. Basic principles and techniques in programming will be covered and their use in image processing and techniques in programming will be covered and their use in image processing and compositing demonstrated in class lectures. Generating pictures from graphics-based languages will be investigated as an additional source of imagery for processing. To develop skills in interface design and documentation, students will share their programs and plugins with other students and will use this shared software in their pieces.</p> <p>* No prior knowledge of computer programming is required.</p>		
FE800	UNDERGRADUATE INDEPENDENT PROJECT: EXPERIMENTAL ANIMATION	2-16	I,II
	<p>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.</p> <p>* May be repeated for credit.</p>		
FE900	GRADUATE INDEPENDENT PROJECT: EXPERIMENTAL ANIMATION	2-16	I,II
	<p>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn at the beginning of each semester.</p> <p>* May be repeated for credit.</p>		
ID200A&B	COLLABORATION LABORATORIES:	2	
	ID200A INTERDISCIPLINARY COLLABORATIVE PROCESS		I
	See description at the beginning of Film/Video course descriptions.		
	ID200B MULTIPLE PERSONALITIES: INTERDISCIPLINARY COLLABORATIVE PROCESS		II
	See description at the beginning of Film/Video course descriptions.		
ID300A&B	INTERDISCIPLINARY CRITIQUE:	2	II
	See description at the beginning of Film/Video course descriptions.		
ID350	COLLUSIONS AND COLLISIONS	2	I
	See description at the beginning of Film/Video course descriptions.		
ID360	RE:INVENTING THE WHEEL	2	I,II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	INTERDISCIPLINARY HISTORY SURVEY See description at the beginning of Film/Video course descriptions.		
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 end of the Program in Film and 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	I
 CHARACTER ANIMATION COURSES			
<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

Open Door Wednesdays:

Workshop	FIGURE DRAWING WORKSHOP Life drawing figure model class. Sign up in the Character Animation program.	0	I,II
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SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<ul style="list-style-type: none"> * Hosted by Model. * Open to the Institute. Information available in Character Animation Office. * No credit is given for this course. 		
Workshop	THE ANIMATED FILM: 20 to 21st CENTURY <ul style="list-style-type: none"> * Hosted by Sharon Wu * Open to the Institute. Information available in Character Animation Office. * No unit credit is given for this course. 	0	I,II
Workshop	PAINTING <ul style="list-style-type: none"> * Hosted by Paul Linsley * Open to the Institute. Information available in Character Animation Office. * No unit credit is given for this course. 	0	I,II
Workshop	UTILITY CLASS: INBETWEENING, CLEANUP ANIMATION ASSISTANT TRAINING Basic course in doing inbetweening, professional animation cleanup and animation assistant training. <ul style="list-style-type: none"> * Open to the Institute. Information available in Character Animation Office. * No unit credit is given for this course. 	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.	1.5	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. <ul style="list-style-type: none"> * Enrollment limited to Character Animation students. 	3	I,II
FC115A&B	BASIC PERSPECTIVE Basic rendering and perspective drawing.	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
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. <ul style="list-style-type: none"> * Prerequisite: FC110A&B. 	3	I,II
FC220A&B	SKILL ENRICHMENT FOR ANIMATORS	3	I,II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	The focus of this class will be to build and expand the existing knowledge of the student. This class is designed to work in conjunction with the other curricula by enriching the students understanding of all aspects of animation.		
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
FC250A&B	INTERMEDIATE ANIMATION Advanced study of animation with assignments involving scenes animated in continuity and incorporating recorded dialogue and sound effects. * Prerequisite: FC100A&B.	3	I,II
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
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 Concentrating on composition and varied media techniques. Drawing from still life, animals, locations and models.	3	I,II
FC310A&B 03	ADVANCED LIFE DRAWING: ILLUSTRATION Concentrating on composition and varied media techniques. Drawing from still life, animals, locations and models.	3	I,II
FC310A&B 04	ADVANCED LIFE DRAWING: SCULPTURE Did you ever wonder what your characters might look like in three dimensions? In our class we will cover armature making---realistic and fantasy sculpting as well as mold making for the extra ambitious individuals.	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	3	II

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	Advanced study into landscape composition and drawing. Curriculum held weekends at offsite locations, which will be announced.		
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
FC320	ADVANCED 3D COMPUTER GRAPHIC ANIMATION, CHARACTER This year-long class will cover various techniques used to animate characters within Alias/Wavefront's Maya software. We will review the basic of animation early on and apply those principles to increasingly complex models as the class progresses. Students will learn how to approach character animation using a methodology that will work for any character. This methodology will help students tackle any assignment with a greater degree of control of the medium. * Co-requisite: FE338. * Open to the Institute by permission of instructor. * Enrollment limited to 24.	3	I,II
FC342	ENTREPRENEURIAL STUDIES Understanding copyright laws, contracts and the basics of starting your own animation studio. * Enrollment limited to 20.	2	II
FC343	MOTION ANALYSIS This course will take several basic actions and analyze them on different levels. The purpose and goal of the course will be to help students go beyond basic motions, delve into the character driving those motions and then understand how to bring the heart of the action to screen. * Enrollment limited to 15.	3	I,II
FC345A&B	ADVANCED PAINTING Painting techniques with acrylic, gouache, water color, mixed media, working with models, landscape, and still life. Glazing, texture build up and color theory. Color relationships, warm and cool, dark and light. * Enrollment limited to 15.	3	I,II
FC350A&B	ADVANCED ANIMATION III Practical application of advanced animation skills with emphasis on story construction and teamwork within the filmmaking process. * Prerequisite: FC250A&B.	3	I,II
FC371	STORY FOR ANIMATORS 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." * Approved for Critical Studies credit.	2	I

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
FC372A&B	COMPUTER GRAPHIC ANIMATION WORKSHOP A year-long course designed to guide students through the process of producing an individual 3D computer graphic animation project. The production pipeline from initial concept through final output will be covered. There will be a focus on strategies for realizing concepts in practical terms given the available resources of time and equipment. Weekly group presentation and analysis of projects will be balanced with individual problem solving sessions. * Prerequisite: FC320, FE310 and FE338. * Open to the Institute by permission of instructor.	3	I,II
FC373A&B	SCREENWRITING FOR ANIMATORS: THE PICTURE IN WORDS 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. * Enrollment open to 3rd and 4th year levels. * May be repeated for credit. * Approved for Critical Studies credit.	2	I,II
FC374	STORY FOR ANIMATORS II 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. * Open to the Institute. * Approved for Critical Studies credit.	2	I
FC375A&B	ADVANCED ANIMATION IV Advanced focus on all animation skills with emphasis on story construction and filmmaking process.	3	I,II
FC377	HISTORY OF CHARACTER ANIMATION This course covers the history of character animation within the American studio system from its beginnings in the early 20 th century to the present. It focuses on studio and individual styles, as well as the influences of technological development, other arts, and historical events (including political and sociological shifts). Students will be exposed to a wide range of examples through screenings in each class and will engage in critical discussion during class and within course papers. A flipbook project demonstrates the student's knowledge of basic animation principles. * Approved for Critical Studies credit.	3	I
FC380	ADVANCED SOUND FOR ANIMATORS: SOUNDTRACKS 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.	2	I

SCHOOL OF FILM/VIDEO COURSE DESCRIPTIONS

COURSE NUMBER	COURSE TITLE	SEMESTER UNITS	SEMESTER OFFERED
	<ul style="list-style-type: none"> * Prerequisite: FC105 or permission of instructor. * Enrollment limited to 16 students and approved for Critical Studies credit. 		
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> <ul style="list-style-type: none"> * Prerequisite: FC380 or permission of instructor. * Enrollment limited to 16 students. * Approved for Critical Studies credit. 	3	II
FC390	<p>THE SOUND OF FEAR</p> <p>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.</p> <ul style="list-style-type: none"> *Enrollment limited to 24 students by permission of instructor. 	3	I
FC392	<p>DIGITAL SOUND: PRO TOOLS</p> <p>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!"</p>	3	I
FC430	<p>ADVANCED CHARACTER DESIGN</p> <p>An advanced course in designing animatable characters for the screen.</p>	2	I,II
FC450A&B	<p>FOURTH YEAR PROJECT</p> <p>Two-semester sequence. Emphasis on entertainment values and strong story construction, with class assignments and opportunity for students to work on individual projects.</p>	9	I,II
FC460A&B	<p>DIRECTING FOR ANIMATORS</p> <p>Directing for traditional animation. Directing for animated TV series. Directing for independent animation film production.</p>	2.5	I,II
FC800	<p>INDEPENDENT PROJECT: CHARACTER ANIMATION</p> <p>Under the direction of a specific faculty member, students complete projects defined in a contractual agreement drawn up at the beginning of each semester.</p> <ul style="list-style-type: none"> * May be repeated for credit. 	2-16	I,II